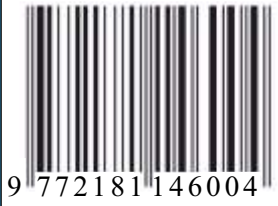


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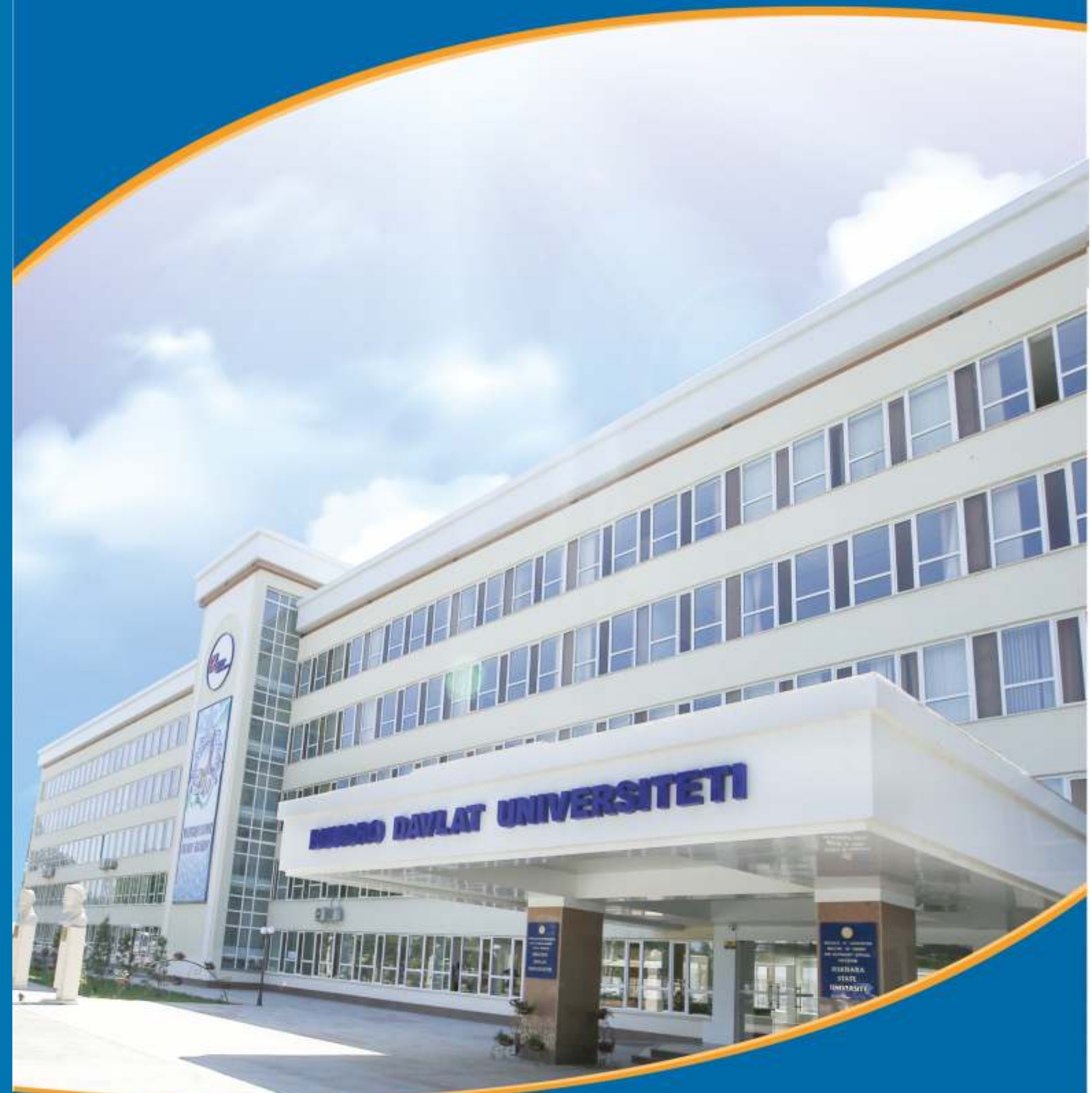


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CONTENTS

| EXACT AND NATURAL SCIENCES | | |
|--|---|-----|
| Rustamov A., Bekkamov F. | Recommender systems: an overview | 2 |
| Nuritdinov J.T. | About the Minkowski difference of squares on a plane | 13 |
| LINGUISTICS | | |
| Gafurov B.Z. | Medical terminology in advertising text | 30 |
| LITERARY CRITICISM | | |
| Khujaqulov S.Kh. | Mukhammas genre in the second half of the XIX century and the beginning of the XX century and the principles of its evolution | 41 |
| Mavlonova U.Kh. | The role of irony in Uzbek literature | 50 |
| Bozorova N. | The image of the human psyche in Rauf Parfi poetru | 60 |
| Niyazova M.Kh. | English and Uzbek blessings which formed by the belief of magic words | 72 |
| Adigezalova M.N. | On the question of the synthetic nature of the drama | 80 |
| Akhmedova S.Kh. | Comparative analysis of epic helpers in English and Uzbek folklore | 91 |
| Norova N. | Tradition and innovation in Usmon Kuchkor's poems | 100 |
| “NAVOIY GULSHANI” | | |
| Sayliyeva Z.R. | Ey, safhayi ruxsoring azal xatidin insho | 112 |
| ECONOMICS | | |
| Binoy Joy Kattadiyil, Islamov B.A. | Cirp re-engineering and re-structuring under insolvency and bankruptcy reforms | 116 |
| Liu Chen, Ivlieva O.V., Ma Jia, Tadjieva S.U. | Advantages and disadvantages of the hotel industry in Hainan Island (China) | 126 |
| PEDAGOGICS | | |
| Dilova N.G. | Formative assessment of students' knowledge – as a means of improving the quality of education | 144 |
| Salikhova Z.A. | Current directions of work of future teachers on the formation of reading competence | 156 |
| Kholboeva S. | The essence of the content of preparing youth for family relations in higher education institutions | 167 |

RECOMMENDER SYSTEMS: AN OVERVIEW

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Abstract:

Background. *In this article, we look at the key advances in collaborative filtering recommender systems, focusing on the evolution from research focused solely on algorithms to research focused on the broad set of issues surrounding user experience with the recommender. The Internet provides a huge amount of heterogeneous information, and its number is increasing rapidly every year. Related to this is the concept of information overload, when a person is exposed to an excessive amount of information and is not able to effectively process and use information. Recommender systems are trying to eliminate this problem. However, the difficulty of evaluating and selecting relevant information is constantly increasing. Therefore, new recommendation systems using various evaluation strategies are constantly emerging. There are also studies that demonstrate the effectiveness of their use in solving problems with information retrieval and recommendations. Unlike traditional models (such as collaborative filtering), deep learning provides a better understanding of user requirements, item characteristics, and the historical interaction between them. Earlier methods use models such as matrix factorization, SVD (Singular Value decomposition), to recommend them. These systems only work with user ratings. Gradually, recommendation systems were created that also used available information about items.*

The recommender system filters out a piece of information based on user behavior or interest. The recommendation system can predict the interest of the user, as well as predict whether the user will prefer a particular product or not. For both users and service providers, a recommendation system is beneficial as well as effective in increasing the sales of many products. This article explores many of the recommender systems methods.

The large amounts of unfiltered information returned by an internet query calls for filters able to validate and rank the available options. Recommender systems are a software tool designed to qualify the options available and make suggestions that align with the user's requirements and expectations. It also reviews various filtering techniques like collaborative, content based, and hybrid.

Method. *In the article explains the basic approaches of the Recommendation Systems from several perspectives. In terms of input data, output data and various approaches that are used in these systems.*

Result. *Recommender systems are used to estimate user preferences for items that users have not yet seen. Based on the output, we then divide recommendation systems with rating prediction, top-n item prediction, and classification.*

Conclusion. *In this article, the recommended systems have been analyzed both in terms of internal representation and in terms of the methods that these traditional systems use. The rating prediction system seeks to fill in as many missing elements as possible in the matrix containing the ratings that the user has assigned to individual elements in the past. The result of the top-n system is an estimated list of elements of length n. The classification system focuses on classifying candidate items into the correct categories for recommendations.*

Keywords: *recommendation system, natural language processing, collaborative filtering, matrix factorization.*

Introduction. Because users are overwhelmed with information, recommendation systems are a useful and effective information tool that guides you when you discover new products and services, of which there are many. They play an important and decisive role in various information systems to improve decision-making processes [1, 3, 5].

A recommender system can be defined as a program that seeks to recommend the most suitable products (products or services) to individual users (individuals or businesses) by predicting the interests of users in an item based on relevant information about the items, users, and relationships between them.

To understand and analyze the application development of recommender systems, this section briefly describes the main recommender techniques as well as the different types of these systems. Various recommender systems and methods have been introduced since the mid-1990s, and more recently, many recommender systems have been developed for different types of applications. Many researchers and managers recognize that recommender systems offer great opportunities for business, government, education, and others. Proof of this is the fact that these systems are used by large international companies and organizations. Think, for example, LinkedIn, Youtube, Spotify, Amazon and others. There are also many free open source guidelines out there. However, many of these available systems use older techniques such as collaborative filtering.

In general, the output of the recommendation system is a list of recommended items that is generated based on user preferences, item properties, past user interactions with the item, and other information such as temporal and, last but not least, spatial data used for analysis. and predict geographic.

Method. Recommendations models can be divided into several types: collaborative filtering models, content-based recommendation systems, and hybrid recommendation systems.

Collaborative filtering

Collaborative filtering helps people make decisions based on the opinions of others who share similar interests. Collaborative filtering recommends based on the historical interaction of user-element relationships, either explicitly - for example, from previous user ratings (a user-based method), or using implicit feedback

(a subject-based method) - for example, from browsing history. With a custom approach, users are provided with recommendations for products that are popular with similar users. With a substantive approach, the user receives product recommendations similar to those he had in the past (Figure 1) [2, 4].

Similarity between users or products can be calculated using similarity based on Pearson correlation, constrained similarity based on Pearson correlation, cosine-like similarity, or cosine-based measurement. The above methods only calculate users who rated both items when calculating between items. However, this can affect the accuracy of similarity if items that receive a small number of ratings show a high level of similarity with other items. Therefore, an extended version of Domain-Specific Collaborative Filtering was presented, which combines cosine-based measurements with Jaccard metrics as a weighted scheme.

Equation (1) demonstrates the Pearson's matching coefficient:

$$sim(a, b) = \frac{\sum_{p \in P} (r_{a,p} - \bar{r}_a)(r_{b,p} - \bar{r}_b)}{\sqrt{\sum_{p \in P} (r_{a,p} - \bar{r}_a)^2} \sqrt{\sum_{p \in P} (r_{b,p} - \bar{r}_b)^2}} \quad (1)$$

where the set of users is defined as $P = p_1, \dots, p_m$ and R as a matrix $n \times m$ assessment $r_{i,j}$ for $i \in 1 \dots m$ и $j \in 1 \dots n$. Symbol (r_x) indicates the average rating of the user x . The equation gives the similarity $sim(a, b)$ for users a and b and returns real numbers in the range $< -1, 1 >$. As long as there is a strong relationship between users, the result is close to 1. Conversely, if they have different opinions, the value is close to -1 .

Collaborative filtering can be implemented in a memory based form (usually user based) or model. In a memory-based approach, the entire user database is kept in memory and the entire database is scanned in every operation. With this approach, the recommendations are more accurate, but if the system database is too large, this approach is almost impossible, since there are limitations on storing the database in primary memory. In addition, scanning the entire database can take a long time if it is too large.

On the other hand, the model-driven approach does not have the aforementioned memory constraints. In this method, instead of storing the entire database in memory, only a specific set of data is stored in memory, which has already been trained by machine learning methods. While there is a model-based approach in some cases that has similar memory constraints, this approach is more efficient and feasible in the real world.

Thus, the two main areas of collaborative filtering are neighborhood methods and latent factor models. Neighborhood methods focus on calculating relationships between elements, or similarly between users. An item-centric approach estimates a user's preferences for items based on the ratings of neighboring items by the same user. Neighboring products are products that tend to receive the same rating from the same user. Consider, for example, the "Star Wars" book, other science fiction books, and space-themed books can be included in their adjacent items. To get a rating for this book, we look at the surrounding books that the user has rated.

Hidden factor models are an alternative approach that seeks to analyze rankings by characterizing both users and items, most often twenty to one hundred factors, that are derived from ranking templates. For books, putative factors can measure direct measurements such as romance versus science fiction, popular science, or fiction; less well-defined measurements may include character depth or completely unlikely measurements. For each user, each factor measures how much he likes the book, reaching high values for the corresponding book factor. For example, we can consider two hypothetical dimensions: books for men and books for women and books for serious and leisure.

Matrix factorization

As the name suggests, the supposed factorization of a matrix is to find two (or more) matrices from which we get the original matrix if we multiply those matrices by each other. This method is also used in recommendation systems [6].

Matrix factorization is used to find hidden features that emphasize the interaction between two objects, that is, between the user and the subject (book), and one application is to predict the score with collaborative filtering.

When identifying features, we assume that the number of features will be relatively less than the number of users and the number of items. If this were not the case, the user would only be associated with a unique feature, and the recommendation would not make sense, since each of these users would not be interested in items that other users have rated. A similar assumption applies to articles.

Mathematics of matrix factorization

Let us have a set of users U and a set of elements I [7, 8]. Let be R size $|U| \times |I|$ contains all the ratings that users have assigned to items. We also assume that we are looking for K hidden factors. The goal is to find two matrices P ($|U| \times K$ matrix) and Q ($|I| \times K$ matrix), such that their scalar product approximates R :

$$R \approx P \times Q^T = \hat{R} \quad (2)$$

Every line P represents the strength of the connection between user and functions. Likewise, every line Q represents the strength of the connection between element and functions. To get a prediction of the item score d_j , user supplied u_i , we calculate the dot product of two vectors corresponding to u_i and d_j :

$$= p_i^T \cdot q_j = \sum_{k=1}^k p_{ik} \cdot q_{kj} \quad (3)$$

Calculation P and Q begins with the initialization of these matrices with random values on the matrices P_0 and Q_0 , calculating how much their dot product differs from the matrix I , then iteratively minimizing the difference. We call this method gradient descent, which aims to find the local minimum of the difference.

The difference is here taken as an error between the estimated estimate and the actual estimate and can be calculated for each user-member pair using the following equation:

$$e_{ij}^2 = (r_{ij} - \hat{r}_{ij})^2 = (r_{ij} - \sum_{k=1}^K p_{ik} \cdot q_{kj})^2 \quad (4)$$

We consider squared error because the estimated estimate may be less or greater than the actual one.

To minimize error, we need to know in which direction to adjust the values p_{ik} and q_{kj} . In other words, we need to know the gradient of the actual values, and so we distinguish between two equations that handle two variables separately:

$$\frac{\partial}{\partial p_{ik}} e_{ij}^2 = -2(r_{ij} - \hat{r}_{ij})(q_{ik}) = -2e_{ij}q_{ik} \quad (5)$$

$$\frac{\partial}{\partial q_{kj}} e_{ij}^2 = -2(r_{ij} - \hat{r}_{ij})(p_{ik}) = -2e_{ij}p_{ik} \quad (6)$$

After obtaining the gradient, we can formulate the rules for updating both variables p_{ik} and q_{kj} :

$$p'_{ik} = p_{ik} + \alpha \frac{\partial}{\partial p_{ik}} e_{ij}^2 = p_{ik} + 2\alpha e_{ij}q_{ik} \quad (7)$$

$$q'_{kj} = q_{kj} + \alpha \frac{\partial}{\partial q_{kj}} e_{ij}^2 = q_{kj} + 2\alpha e_{ij}p_{ik} \quad (8)$$

Where α - constant, the value of which determines the rate of convergence k minimum. Usually a small value is chosen, for example 0,0002. With a larger step to the minimum, there is a risk of not finding the minimum and fluctuating around it.

Matrix P and Q , where $P \times Q$ approximates the score matrix R , does not give zero ratings for those ratings that are missing, as it might seem. In this factorization, he does not try to find such P and Q , which would accurately reproduce the matrix R . This is just an attempt to minimize the error of the available user-element pair. Accordingly, let T set n - ticks, each of which has the form (u_i, d_j, r_{ij}) , then T contains all pairs, the user has an element with a rating belonging to this pair, and the task is to minimize all errors e_{ij} for $(u_i, d_j, r_{ij}) \in T$. In other words, T - this is a training set. The values of other unknown ratings can be determined after you learn how to communicate between users, items, and functions.

Using the above equations to update the values, we can loop through the calculations until the error reaches a minimum. The total error is calculated using the following equation and determines when the process should be completed optimally:

$$E = \sum_{(u_i, d_j, r_{ij}) \in T} e_{ij} = \sum_{(u_i, d_j, r_{ij}) \in T} (r_{ij} - \sum_{k=1}^K (p_{ik} q_{kj}))^2 \quad (9)$$

SVD (Singular Value decomposition)

In the context of singular value decomposition is used as a collaborative filtering algorithm [9]. Singular value decomposition is a matrix factorization technique that is commonly used to reduce the number of properties of a dataset by decreasing the dimension with D before K , where $K < D$. Matrix factorization is performed on the evaluation matrix $R = U \times I$, where U - number of users, but I - the number of elements.

Each vector can be represented by a vector q_i . Similarly, each user can be represented by a vector p_u , and so their dot product is the expected estimate:

$$\hat{r}_{ui} = q_i^T \cdot p_u \quad (10)$$

$$\text{minimum}(p, q) = \sum_{(u,i) \in K} (r_{ui} - q_i^T \cdot p_u)^2 \quad (11)$$

To better generalize and prevent overtraining of the training sample, this method calculates the control coefficient λ , which is calculated as the product of the squares of the sum of the vectors of users and elements and is a penalty function. Then the equation for the minimum will look like this:

$$\text{minimum}(p, q) = \sum_{(u,i) \in K} (r_{ui} - q_i^T \cdot p_u)^2 + \lambda(\|q_i\|^2 + \|p_u\|^2) \quad (12)$$

To illustrate this factor, we can imagine an edge case where we only have a low user rating assigned to an item and we have no other user ratings. The algorithm then minimizes the error by assigning a large value to the vector. As a result, all ratings of this user for other films will be low. However, this is undesirable. Adding the size of the vectors to the equation minimizes setting large values for the vectors and thus ensures that such situations are avoided.

The algorithm uses some characteristics of the dataset to reduce the error between the predicted and actual rating values. Specifically for each pair of custom elements (u, i) we can get 3 parameters. Parameter μ as the average rating of all elements, b_i as average item rating i , from which the value is subtracted μ and b_u , which means the average rating given by the user u , from which the value μ is also deducted. Then the equation for the expected estimate will look like this:

$$\hat{r}_{ui} = q_i^T \cdot p_u + \mu + b_i + b_u \quad (13)$$

The resulting minimization equation will have the following form:

$$\text{minimum}(p, q, b_i, b_u) = \sum_{(u,i) \in K} (r_{ui} - q_i^T \cdot p_u - \mu - b_i - b_u)^2 + \lambda(\|q_i\|^2 + \|p_u\|^2 + b_i^2 + b_u^2) \quad (14)$$

Content-based recommendation systems

A content-based recommender system is usually based on comparing individual elements and useful information about users. Different types of information can be taken into account, such as images, videos or texts (user reviews, texts of books or music, and others) (Figure 1).

Systems implementing content-based recommendations analyze a set of documents and descriptions of items previously assessed by the user and create a model or profile of user interests based on the properties of objects assessed by the user. A profile is a structured form of user interests that is used to recommend new interesting things to users. The recommendation process mainly consists of adapting user profile attributes and content object attributes. The result is a relevance check that shows the user's level of interest in the object [10, 11].

It is very important for the efficiency of the information access process that the profile accurately reflects the user's preferences. For example, they can be used to filter search results when the system decides whether a user is interested in a particular website. Otherwise, this page will not be displayed.

The recommendation process is carried out in three stages, each of which is processed by a separate subsystem:

- content analyzer - if we work with unstructured information (for example, with texts), it is necessary to perform a certain type of preprocessing in order to get structured relevant information. The main task of this component is to present the content of elements (documents, websites, reports, product descriptions, reviews) from information sources in a convenient form for further processing steps. Data items are analyzed with feature extraction techniques to move information from source space to destination (eg, web pages are then represented as key vectors). This view then serves as input for the profile learner and the filter part.

- profile learner - this module collects data representing user preferences and tries to summarize the data to create a user profile. The generalization part is mainly in charge of machine learning methods that can derive a user interest model based on elements that users have liked or disliked in the past. For example, a student of a profile who recommends a website might implement an appropriate feedback method that combines a vector of positive and negative examples into a prototype vector representing the user's profile. An example of training data is a website that a user has left positive or negative feedback about.

- filtering section - this module uses the user profile to design the relevant items that it gets by comparing the profile view with items to recommend. The result is a binary or continuous score, calculated using some similarity metrics, from which a list of potentially interesting items is generated. In the above example with web pages, the comparison is done by calculating the cosine similarity between the prototype vector and the element vector.

To create or update the profile of the active user u_a (the user to whom the recommendation should be given), his replies to items are somehow collected and stored in the feedback repository.

These reactions, called annotations or feedback, are used in conjunction with descriptions of related items during model training, which is useful for predicting the value of newly introduced items. Users can also explicitly define their areas of interest when initially creating a profile or account without feedback.

You can use two different methods to record user feedback. When the system requires the user to explicitly rate items, we usually refer to this method as explicit feedback. The second method, called implicit feedback, does not require active user involvement in this regard. Feedback arises as a result of monitoring and analyzing user actions. An explicit rating indicates how important or interesting an item is to a given user [12].

There are three main approaches to getting explicit feedback:

- like / dislike - Items are classified as “relevant” or “irrelevant” using a simple binary rating scale.

- ratings - the rating of an item is presented here according to a discrete numeric scale (for example, from 1 to 10, the more the more relevant the item is to the user), or you can use a symbolic rating, which is then displayed on a numerical scale, or you can use a symbolic rating, which then displayed on a numeric scale.

- text rating - comments on individual items are collected and presented to users as a tool to facilitate decision-making. For example, customer reviews on Amazon.com or eBay.com can help users decide if an item has been awarded by the community. Text comments are useful, but they can overwhelm the active user as they must read and interpret each note to decide if it is positive or negative, and to what extent.

Explicit feedback has the advantage of simplicity, although the use of numeric / character scales increases the cognitive load on the user and may not be sufficient to capture the user's opinion of objects.

Implicit feedback methods are based on assigning a relevance score to specific user actions associated with an item, such as saving, deleting, printing, bookmarking, and others. The main advantage is that they do not require direct user interaction, although rejection may occur.

Creating a user profile

To create an active user profile u_a , it is necessary to define the training set $T R_a$ for the user u_a . $T R_a$ is a set of pairs of type $\langle I_k, r_k \rangle$, where r_k is the rating assigned by the user u_a representing the element I_k . After presenting a set containing a view of rated items, the profile student uses a supervised learning algorithm and generates a predictive model - a user profile - that is typically stored in the profile repository for later use by the filtering part. After a new item is submitted, the filter section predicts whether the item is in the active user's area of interest by comparing properties in the new item's view with those stored in the user's profile. So part of the filtering involves some strategies for sorting potentially interesting items according to relevance to the user's profile. The items with the highest rating are included in the L_a recommendation list, which is provided to the active user u_a . As user preferences change over time, updated information must be translated into the learner's profile part in order to automatically update the user's profile.

Further feedback is collected after providing users with specific recommendations, when users have the opportunity to express their satisfaction or dissatisfaction with the items in the L_a list. After collecting this information, the learning process is performed again on a new training set, and then the user profile is adapted to the changes in the interests of the user. The feedback learning method allows you to respond to the dynamic nature of user preferences.

Submission of items

Items that should be recommended to users can be represented by a set of properties, attributes, or functions. For example, book recommendations use the following attributes to describe books: author, genre, title, original title, year of publication). Each element is defined by the same set of attributes and the set of values that the attributes can take. Then we get the element represented by structured data. In this case, we can use a variety of machine learning techniques to study the user's profile.

In most content-based filtering systems, item descriptions are text properties extracted from web pages, emails, news articles, or product descriptions. Unlike structured data, there are no fully-valued attributes. Text functions create a number of difficulties when learning a user profile due to the ambiguity of natural language. The problem is that traditional keyword-based profiles fail to capture the semantics of user interests because they are mostly based on string comparisons. If a string or any morphological variation is found in both the profile and the document, a match is made and the document is considered relevant. However, string comparisons suffer from these problems. Polysemy (the presence of several meanings in one word) and synonyms (several words with the same meaning).

As a result, due to synonyms, important information may be omitted if the profile does not contain the exact keywords contained in the document. And because of polysemy, bad documents can be considered relevant. Semantic analysis and its integration into personalization models is one of the most innovative and interesting approaches proposed in the literature to address these problems. The key idea is to adopt knowledge bases such as lexicons, ontologies, for annotating elements and presenting profiles, in order to obtain a “semantic” interpretation of the information users' needs.

Hybrid recommender systems

To achieve better performance and overcome the shortcomings of traditional recommendations, hybrid recommendations have been proposed that combine the best characteristics of two or more recommendation techniques into a single hybrid technique. The most common approach in existing hybrid system methods is to combine the collaborative filtering recommendation method with other recommendation methods to avoid cold start, sparse data, or data scalability issues. These systems use both user ratings information and available information and data about users and products to generate the best recommendations. Both implicit and explicit information (obtained when creating a user profile) are taken into account (Figure).

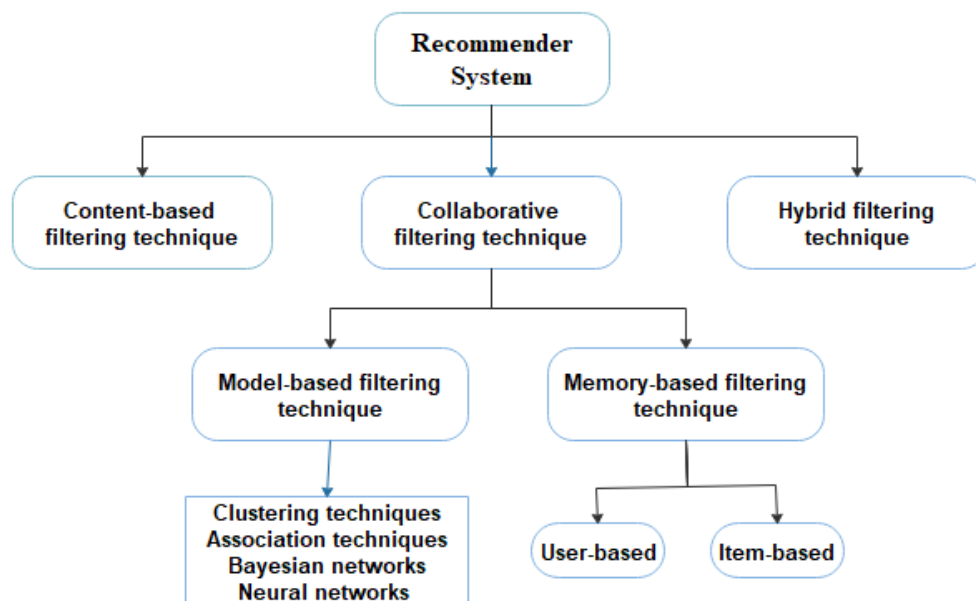


Figure. Recommendation techniques

Result. The main problem for recommender systems is the so-called cold start problem. In order for the system to adapt to the user, he must know what the user wants and what is important to him. This is necessary for content-based filtering to make decisions about items similar to those that users have liked in the past. What if we still don't know anything about users who have just started using the system? The designers of these systems tend to solve the problem by either asking users to rate the elements first, or by offering them a demographic questionnaire from which certain stereotypes can be inferred (for example, older people listen to classical music more). Therefore, we require users to explicitly fill out a user profile.

Both methods require user effort. It is also not easy to decide which elements should be rated by users. Also, stereotypes can be relatively bad and offensive (for example, some people prefer popular music and don't want to be considered older). We will gradually learn about the taste of the new user, for example by evaluating our recommended items or using a more implicit method, checking if they are wasting time on these items or not. We make recommendations to the new user so that the group of existing users can be satisfied, including the new user (or more precisely, the person we now consider to be a new user). The weight assigned to the new user will be low at first because we don't know much yet, and will gradually increase.

The data scarcity problem is caused by the lack of transaction data and feedback, which limits the usability and success of collaborative filtering and other methods. This problem can be minimized, for example, by direct or indirect similarity between users and by calculating a similarity matrix based on the relative distance between user ratings. Recently, however, new recommender systems have been created that try to minimize this problem as much as possible. To do this, they use machine learning and complement the disadvantages of collaborative filtering with low density user data.

Conclusion. Information overload is a major problem in information retrieval systems. The recommender system solves the problem of information overload and opens up new possibilities for obtaining personalized information on the Internet and for users' access to products and services. This paper describes content-oriented and collaborative filtering, and also compares their strengths and weaknesses with hybrid filtering to improve the efficiency of the system. We also discussed various algorithms for generating recommendations and measuring the quality and performance of the recommendation system.

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ABOUT THE MINKOWSKI DIFFERENCE OF SQUARES ON A PLANE

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Abstract:

Introduction. *As you know, the concept of a set is a basic concept in mathematics, and many mathematical problems have been solved using the theory developed around it. Building a set theory apparatus begins with defining the operations that can be performed on sets. Most of us know about operations on sets, such as joining, intersecting, subtracting, symmetric subtraction, and we also have an understanding of the practical problems they can solve. With the development of mathematics, including the science of geometry, the idea of adding other operations to the sets in addition to the above operations arose, and there was a need to enrich the content of set theory and apply them to new practical problems.*

Research methods. *The Minkowski sum and difference of sets is one such operation, which is used to solve problems in various fields of mathematics, from elementary mathematics, and to enrich the content of set theory. This paper uses set theory and methods of orthogonal projection of vectors.*

Results and discussions. *This work describes the Minkowski sum and difference of sets and some of their important geometric properties. At the beginning of the article, several methods for calculating the Minkowski sum of polygons in a plane are given. In particular, methods for finding the sum using geometric inequalities, using polygon ends, and vectors corresponding to the sides of a polygon are given. As a basic result, necessary and sufficient condition have created for the existence of the Minkowski difference of the squares given on the plane R^2 . Also, the calculation formula and the exact method of finding the Minkowski difference of the squares given by the vectors corresponding to the side on the plane R^2 are introduced. At the end of the article, Minkowski difference on sets is applied to linear differential games.*

Conclusion. *The exact way and formula for finding the Minkowski difference of squares given by the corresponding vectors were created. The basis for the problem of finding the Minkowski difference of cubes in three-dimensional space was laid.*

Keywords: *Minkowski difference, Minkowski sum, convex set square, orthogonal projection of vectors, rotation.*

Introduction. The Minkowski difference and the Minkowski sum are more complex and unique than other operations on sets, and these operations depend on the nature of the elements that make up the sets. The first information about these concepts can be found in the works of the famous German mathematician Hermann Minkowski[1]. The computation of Minkowski sum and Minkowski difference is

crucial for many applications, such as robot motion planning, morphological image analysis, computer-aided design and manufacturing, etc.

Minkowski operators were first used in the work of L.S. Pontryagin to study differential games. The application of Minkowski operator to differential games was also studied by N.Yu. Satimov, G.Y. Ivanov and B.N. Pshenichny. Minkowski sum and geometric difference were also used in differential games to obtain sufficient conditions to complete the game[2-4].

The properties of Minkowski operators and their application to the theory of convex sets are given in their research by E.S. Polovinkin, G.E. Ivanov, M.B. Balashov. G.E. Ivanov's article "Weakly convex sets and their properties", published in 2006, describes the definitions of Minkowski sum and difference on sets. The 12 properties of the Minkowski difference and sum are given without proof. In this work, the concept of a weak convex set is defined using the Minkowski difference and sum. The conditions for the weak convexity and concavity of the Minkowski difference are given in the form of a theorem.

[6] presented sufficient and necessary conditions for the Minkowski difference and sum to be open or closed. In this study, the application of the Minkowski difference to fractional differential games is also considered. [2] used a basic function apparatus to calculate the Minkowski sum and difference of convex sets. Unfortunately, the base function apparatus cannot be supported for nonlinear dynamic systems and non-convex sets.

Finding the Minkowski difference of convex polygons is much more complicated than finding the Minkowski sum. Z.R. Gabidullina, D.Velichova, L. Montejano dealt with this problem. However, so far there are no necessary and sufficient conditions for the existence or non-existence of the Minkowski difference of arbitrary convex polygons. The following is a summary of the problem and the results obtained for the Minkowski difference of squares on the plane.

Materials and methods. The definitions and properties given here are for sets given in n -dimensional Euclidean space R^n . We then conducted our research on the R^2 plane and derived the results for the sets on this plane as well.

Definition 1. The Minkowski sum of the two sets S_1 and S_2 given in the n -dimensional Euclidean space R^n is said to be the set $S \subset R^n$ satisfying the following equation:

$$S = S_1 + S_2 = \{z \in R^n \mid z = x + y, x \in S_1, y \in S_2\} \quad (1)$$

In particular, if each of sets S_1 and S_2 consists of a single element, then this operation corresponds to the operation of the usual addition of vectors.

Definition 2. The Minkowski sum of any vector $x \in R^n$ and nonempty set $S \subset R^n$ in the n -dimensional Euclidean space R^n is defined to be the set

$$x + S = \{x + z : z \in S\} \quad (2)$$

From Definition 2, we can see that the set $x+S$ is formed by moving the set S in parallel along the vector x . To better understand the Minkowski sum of collections, we give the following examples. In these examples, the operations were performed on convex sets on the plane.

Example 1. Minkowski sum of two non-parallel segments – parallelogram (Fig. 1).

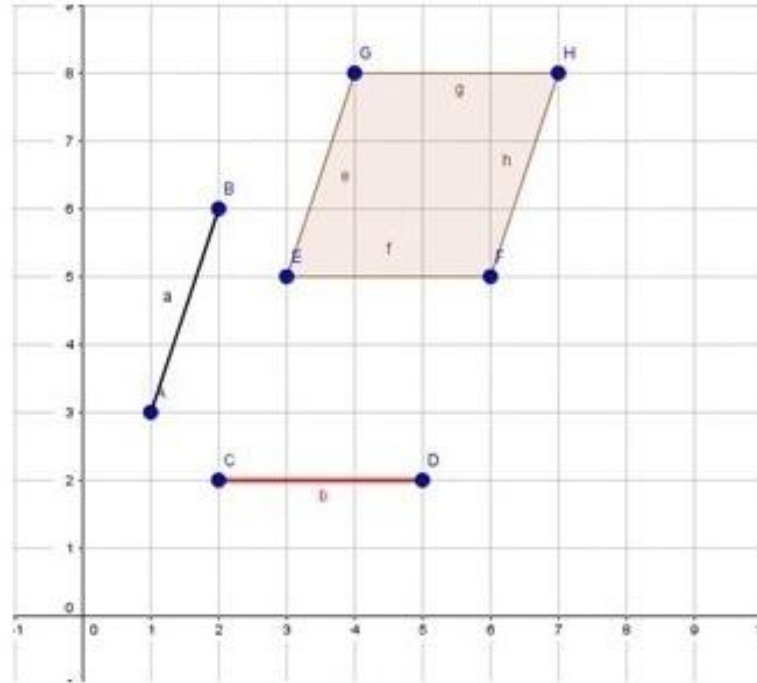


Fig. 1.

Example 2. The Minkowski sum of two parallel segments is a segment of the total length.

Example 3. The sum of the Minkowski triangle and a segment parallel to one of the sides is a trapezoid (Fig. 2).

The following operation, called the Minkowski difference or geometric difference of sets, is determined by the Minkowski sum.

Definition 3. The Minkowski difference of the two sets S_1 and S_2 given in the n -dimensional Euclidean space R^n is said to be the set $D \subset R^n$ satisfying the following equation:

$$D = S_1 * S_2 = \{d \in R^n \mid d + S_2 \subset S_1\} \quad (3)$$

As you can see from the definition of these operations, they are different and more complex than the other operations on the sets which we know. To do these operations, the elements of the two sets must be of the same nature. For example, if set S_1 is a set of polynomials whose level does not exceed $n-1$ and S_2 is a set of square matrices whose number of rows and columns is $n-1$, then the Minkowski difference and sum operations described above cannot be performed on these sets. Therefore, if set S_1 belongs to a vector space, then set S_2 must also belong to that vector space.

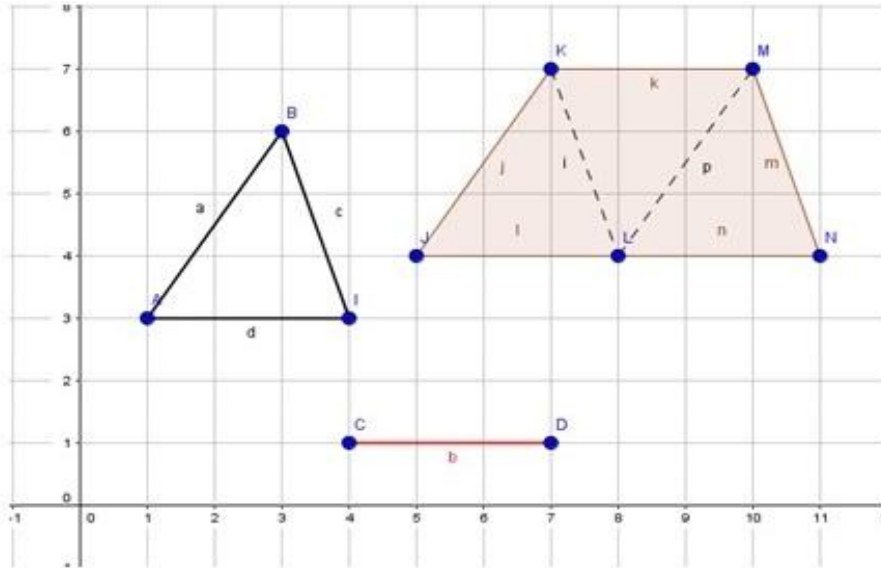


Fig. 2.

Nevertheless, these operations have the following properties associated with the union and intersection operations, which are well known to us on sets.

- 1) $S_1 * (S_2 + S_3) = S_1 * S_2 + S_1 * S_3$;
- 2) $S_1 * S_2 + S_2 \subset S_1$;
- 3) $S_1 \subset S_1 + S_2 * S_2$;
- 4) $S_1 \subset S_2 * (S_2 * S_1)$;
- 5) If $S_1 \subset S_2, P_1 \subset P_2$, then $S_1 + P_1 \subset S_2 + P_2$;
- 6) If $S_1 \subset S_2, P_1 \supset P_2$, then $S_1 * P_1 \subset S_2 * P_2$;
- 7) $(S_1 * S_3) \cap (S_2 * S_3) = (S_1 \cap S_2) * S_3$;
- 8) $(z + S_1) \cup (z + S_2) = z + (S_1 \cup S_2)$;
- 9) $(S_1 * S_2) \cap (S_1 * S_3) = S_1 * (S_2 \cap S_3)$;
- 10) $(S_1 \cap S_2) + (S_3 \cap S_4) \subset (S_1 + S_3) \cap (S_2 + S_4)$;

Here $S_1, S_2, S_3, S_4, P_1, P_2$ are sets taken from the space R^n and z is the point(vector) taken from the space R^n . Proofs of these properties are described in detail in the work [6].

If the sets are convex sets on the plane R^2 , some of the above properties will change and simplify. In particular, the third property changes as follows:

Lemma 1. Let S_1 be a closed convex set and S_2 be a compact convex set. In such cases following equality is hold:

$$S_1 = S_1 + S_2 * S_2 \quad (4)$$

Proof. To prove this equation, we use the notation of the support function of the sets. If S_1 is a closed convex subset of the plane R^2 , then its support function is defined as a function of an arbitrary vector $u \in R^2$, which is denoted by $c(A, u)$. It is determined by the formula

$$c(S_1, u) = \sup_{x \in A} (S_1, u) \quad (5)$$

If α and β are two non-negative numbers, then we have the following easily verifiable equality:

$$c(S, u) = \alpha c(S_1, u) + \beta c(S_2, u) \quad (6)$$

in here $S = \alpha S_1 + \beta S_2$.

It turns out that the following two relations are equivalent to each other:

$$S_1 \subset S_2 \quad (7)$$

$$c(S_1, u) \leq c(S_2, u) \quad (8)$$

If $S = S_1 + S_2$, then we can write $S + S_2 \subset S_1$. Hence, by virtue of formulas (6) - (8), we have

$$c(S, u) + c(S_2, u) \leq c(S_1, u) \quad (9)$$

and therefore,

$$c(S, u) \leq c(S_1, u) - c(S_2, u) \quad (10)$$

It is known from the definition of geometric difference that the set S in the equation $S = S_1 \overset{*}{-} S_2$ is the maximum set satisfying the equation

$$\widehat{S} + S_2 = S_1 \quad (11)$$

Since $S_1 + S_2 \subset S_1 + S_2$, by virtue of formula (1) we have

$$S_1 \subset S_1 + S_2 \overset{*}{-} S_2 \quad (12)$$

Further, by virtue of formulas (10) and (6), we have

$$c(S_1 + S_2 \overset{*}{-} S_2, u) \leq c(S_1 + S_2, u) - c(S_2, u) = c(S_1) \quad (13)$$

Thus, by virtue of the equivalence of relations (3) and (4), we can write

$$S_1 + S_2 \overset{*}{-} S_2 \subset S_1 \quad (14)$$

Relations (12) and (14) imply relationship (4). The lemma is completely proved.

Lemma 2. Let S_1 be a closed convex set, and S_2, S_3 compact convex sets. In such cases following equality is hold:

$$(S_1 * S_2) + S_3 \subset (S_1 + S_3) * S_2 \quad (15)$$

Proof. Suppose that the point z belongs to the left-hand side of this relation $z \in (S_1 * S_2) + S_3$. Then $z = x + y$, where

$$x \in S_1 * S_2 \quad (16)$$

$$y \in S_3 \quad (17)$$

From (16), by virtue of lemma 1, it follows that

$$x + S_2 \subset S_1 \quad (18)$$

Adding formulas (12) and (13), we obtain

$$z + S_2 \subset S_1 + S_3$$

Thus, by the definition of the Mikowski difference, we have $z + S_2 \in S_1 + S_3$ and lemma 2 is proved.

Lemma 3. Given a non-empty set S_1 and a disk B_r whose center is at the origin in the n -dimensional Euclidean space R^n . If the difference $S_2 = S_1 * B_r$ is not empty, then the $S_2 \subset S_1$ relation is satisfied.

Proof. From the equation $S_2 = S_1 * B_r$, according to the definition of the Minkowski difference of sets $S_2 + B_r \subset S_1$. This means adding S_2 to all elements of the set B_r . That is, we move the set S_2 in parallel along all the vectors of B_r . All sets formed as a result of these parallel transfers belong to set S_1 :

$$\bigcap_{b \in B_r} (S_2 + b) \subset S_1$$

Since the set B_r is a disk whose center is at the origin, it also contains a point $O(0,0)$. Therefore we can write the relation $S_2 + O \subset S_1$. According to the definition of the Minkowski sum on the sets $S_2 + O = S_2$. So formula $S_2 \subset S_1$ really hold.

Thus, we expound the first way to find the Minkowski sum of arbitrary convex polygons. Suppose that the polygons P_1 and P_2 are given as a set of vertices. That is, let the coordinates of the ends be known. Then to find the Minkowski sum of these polygons we must do followings consequently:

- the sum of the points at all ends of the first polygon and the points at all the ends of the second polygon is found and new points are formed.
- the points formed are connected by segments
- the largest convex polygon created by the combination is the Minkowski sum we are looking for.

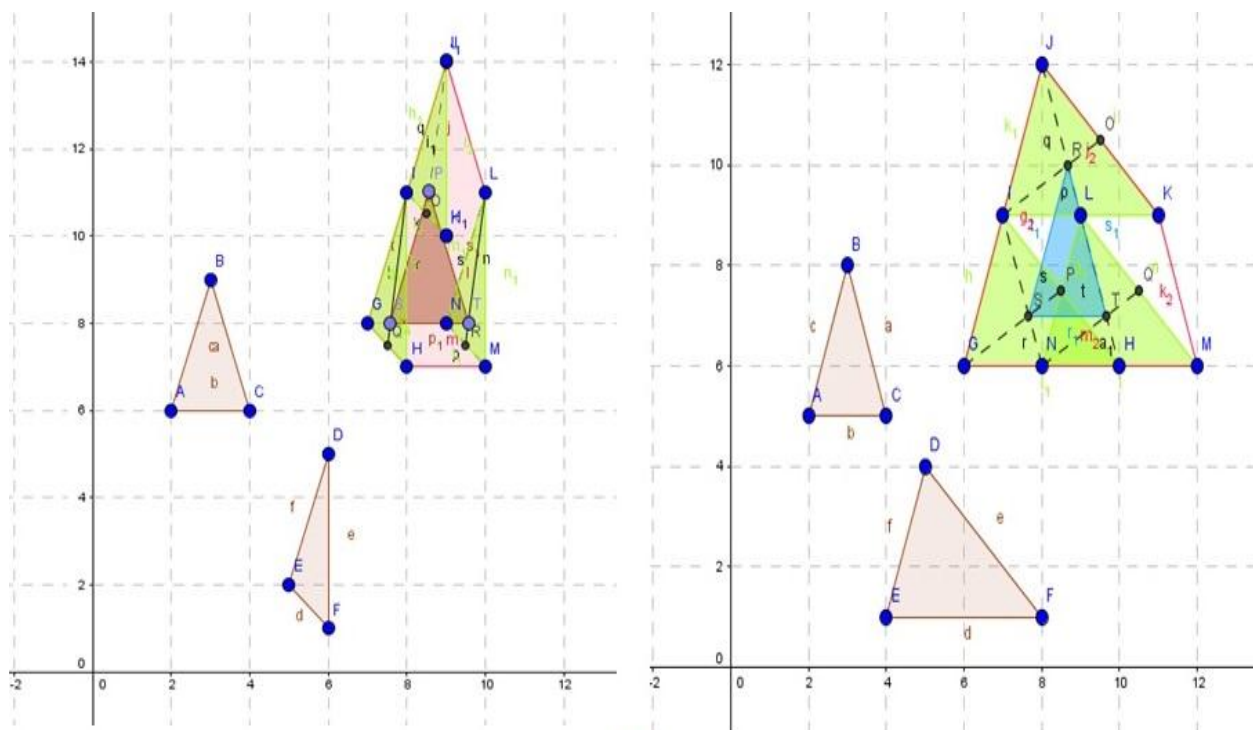


Fig. 3.

Fig. 3 shows the Minkowski sum of two triangles with one side and two sides parallel to each other using the first method. The points (the sum of some vertices of a given polygons) formed inside the largest convex polygon are not needed to form a sum polygon. Although this method accurately calculates the Minkowski sum of polygons with given coordinates, as the number of vertices of a polygon increases, it takes more time to form "unnecessary" points to construct the sum. Therefore, it is necessary to find the optimal way to find the Minkowski sum of polygons.

The examples and figures show that the Minkowski sum of two polygons depends on whether the sides of these polygons are parallel or not. Looking at the examples given, one can notice that the polyline bounding the total polygon $S_1 + S_2$ is composed of the edges of the polygons S_1 and S_2 .

In work [7] considered the problem of calculating the Minkowski sum of polygons using vectors parallel to its sides and equal in length to its sides. The directions of these vectors are chosen such that, the vectors along this direction rotate clockwise around the given polygon. For example, the vectors $\vec{a}_1, \vec{a}_2, \vec{a}_3, \vec{a}_4, \vec{a}_5$ are placed on the side of the polygon P as shown in Fig. 4.

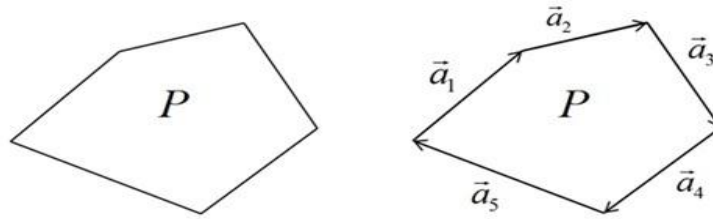


Fig. 4.

We expound the second method of finding the Minkowski sum of arbitrary polygons. More precisely, the sum of Minkowski polygons can be found using the following algorithm:

- we put vectors on the sides of a given polygon whose lengths are equal to the lengths of the corresponding sides. The resulting vectors rotate clockwise around the given polygon,

- we move the heads of all the vectors in both polygons to a point and create a "vector's bunch",

- it may turn out that two vectors from the bunch have a common direction. Then this pair of vectors must be replaced by their sum,

- we select the vectors from the bouquet one by one clockwise and "connect" them, that is, we put the beginning of the next one at the end of the first one (the first vector - from an arbitrary point on the plane, each next vector - from the end of the previous). It turns out a broken line. This broken line is the Minkowski sum of the given polygons.

Depending on the shape of the polygons given by this method, it is possible to accurately calculate the shape and the number of vertices of the polygon formed by their Minkowski sum. Thus the following result is obtained for the Minkowski sum of polygons.

Corollary 1. The number of vertices of a convex polygon formed by the Minkowski sum of convex polygons with vertices n and m is at most $n+m$.

In works [8], [9] discusses the problem of finding the Minkowski sum of sets using geometric inequalities. Suppose that the polygons P_1 and on the plane R^2 are given in the following form:

$$P_1 = \{x_1 \in R^2 : A_1 x_1 \leq b_1, A_1 \in R^{m_1 \times 2}, b_1 \in R^{m_1} \},$$

$$P_2 = \{x_2 \in R^2 : A_2 x_2 \leq b_2, A_2 \in R^{m_2 \times 2}, b_2 \in R^{m_2} \}.$$

Here, the expressions A_1, A_2 are two-column matrices with rows m_1 and m_2 , respectively. Similarly, b_1, b_2 are column matrices with rows m_1 and m_2 , respectively. It follows that the expressions $A_1 x_1 \leq b_1$ and $A_2 x_2 \leq b_2$ represent a system of inequalities. The Minkowski sum of these polygons can be found using the system inequalities that represent them. Let Minkowski sum of the polygons P_1 and P_2 be the following P set:

$$P = \{x \in R^2 : Ax \leq b, A \in R^{m \times 2}, b \in R^m\}.$$

To find the sum, we write a system of equations and inequalities with respect to $x \in R^2, x_1 \in R^2, x_2 \in R^2$:

$$\begin{cases} x - x_1 - x_2 = 0; \\ A_1 x_1 \leq b_1; \\ A_2 x_2 \leq b_2. \end{cases} \quad (19)$$

This is due to the fact that the first equation in the system is $x = x_1 + x_2$. In (19) we replace the variable x_1 with the difference $x_1 = x - x_2$ and form a system equivalent to the given system depending on the variables x and x_2 :

$$\begin{cases} A_1 x - A_1 x_2 \leq b_1; \\ A_2 x_2 \leq b_2. \end{cases} \quad (20)$$

In that case, we will have the following confirmation :

$$x \in P \Leftrightarrow \exists x_2 : -A_1 x_2 \leq b_1 - A_1 x, A_2 x_2 \leq b_2. \quad (21)$$

We enter the denotation as follows :

$$C = \begin{pmatrix} -A_1 \\ A_2 \end{pmatrix} \in R^{(m_1+m_2) \times n}, \quad d = \begin{pmatrix} b_1 - A_1 x \\ b_2 \end{pmatrix} \in R^{m_1+m_2}.$$

And we write the system (20) in the form of a matrix:

$$Cx_2 \leq d. \quad (22)$$

Theorem 1 (The Farkas-Minkowski Theorem). For system $Cx_2 \leq d$ to have a solution, it is necessary and sufficient to find such a y that satisfies the following conditions:

$$C^T y = 0, y \geq 0; \quad (23)$$

$$(d, y) \geq 0. \quad (24)$$

in other words

$$\exists x_2 : Cx_2 \leq d \Leftrightarrow \forall y : C^T y = 0, y \geq 0 \Rightarrow (d, y) \geq 0.$$

It should be noted that each solution of (23) can be described as the sum of non-negative coefficients in the fundamental solutions of this system. Thus, condition (24) should only be checked for fundamental solutions of (23). From (21) and Farkas-Minkowski theorem we obtain the following:

$$x \in P \Leftrightarrow \forall y : C^T y = 0, y \geq 0 \Rightarrow (d, y) \geq 0. \quad (25)$$

Using Chernikova's scheme, we find all the fundamental solutions of the system of equations with the C^T matrix. Let their number be k . We denote $V \in R^{k \times (m_1 + m_2)}$ a matrix whose rows consist of fundamental solutions. We denote by $V_1 \in R^{k \times m_1}$ the part of this matrix corresponding to $-A_1$, and denote by $V_2 \in R^{k \times m_2}$ the part of this matrix corresponding to A_2 .

In that case, inequality (24) is written as follows:

$$V_1(b_1 - A_1 x) + V_2 b_2 \geq 0.$$

We enter the following denotations:

$$A = V_1 A_1, \quad b = V_1 b_1 + V_2 b_2. \quad (26)$$

Hence, the Minkowski sum of the polygons is represented by the following inequality: $Ax \leq b$.

Results. If sets S_1 and S_2 are convex sets on a plane R^2 , from definition 3 above, set D determines how much it is possible to move set S_2 without going beyond set S_1 . [5] presents the conditions for the existence of the Minkowski difference of segments and circles in a straight line and a plane, and the rules of calculation. For Minkowski difference of intervals $X = (a, b)$ and $Y = (a_1, b_1)$ on the straight line R following relation is true [5, lemma 2]:

$$X * Y = \begin{cases} [a - a_1, b - b_1] & \text{if } a - a_1 < b - b_1, \\ \{a - a_1\} & \text{if } a - a_1 = b - b_1, \\ \emptyset & \text{if } a - a_1 > b - b_1. \end{cases} \quad (27)$$

So, for the Minkowski difference of the $X = (a, b)$ and $Y = (a_1, b_1)$ intervals to exist, the length of the X interval must not be less than the length of the Y interval.

[5] shows a way to calculate the Minkowski difference of any circle in a plane. According to it, to subtract circle C_2 from circle C_1 , we move circle C_2 by touching its boundary without leaving circle C_1 . Then the circle (set) bounded by the line drawn by the center of circle C_2 is equal to the difference we are looking for.

We also use vectors corresponding to its sides to find the Minkowski difference of squares, that is, we consider the problem of finding the difference of these squares when given by the coordinates of these vectors.

Any square on a plane R^2 can be defined by a vector corresponding to one side of it. In this case, the vectors corresponding to the other sides of square are found by rotating the given vector to the angles $-90^\circ, 180^\circ, 90^\circ$. We do the rotation process through the following formulas, which are very well known from the course of analytical geometry:

$$\begin{cases} x = x' \cos \alpha - y' \sin \alpha, \\ y = x' \sin \alpha + y' \cos \alpha. \end{cases}$$

Here (x', y') are the coordinates of the given vector, and (x, y) are the coordinates of the vector formed by turning this vector to degrees α .

Let S_1 and S_2 be the squares in the plane R^2 . According to the rule of rotation, the vectors $\vec{a}_2(a^2, -a^1)$, $\vec{a}_3(-a^1, -a^2)$, $\vec{a}_4(-a^2, a^1)$ corresponding to the other sides of the square S_1 , determined by the vector $\vec{a}_1(a^1, a^2)$. Similarly, the vectors $\vec{b}_2(b^2, -b^1)$, $\vec{b}_3(-b^1, -b^2)$, $\vec{b}_4(-b^2, b^1)$ corresponding to the other sides of the square S_2 , determined by the vector $\vec{b}_1(b^1, b^2)$. In that case, we can find the diagonals of the square S_2 by the vectors $\vec{b}_1(b^1, b^2)$, $\vec{b}_2(b^2, -b^1)$, $\vec{b}_3(-b^1, -b^2)$. According to the definition of adding vectors $\vec{b}_1 + \vec{b}_2 = \vec{d}_1$ and $\vec{b}_2 + \vec{b}_3 = \vec{d}_2$. Then, the vectors corresponding to the diagonals of the square are in the form $\vec{d}_1(b^1 + b^2, -b^1 + b^2)$ and $\vec{d}_2(-b^1 + b^2, -b^1 - b^2)$.

Theorem 2. It is necessary and sufficient that the length of the orthogonal projection of the vectors \vec{d}_1 and \vec{d}_2 on the vector \vec{a}_1 is not greater than the length of the vector \vec{a}_1 so that the difference $S_1 * S_2$ is not empty.

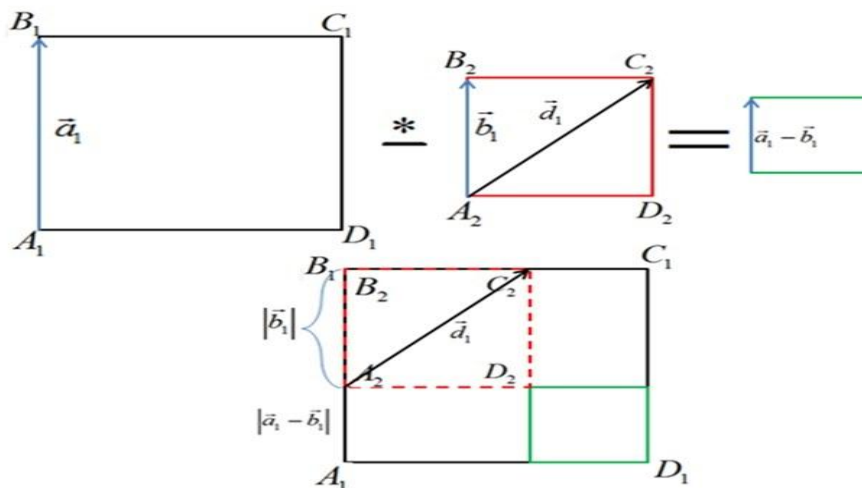


Fig. 5.

Proof. Suppose that the ends of squares S_1 and S_2 are $A_1B_1C_1D_1$ and $A_2B_2C_2D_2$, respectively. There can be two cases when finding the Minkowski difference of two squares.

In the first case, the vectors \vec{a}_1 and \vec{b}_1 are parallel to each other, then the lengths of the orthogonal projections of the vectors \vec{d}_1 and \vec{d}_2 on the vector \vec{a}_1 are equal to $|\vec{b}_1|$, that is $|\text{proj}_{\vec{a}_1} \vec{d}_1| = |\text{proj}_{\vec{a}_1} \vec{d}_2| = |\vec{b}_1|$ (Fig. 5). According to the condition of the theorem $|\vec{a}_1| \geq |\vec{b}_1|$. It follows that square S_2 can be placed inside square S_1 . Therefore, $S_1 * S_2 \neq \emptyset$. In this case, the Minkowski difference of square S_1 from square S_2 creates another square. The vector \vec{c}_1 corresponding to the side of this square is parallel to the vector \vec{a}_1 , that is $\vec{c}_1 \parallel \vec{a}_1$. The length of this vector is equal to the difference between the lengths of vectors \vec{a}_1 and vectors \vec{b}_1 , that is $|\vec{c}_1| = |\vec{a}_1| - |\vec{b}_1|$.

Let us explain the last equation. Since the vector \vec{a}_1 is parallel to the vector \vec{a}_1 and condition $|\vec{a}_1| \geq |\vec{b}_1|$, we can move the square S_2 along the sides of the square S_1 without leaving any point of it inside the square S_1 . That is, we can move the square S_2 over the A_1B_1 side of the square S_1 until its point A_2 falls on the point A_1 . Similarly, we can move the point B_2 until it falls on top of the point B_1 . This means that we can move the square S_2 within the square S_1 in the direction of the vector \vec{a}_1 by only distance $|\vec{a}_1| - |\vec{b}_1|$. It is similarly explained that the distance that can be moved in other directions is $|\vec{a}_1| - |\vec{b}_1|$.

In the second case, the vectors \vec{a}_1 and \vec{b}_1 are not parallel to each other (Fig. 6). Then, the lengths of the orthogonal projections of the vectors $\vec{d}_1(b^1 + b^2, -b^1 + b^2)$ and $\vec{d}_2(-b^1 + b^2, -b^1 - b^2)$ on the vector $\vec{a}_1(a^1, a^2)$ can be calculated as follows:

$$\begin{aligned} |\text{proj}_{\vec{a}_1} \vec{d}_1| &= \frac{|(\vec{a}_1, \vec{d}_1)|}{|\vec{a}_1|} = \frac{|a^1(b^1 + b^2) + a^2(-b^1 + b^2)|}{\sqrt{(a^1)^2 + (a^2)^2}}; \\ |\text{proj}_{\vec{a}_1} \vec{d}_2| &= \frac{|(\vec{a}_1, \vec{d}_2)|}{|\vec{a}_1|} = \frac{|a^1(-b^1 + b^2) + a^2(-b^1 - b^2)|}{\sqrt{(a^1)^2 + (a^2)^2}}. \end{aligned} \quad (28)$$

These positive numbers are the distances calculated in the direction of the vector \vec{a}_1 between the outermost points of the square S_2 . In this case, square S_2 cannot be moved until point A_2 falls on point A_1 without leaving square S_1 . Because if we bring point A_2 to point A_1 , then point D_2 goes out of square S_1 (Fig. 6). Therefore, we move square S_2 until point D_2 falls on the side A_1D_1 of square S_1 . This makes it much more

difficult to find the Minkowski difference of the given squares. We bypass this complexity by drawing another third square. That is, we can draw a square S'_2 , the sides of which are parallel to the sides of the square S_1 and the ends of the square S_2 lie on these sides. It is known from the construction of the square that S_2 contains the square, and the length of the side is equal to whichever of the projections $|proj_{\vec{a}_1} \vec{d}_1|, |proj_{\vec{a}_1} \vec{d}_2|$ is longer. Thus

$$S_2 \subset S'_2. \quad (29)$$

According to the condition of the theorem 2, projections $|proj_{\vec{a}_1} \vec{d}_1|, |proj_{\vec{a}_1} \vec{d}_2|$ are not longer than $|\vec{a}_1|$, similar that not longer than $|\vec{a}_2|$ too (because $|\vec{a}_1| = |\vec{a}_2|$). It means that, square S'_2 can be placed inside square S_1 . Therefore $S_1 * S'_2 \neq \emptyset$. Since (29), it follows $S_1 * S_2 \neq \emptyset$. The theorem has been proved.

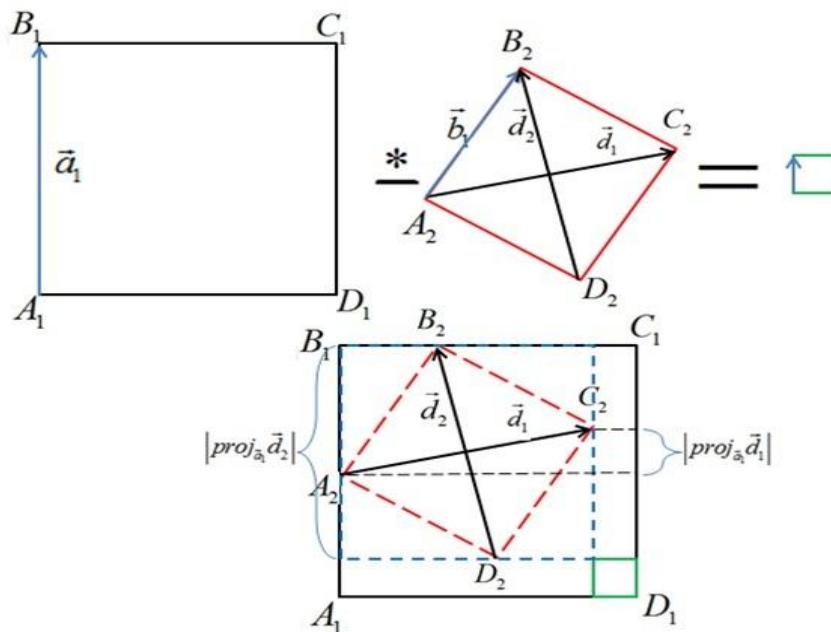


Fig. 6.

During the proof of the above theorem 2, the formula for finding the Minkowski difference of squares on the plane R^2 determined by the vectors $\vec{a}_1(a^1, a^2)$ and $\vec{b}_1(b^1, b^2)$ has been formed. Accordingly, this difference consists of either a single point or a square with a vector $\vec{c}_1 \square \vec{a}_1$ corresponding to its side. The length of the vector \vec{c}_1 is

$$|\vec{a}_1| - \max_{n \in \vec{d}_1, \vec{d}_2} (|proj_{\vec{a}_1} n|). \quad (30)$$

Here $\vec{d}_1(b^1 + b^2, -b^1 + b^2), \vec{d}_1(b^1 + b^2, -b^1 + b^2)$.

Discussions. As mentioned above, the Minkowski difference of sets applies to many fields of science. One such area is differential games.

Differential game theory began to take shape as an independent science in the 1960s. Specific problems that can be solved based on the theory of differential games were considered in mechanics centuries ago. Differential game theory began to develop closely. However, there are some special issues that were considered in mechanics centuries ago, and we have every right to include them in the theory of differential games. For example, the observation of the Achilles Tortoise by the ancient Zeno of Elea is considered one of the earliest examples of this in differential games.

The development of the theory of differential games is connected with the research of Isaacs, Pontryagin, Krasowski, Mishenko, Pshenichny. The first works on differential games appeared in the early 50s of last century. There, a dynamic programming method was used. This method is presented in the monograph of the American mathematician R. Isaacs, who developed the original method of solving general differential games. Isaacs' method helps to distinguish the value of the game and the specific aspects of the extreme strategy. Exploring these specific aspects provides valuable information about differential games.

Some problems in differential game theory can be described as the movement of two controlled objects, one of which is the pursuer who is chasing the other, and the other is the runner who is trying to escape from the pursuer.

Below we consider the application of the Minkowski difference to the theory of differential games.

Let the motion of a vector z in an n -dimensional Euclidean space R^n be described by a linear vector differential equation

$$\dot{z} = Cz + u - v, \quad (31)$$

where C is a constant square matrix, and $u \in P, v \in Q$ are control parameters. Parameter u corresponds to the pursuing object (pursuer), parameter v - to the object being escaped (evader). P, Q are arbitrary nonempty subsets of R^n . Further, the terminal set M given in R^n .

The game starts from the position $z(0) = z_0 \notin M$ and is considered finished at that moment of time t_1 when $z(t_1) \in M$. The pursuer tries to bring the phase point to the set M , and the pursued object, generally speaking, adheres to the opposite goal.

We will say that the pursuit can be completed in time $t(z_0)$ if, based on any measurable change $v(t)$ of the parameter v , one can construct such a measurable change $u(t)$ of the parameter u such that the solution $z(t)$ of the equation

$$\dot{z} = Cz + u(t) - v(t), \quad z(0) = z_0 \quad (32)$$

falls on M in a time not exceeding the number $t(z_0)$. In this case, to find the value $u(t)$ of the parameter u at each time moment $t > 0$, it is allowed to use only the values $z(t)$ and $v(t)$ of the phase vector z and the parameter v at the same time moment t . In what follows, the number $t(z_0)$ will be called the pursuit time.

Definition 4. Let $A(r)$ be an arbitrary subset of R^n , defined for almost every $r \in [p, q]$. A point z belongs to the integral $\int_p^q A(r)dr$ if and only if there exists a measurable function $x(r)$, $p \leq r \leq q$ such that $\int_p^q x(r)dr = z$ and $x(r) \in A(r)$ for almost every $r \in [p, q]$.

Subsequently, changing, if necessary, the values of $x(r)$ on a set of measure zero, we will assume that $x(r) \in A(r)$ for all $r \in [p, q]$.

Let be

$$r \geq 0, \hat{u}(r) = e^{rC} P, \hat{v}(r) = e^{rC} Q, \tau \geq 0,$$

$$\hat{w}(r) = \hat{u}(r) * \hat{v}(r), W(\tau) = \int_0^\tau \hat{w}(r)dr, W_1(\tau) = -M + W(r). \quad (33)$$

Theorem 3. If

$$-e^{\tau C} z_0 \in W_1(\tau) \text{ for some } \tau = T_1(z_0), \quad (34)$$

then in time $T_1(z_0)$ one can complete the pursuit.

Proof. By virtue of (4)

$$-e^{\tau_0 C} z_0 \in W_1(\tau_0), \tau_0 = T_1(z_0)$$

therefore, there exist points $m \in M$ and $w \in W(\tau_0)$ such that

$$-e^{\tau_0 C} z_0 = -m + w. \quad (35)$$

On the other hand, $W(\tau_0)$ is obtained by integrating the function $\hat{w}(r) = \hat{u}(r) * \hat{v}(r)$. Hence, there exists a measurable function $w(t)$, $0 \leq t \leq \tau_0$, for which

$$\int_0^{\tau_0} w(s)ds = w, w(t) \in \hat{w}(\tau_0 - t). \quad (36)$$

Let $v_0(t)$, $0 \leq t \leq \tau_0$ be an arbitrary measurable function and $v_0(t) \in Q$, $0 \leq t \leq \tau_0$. Obviously, the functions

$$\bar{v}_0(t) = e^{(\tau_0-t)C} v_0(t), \bar{u}_0(t) = w(t) + \bar{v}_0(t), 0 \leq t \leq \tau_0 \quad (37)$$

are measurable. It is easy to see that the function

$$u_0(t) = e^{-(\tau_0-t)C} \bar{u}_0(t), 0 \leq t \leq \tau_0 \quad (38)$$

is also measurable and $u_0(t) \in P$, $0 \leq t \leq \tau_0$. Indeed, by the definition of the operation, the Minkowski difference of sets $\bar{u}_0(t) = w(t) + e^{(\tau_0-t)C} v_0(t) \in \hat{u}(\tau_0 - t)$ and since, obviously, the function $e^{rC} : P \rightarrow \hat{u}(r)$ realizes a homeomorphic mapping of P onto $\hat{u}(r)$, then the function $u_0(t)$ is measurable and $u_0(t) \in P$, $0 \leq t \leq \tau_0$.

For a solution $z_0(t)$, $0 \leq t \leq \tau_0$ corresponding to measurable functions $u_0(t)$, $v_0(t)$, $0 \leq t \leq \tau_0$ we have

$$z_0(\tau_0) = e^{\tau_0 C} z_0 + \int_0^{\tau_0} e^{(\tau_0-s)C} [u_0(s) - v_0(s)] ds = e^{\tau_0 C} z_0 + \int_0^{\tau_0} w(s) ds = m \in M. \quad (39)$$

Let the game (31) develop from the point $z(0) = z_0 \notin M$ at $t = 0$, and the pursued object has chosen a measurable control $v(t)$, the value of which at each moment of time t becomes known to the pursuing object. Then the pursuing object chooses the following way of playing the game. At each moment of time t , he sets his control equal to

$$u(t) = v(t) + e^{-(\tau_0-t)C} w(t); \quad (40)$$

until the moment of time τ_0 . Obviously, the solution $z(t)$ of equation (1), corresponding to the controls $u(t)$, $v(t)$ coincides with $z_0(t)$. Therefore $z(\tau_0) = m \in M$. The theorem is completely proved.

Remark 1. For the set $\hat{w}(r)$ to be non-empty, it is obviously necessary and sufficient that the set $P \overset{*}{-} Q$ be non-empty.

Suppose that the game (31) is considered in the plane R^2 . Also, let P and Q be arbitrary squares on the same plane. In that case, the calculations performed above are much simpler and the result is obtained in a clear form. That is, the condition in theorem 2 is necessary and sufficient for the solution of equation (32) to exist according to remark 1.

Conclusion. The results lead to scientific research on the exact calculation of the geometric difference of arbitrary convex polygons in the plane. The existence of the Minkowski difference in cubes in three-dimensional space and its calculation can be thought of in the same way as above. But the number and direction of the vectors corresponding to the sides of the cube increase, and therefore the problem becomes more complicated. Therefore, it is more efficient to work with planes instead of vectors in three-dimensional space.

The above research shows that the Minkowski difference and sum on the sets is very important for the development of modern fields of geometry today. A thorough study of these operations, as well as other operations on the sets, and the ease of use of their properties will help in solving problems with the geometry of the entity.

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MEDICAL TERMINOLOGY IN ADVERTISING TEXT

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Abstract:

Background. *The article is dedicated to advertising text, which widely uses medical terminology. Advertising text, in which medical vocabulary is widely used, has its own specific character. The content of pharmaceutical advertising texts is enriched with a wide range of medical terminology and helps the consumer to know what is for what or what is for what. Undoubtedly, the text of advertising for pharmaceutical products can serve as a widespread dissemination of the advertised drug among the population. Taking into account the demand, interests, sometimes the individual desire of consumers, the text of the advertisement is drawn up, referring to the linguistic, linguocultural, linguo-sociological capabilities of each language. The lexicological stock of the language is actively used in the design of the advertising text, which contains medical vocabulary.*

Methods. *In cases of a deficiency of words or word forms in a language, you should refer to other languages. For example, languages such as Latin help in this, since it is considered the main language of medicine, English is the language that is the world and accessible language in the field of business. All of the above facts related to the linguistic capabilities of the Russian and Uzbek languages are reflected in the content of our scientific article. This is evidenced by the theoretical and practical parts of the article, i.e. theoretical points of view of a number of scientists, an individual approach to the problem under study and illustrative material proving the accuracy of the definitions.*

Results. *The main feature of the advertising text containing medical vocabulary is that it actively uses artistic means of language to convey emotions, empathy, concern on the part of the drug manufacturer in relation to consumers or those interested in the advertised product. Occasionally, the interests of the interested audience and manufacturers may not coincide with the true ones; this may be the human factor, the place of a person in society, personal benefits, goals or a number of other requirements. An advertising text containing medical terminology cannot be imagined without such functions as informative, motivating, developing and enlightening a large circle of consumers.*

Discussion. *The advertising text containing medical vocabulary implements the ideas of everyone. You should not perceive the text of the advertisement as a large chain, which consists of linguistic signs or symbols that indicate something.*

Phraseological phrases are widely used, which are presented as the most important element of the advertising text, which contains medical terminology. In the examples we have analyzed, one or another advertising text in which phraseological

phrases are used, carrying a special meaning, can serve as a success for advertising a pharmaceutical product, which is of interest to a large audience.

Conclusion. *In the article, we identified a number of advertising texts that clearly indicate the anatomical terms that form the basis of medical terminology. There are also examples of advertising texts, in the content of which you can find the name of chemical elements. When enriching the content of the advertising text, which serves for the distribution of pharmaceuticals, the morphological possibilities of the Russian and Uzbek languages are used. As these morphological possibilities, it was revealed that advertising creators actively use the imperative mood of verbs, numerals indicating numbers, adverbs indicating time, etc.*

Thus, an advertising text containing medical terminology can be characterized based on linguistic knowledge, which we produced in the practical part of our scientific article. For this, we used a large amount of material containing advertising text of pharmaceuticals in Russian and Uzbek languages, which are reflected in the media, radio and television.

Key words: *medical terminology, advertising text, pharmaceuticals, distribution of pharmaceuticals, phraseological phrases, pharmaceutical product.*

Introduction. Today, for linguistics, it is relevant to study advertising texts in the field of medicine, which are created on the basis of medical terminology. The advertising text carries the functions of information, communication, business, which can ensure the relationship of society with the services of advertisers.

In today's pandemic, everyone cares about their health. Of course, the necessary pharmaceuticals help us in this. The pharmaceutical branch of medicine is developing rapidly. The industry is undergoing significant changes. No wonder the people say that God will protect those who take care of themselves. Advertising of drugs produced in the pharmaceutical industry ensures their delivery to consumers. The text of an advertisement for any medical product helps to increase the self-confidence of patients, or vice versa, since every patient is eager to seek salvation from their ailments. With this in mind, the text of the advertisement should be well thought out and explain or convey one or another hope of recovery, without negatively affecting the psyche of patients.

A very important and effective side of the advertising text is that viewers, without any sharp reason, will not switch from one channel to another during the broadcast of the commercial.

Materials and methods. Today, advertising videos on the topic of pharmaceuticals are actively broadcast, and drugs for depression, fatigue, male sexual disorders, vitamins, hygiene products, contraceptives, beauty care, etc. are considered to be the most advanced.

In the "Linguistic Encyclopedic Dictionary" it is indicated that "a text, in general a speech act, oral or written, appears as a result of the speaker's choice of linguistic forms from the possibilities given in advance by the language - phonetic, grammatical, lexical (words), syntactic, and how their combination in speech act depending on its purpose ("function"). The basis of this interpretation of stylistics

was the concept of "communicative" or "functional" style of speech; this approach, which can be called functional stylistics, merges with sociolinguistics" [8].

In commercials, when dubbing the advertising text, special attention is paid to the type of pronunciation of words. L.V. Shcherba considered styles of pronunciation in the aspect that currently corresponds to the term "type of pronunciation." Thus, he singled out: "1) the style characteristic of a calm conversation of people - the conversational style; 2) style, which is used to make speech especially distinct, for which all syllables of each word are clearly articulated - a complete style"[12, p.21].

From the point of view of E.A. Zemskoy, "if we take into account the selection of two styles of pronunciation - complete and incomplete, proposed by L.V. Shcherba, then it should be said that an incomplete style of pronunciation is typical for colloquial speech. The full style of pronunciation is a distinct (announcer, lecturer, stage, etc.) pronunciation, it is characterized by deliberately clear pronunciation of sounds, tense articulation, which is unusual for people with easy natural communication. Colloquial speech is characterized by fuzzy articulation, reduction of individual sounds and combinations of sounds" [7, pp.192-217]. This fuzziness of articulation, the reduction of individual sounds and combinations of sounds in the advertising text distorts the language, and sometimes, on the contrary, is considered a success for the advertised product or someone else's services.

"It is very important to study the possibilities of Uzbek speech, rich in various phono-stylistic means, in the aspect of the use by different societies and individuals in societies" [1, p. 28].

Recently, in the voiced advertising texts containing medical vocabulary, special attention is paid to the pronunciation of the phonetic construction of words of representatives of different societies, which are transmitted through television and radio channels of our Republic and a number of foreign countries.

As everyone knows, **geminata**, being a phonetic process, is characteristic of many languages. There is no doubt that this process is also typical for medical vocabulary.

The following methods were used in the article: descriptive method; component analysis method; distributive method; comparative typological method.

Results. According to D.I. Khodzhaeva, "when using the phenomenon of **geminata**, one should take into account the specific properties of languages. In Uzbek, paired consonants that are in sequence are pronounced as two sounds and are part of two syllables, for example, **tilla, pill-la, kat-ta** in English and French, a doubled consonant t is pronounced as one **t**. Compare.: *glottal* ['glɒt (ə) l], *patte* [pat]. By means of **geminata** one can study languages by comparing their phonetic properties and understand deeper" [10, p.43]. Based on the theory put forward by D.I. Xodjeva and the material of our research, we can conclude that **geminata** as a phonetic phenomenon actively appears in the constructions of sentences that make up the main content of the advertising text, which contains medical vocabulary. For example: "**Ka [ff] etin. Don't let pain split you "or" Gi [pp] okrat group of companies. Invitation to Russia for treatment. An official document allowing a foreigner to undergo treatment in a clinic in Russia!"**

“There are two possibilities for creating intercultural advertising: 1) the creation of adapted advertisements, in which foreign cultural elements are replaced by the traditional ones for a given country. A prime example is the ad for the men's perfume "Drakkar Noir." A European ad featured a naked male hand holding a bottle of perfume and a female hand gripping a man's. The same announcement in Arab countries was changed. The equal and somewhat aggressive position of the female hand in the original ad would not have been accepted in Arab countries. There, a man's hand in the sleeve of a dark suit holds a bottle, while a woman's hand only gently touches the man's. When creating cross-cultural ads, it's important to pay attention to product names as well. Some types of goods already have a certain connotation, which is widespread throughout the world. For example, perfumes are usually associated in the mind of the consumer with France and Paris, regardless of the country of origin, so they often get names that sound "French".

2) creation of standardized advertisements containing as few specific ethno-cultural characteristics as possible. Standardization attracts advertisers, first of all, by the possibility of reducing costs when creating an advertisement. However, cultural differences in different countries can be very striking, and unchanged 'standardized advertising can be misunderstood. The possibility of standardization depends on the following factors: - the type of advertising. Informative ads are easier to standardize than emotional ads. For example, an advertisement for H&M clothing contains only an image of a particular piece of clothing, the name of the material and the price; - the degree of cultural dependence of the product. A distinction is made between products with a long cultural tradition, such as food, and products with no special cultural influences, such as advertising for the fashion and cosmetics industries. The basis for standardization in this case is the assumption that the entire target group, regardless of cultural background, wants to be universally beautiful and fashionably dressed; - target group. Certain target groups, for example, young mothers, represent an intercultural segment in need of the same goods all over the world” [6, pp. 15-17].

Pharmacy as a science is characterized by research in the field of creating medicines, ensuring their safe production, conducting scientific experiments, trading in medicines and pharmaceuticals. Pharmaceuticals are an important part of the field of medicine and the responsibilities of this area include meeting the needs of consumers. The current motto for pharmaceuticals is such a flare as "care", "pharmacist services", "healthy life", "individual first aid kit". Pharmaceutical manufacturers produced and advertised drugs are reflected in advertising texts. In every country, pharmaceutical advertisements rank high after food advertisements. The text of the advertised pharmaceutical product can carry a lot of information. This can be seen in examples of advertisements that are rolled out in social networks, in the media, and in television and radio companies. The ad copy has the task of luring a large audience of consumers or creating a competitive environment. As a flare, pharmaceutical advertising texts can contain full or short versions of aphorisms.

Discussions. Due to the fact that aphorisms themselves are easily perceiving sentences or minitexts, that being in the content of the texts of pharmaceutical advertisements can be easy to remember for those interested in this advertisement. Aphorisms should be chosen correctly for the advertising text of pharmaceutical

products so that it contains the main meaning of the advertised drug. Naturally, a correctly appropriate aphorism can be a great success in the promotion and sale of drugs or a wide range of services provided. The text of an advertisement for pharmaceutical products must prove the privileges of the given drug among other advertised products on the market. Advertising texts containing medical terminology can carry informational, as well as influencing someone, meaning. Next, we will consider texts with examples of some pharmaceutical preparations: "*Aqua Maris - a preparation based on the water of the Adriatic Sea*", "*Nalgezin quickly relieves pain*", "*Sinekod: a strong remedy for dry cough*", "*Strepsils - first aid for sore throat.*"

Numerals are widely used in sentences in pharmaceutical advertisements. For example: "*Due to the high efficacy of Dolobene gel, patients with sprains were able to start training as early as 6 days after the start of treatment, and patients in the control group (without treatment) only after 11 days*", "*Bifren - Clinical efficacy is manifested in the first hours and days of treatment*".

As in poetry, in many pharmaceutical advertisements you can trace rhymes, puns at the end of each line of text or word, for example: "*Colgate Healthy teeth, happy kids!*", "*MERS Special Drage - a well-designed vitamin-mineral complex for you to be beautiful and healthy, specially designed to refresh the skin, brighten hair, strengthen nails*", "*Mezim is an indispensable gel for the stomach our goal*", "*Lyoton - success, movement, transformation of your legs*", "*I am no longer afraid of cough - I am treated with Gedelix*", "*Advice from nature, Gedelix - and there is no cough!*", "*When you cough, take Bromhexin Berlin-Chemie*", "*Colgate Total's advanced formula fights bacteria on the teeth, tongue, gums and cheeks and protects for twelve hours.*"

The expression of artistic means in advertising texts with medical terminology actively enriches our vocabulary. For example: metaphor - "*Squid is the energy of the ocean on your table*" (seafood for a healthy lifestyle), anaphora - "*Noble and wholesome*" (Demidov's balm), epiphora - "*Not just clean - flawlessly clean!*" (advertising of washing powder), etc.

In order to have a positive perception, when compiling the text of an advertisement, one must take into account national traditions, mentality, ethno-cultural values, and of course the social position of perceiving people. Taking into account the above, the advertising text containing medical vocabulary can be framed with a specific approach from the point of view of the stylistic possibilities of the language.

Play on words is a frequently encountered moment in the text of advertisements for pharmaceuticals in which medical vocabulary is actively involved. For example: "*Coldrex is a hot answer to colds and flu*", "*Pinosol - to sneeze on a runny nose*", "*Pinosol - to sneeze on a runny nose*", "*A sore spot cannot be turned off. It can be cured*", "*With Honda you are always on the move*", "*A sore spot cannot be turned off. It can be cured*", "*With Immunorm health is normal*", "*Joints become weak without medicine. The joints are threatened with complications, and each king is ready to give half his kingdom for the royal medicine HONDROXID*", "*Mountain calcium - so that bones become stronger than mountains*", "*Arbidol. The flu has*

no future”, *“Tavegil. Allergy blown away by the wind”*, *“Regetsin. Take care of your skin from a young age”*, *“Sharp-eye” - reliable protection for your eyes”*.

Another important point in the texts of advertisements for pharmaceuticals is the frequent use of word pavers, i.e. the same word or phrase is repeated in the text. Now let's take a closer look at the repetition of words and phrases in the text of pharmaceutical advertising. For example: *“The moment has come - take Gastal! Gastal, a remedy for heartburn and stomach pain”*, *“Kalcemin: strong bones - a strong family”*, *“Tenoten: calm children - calm parents”*.

Due to the repetition of words in the text of an advertisement for a pharmaceutical product, the consumer the patient remembers well the name of the drug itself and the effectiveness after using it. In advertising texts for pharmaceuticals, wordplay with dynamism and rhyming of final words in lines carries the meaning of completeness and expressiveness. Often, the advertising text of a pharmaceutical product is given in a concise form, contains important information and contributes to the penetration of deep ideas about drugs.

It should be mentioned about the active participation of the metaphor in the content of the advertising text with medical terminology in order to convey the expertise.

As it turned out, the metaphor serves to form expressive tropes in the text of pharmaceutical advertising. The metaphorical structure that forms the sentence of the main text of advertising for pharmaceuticals contributes to the formation of a figurative presentation of the proposed product. Examples are such texts of advertisements for pharmaceuticals in Russian and Uzbek languages, where mainly medical vocabulary is present in the content of the text. For example:

““Solpadein” is a powerful weapon that hits right on target!”, *“Cough and hoarseness attack? Does a runny nose break the rules? “Halls” “Suprastin - allergies receding before our eyes”, will help to be in the game!”*, *“New Coldrex Maxgrip - a crushing blow to the flu!”*, *“Lamisil - cold weapon against foot fungus”*, *“Pain grabbed by the throat? Unleash her iron grip! “Septolet!”*, *“Strepsils. When a cold takes you by the throat”*, *“To be absolutely ready - the new Colgate total or the advanced formula of Colgate total fights bacteria on the teeth, tongue, gums and cheeks and protects for twelve hours.”*

Next, let's analyze advertising texts in which the "+" sign plays an important role as a means of depicting the effectiveness of the advertised drug and the service sector For example:

"Laboratory tests. Over 1000+ types of research. Compliance with international standards. Automated laboratory" (INTERMED innovation) or "Pharmacy +". The “+” sign in these advertising texts carries the following meanings, that is, in the first advertisement more than a thousand types of laboratory services are provided, and in the second advertisement in a pharmacy, in addition to drugs, you can purchase medical equipment, pharmacist services, etc.

As you know, according to Abu Ali ibn Sino "poison" is a means of healing for many diseases. The word is widely used as a remedy in pharmaceutical advertisements. For example: *“Do your joints hurt? Back aches? Sofia cream with bee venom will help you”* or *“Viprosal B - Healing ointment with snake venom”*.

In a number of advertising texts, anatomical terms are clearly indicated, i.e. names of human organs. For example: "**Zobofit** - an integrated approach to the health of the thyroid gland", "This drug is a biocorrector, a new generation drug that affects metabolism. Lipid metabolism improves, thanks to this drug, we achieve changes in the blood formula itself", "This is very important, because with the help of the "Biocorrector" you can treat all organs and systems", "**Abrol SR** - To clean the bottle, you need a rough. **Abrol SR** is needed to cleanse the lungs", "Do your gums ache and bleed? Does it hurt to chew? All this is periodontitis - a quiet killer of teeth, as doctors call it", "Tincture of Sabelnik, cutting off pain in the joints, has already returned the joy of movement to hundreds of thousands of Russians".

Chemical elements are often reflected in the content of the advertising text of pharmaceutical products, which take their place in the table of D.I. Mendeleev. For example: "For the absorption of calcium, many additional conditions are required. One of them is the presence of vitamin D-3, and the most important is the presence of magnesium, iron, copper, phosphorus, zinc. These conditions are met by "Mountain calcium D-3 with mummy", "Blueberry-forte" - this is the first remedy with lutein for the whole family at once.

At the end of the 19th century, i.e. **Colgate** toothpaste appeared on the shelves since 1873. At that time, this paste was sold in glassware, and only since 1896 a tube made of the chemical element tin (chemical formula **Sn2**) came to replace this glassware. After the production of this product, the company began to advertise its products. The same product can be advertised with different texts in order to attract the attention of buyers. For example:

Colgate - Be absolutely ready for anything! i.e. (call to action)

New Year's smiles with **Colgate!** (A gift for a holiday or preparation for some corporate event).

Colgate - 12 Hour Oral Health Protection!; **Colgate** New - Sugar Acid Neutralizer !; **Colgate** - Enjoy your favorite drink without pain !; Try **Colgate** Enamel Protection for sensitive teeth! (health care).

Colgate is a new advanced formula! (development, new opportunities).

Buy **Colgate** Safe Whitening + Get a Chance to Win a Smartphone! **Colgate** Sensitive Teeth 2nd Pack as a GIFT! (a call to action, the result of which is a reward).

Colgate the cleanliness you see and feel!; **Colgate** When a new diet is proposed, I smile! (call to action).

Colgate When they say you can't be a dad on maternity leave, I smile!; **Colgate** When they say she's a burden to me, I smile! (to enhance a sense of self-confidence).

Colgate Teeth visibly whiter instantly! (achieve quality and your goals).

Colgate Healthy teeth, happy kids!; **Colgate** Dr. Hare !; **Colgate** grow up with a smile! (urging children to follow the rules of a healthy lifestyle from an early age).

Colgate new extra freshness!; **Colgate** pure mint!; **Colgate** Ancient Secrets!; **Colgate** Herbs Sea Buckthorn!; **Colgate** pomegranate!; **Colgate** propolis whitening! (trusting traditional medicine to achieve results).

It actively replenishes the total number of advertising texts for pharmaceuticals existing in the Russian language phraseological unit or phraseological turnover. What is a phraseological unit? **Phraseologism** is a speech turnover, the interpretation of

which does not coincide with its spelling. Phraseological turns are usually called idioms. For example: *To lead by the nose* - to deceive; *Pounding water in a mortar* - doing nonsense; *Where Makar did not drive calves* - very far.

Any phraseological unit cannot be understood the first time. The meaning of each phraseological unit is always allegorical. For example, the phraseological unit "to play the fool" is in no way connected with fools.

In linguistics, phraseological units from the point of view of historical origin have a long history, while studying the history of phraseological units it would be fair to divide them into obsolete and archaisms. It is natural to understand the initial meaning of phraseological units only by relying on historical data and the period of their origin.

Phraseological dictionaries help to understand the meaning of this or that phraseological phrase, the sphere of their use, the age category of the audience and for their perception. For example, such dictionaries as the "**Phraseological Dictionary** of the Russian Language" edited by A.I. Molotkov [9] or "Phraseological Dictionary of the Russian Literary Language" (about 13000 phraseological units) edited by A.I. Fedorov [11].

Advertising text is present everywhere, it has a variety of topics, and carries a semantic meaning. Advertising displayed in the media has a specific text. The text of the advertisement awakens to perform this or that action, and also under its influence it is possible to influence the human consciousness, state.

Phraseologisms of medical significance can be widely used in advertising texts. Medical phraseological units indicate the symptoms of diseases and their course.

Medical phraseological units are widely used in the following areas of medicine. For example:

in the field of dentistry: *Grinding teeth, bouncing off teeth, not kicking into a tooth, holding a tooth, putting teeth on a shelf, talking teeth, etc.*

in surgery: *We begin to take out the brain.*

in cardiology: "*Dance of the carotid*" (carotid pulse) or "*dance of the carotid arteries*" pronounced pulsation of the common carotid arteries in case of aortic valve insufficiency.

among ophthalmologists and dentists: **from the Bible, the law of retribution: "Fracture for fracture, eye for eye, tooth for tooth."**

in traumatology and orthopedics: "**Chicken breast**" - deformation of the chest in children. A shoemaker's chest is a curvature of the chest.

"*In a healthy body - a healthy mind*" (ancient medical).

"*Seven nannies have a child without an eye*" (ophthalmological).

in diseases of the abdominal organs: "*Abdominal toad*" - an attack of ischemic pain in the abdomen. "*Cobblestone pavement*" - a lumpy intestinal mucosa with numerous longitudinal, slit-like ulcers and transverse cracks in Crohn's disease.

for nervous diseases: "*Green cap*" - a type of brain with purulent meningitis.

"*St. Vitus's Dance*" - chronic progressive chorea (Huntington's disease).

In addition to the above, the following medical phraseological units are widely used: "*The face of Hippocrates*" - it happens in severe diseases of the abdominal organs. The names of some scientists form medical phraseological units:

"*Parkinson's mask*" - a frozen smile on nerves. "*Stokes collar*" - an increase in mediastinal lymph nodes, due to local venous stasis (with compression of the superior vena cava).

In a number of medical phraseological units, one can trace the sections of medicine. *Hepatic palms* - yellow bronze palms. "*Vascular asterisks*" - hemorrhage in the form of dots.

Now let's consider advertising texts in which phraseological units are used that indicate the terms of medicine:

Coldrex Medicine: Seven Troubles - One Answer! (when distributing the medicine).

Everything for repair! Even eyes run wide! (when distributing plumbing).

"Instant" - Throw the pain out of your head! (when distributing the medicine).

"Tavegil. Allergy blown away by the wind" (during the distribution of the medicine).

"Regetsin. Take care of your skin when you are young" (when distributing the medicine).

"Arbidol. Influenza has no future" (when the medicine is distributed), and so on.

Medical vocabulary occupies a special place in advertising texts, which indicates pharmaceutical terms that are widely used to advertise pharmaceutical products. Let's consider examples of advertising texts in Russian and Uzbek. For example:

«**KATIONORM** - Living with a sense of quality vision. Worry about the intelligence of the eye. A sensible solution for people with dry eye syndrome. The optimal way to moisturize and protect the eye surface";

"Tickle in the throat? MIRAMISTIN for sore throat";

"Nolpaza – jig'ildon qaynashini bartaraf etadi (in the Uzbek text of the advertisement) *and Nolpaza - Избавьтесь от мучительной изжоги* (Get rid of excruciating heartburn) (in the Russian text of the advertisement)";

"AQUALOR Facilitates breathing without addiction";

"B-Fit for effective weight loss -10-15 kg per month! original v ";

«**KARDIOМAGNIL Gives You Time. Take care of yourself and your health during COVID-19! "**

In addition to advertising pharmaceuticals, medical vocabulary is widely used in advertising for a number of other services. For example:

«*Springless mattresses Sleep vip. 8-year warranty!*” (In the field of production);

"Promotion of the Year. Hair transplantation. 30 % discount" (in the service sector);

"Asal ari bilan davolash. Ming dardga davo 100 % tabiiy qulay narxda Mutlaqo zararsiz (Treatment with honey bees. Absolutely harmless cure for a thousand ailments at a 100 % natural affordable price)" (in the service sector);

"REACENTER TASHKENT Microcurrent reflexology in Bukhara" (in the service sector);

"Kidion Internet - store of baby strollers and car seats with delivery all over Uzbekistan! Taking care of a small passenger" (in the field of business);

"Carbon peeling on the Monaliza neodymium laser" (in the service sector).

Conclusion. Advertising text is the means without which it is impossible to imagine development in modern society. In all countries of the world, advertising of pharmaceuticals, in which medical terms are widely used, occupies a special place.

The text of advertising for pharmaceuticals can be safely called the leading in the field of business, as it is widely distributed over all distances. Advertising text that contains medical vocabulary with a touch of creativity may remind us of a work of art, because linguists, artists and programmers who have developed a creative approach work on such text, which is the result of presentable products.

As a medical consultant, the advertising text for a pharmaceutical product can serve as a bridge that brings together the interests of manufacturers and buyers in the distribution process.

Our analysis will allow us to conclude that the texts of advertising of pharmaceutical products containing medical vocabulary in Russian and Uzbek languages are characterized by such properties as the selection of a compact and expressive text, the use of language means, welcoming the interests of consumers interested in advertising and not forcing them when purchasing the advertised product. ... In terms of their content, the texts of advertisements for pharmaceuticals should respect the consumer's right to choose and should not feel imposing on the services or pharmaceutical products provided. Compliance with existing linguistic norms, but occasionally violation of these norms when transferring stylistic coloring in order to obtain a positive assessment among consumers. Another important element is considered to pay great attention to the national values of the people.

Phraseologisms are rarely used in live speech, but when used in the preparation of advertising texts for medical products, they give a positive result. It can be clearly emphasized that phraseological units in the texts of drug advertising can serve as an important element for drawing up sentence structures, in order to distribute and sell the advertised drug among consumers.

So, as theoretical and practical information prove, the advertising text in Russian and Uzbek languages, containing medical vocabulary, is widely used in all areas of medicine, both in pharmaceuticals and in the areas of medical services. An advertising text of a medical nature in both Russian and Uzbek languages should be studied based on the linguistic capabilities of each language separately, comparing their similarities and differences.

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**MUKHAMMAS GENRE IN THE SECOND HALF OF THE
XIX CENTURY AND THE BEGINNING OF THE XX CENTURY
AND THE PRINCIPLES OF ITS EVOLUTION**

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Abstract:

Introduction. *The article discusses the evolution of the mukhammas genre in the national enlightenment and jadid literature, the principles of evolution of this genre, the place of the general literary process in the system of literary genres, its new principles, theme and ideological content, examples of works of jadid and enlightened poets. Traditional and innovative features in comparative typological monograph, analytical-comparative, descriptive and critical aspects are analyzed.*

Methods. *During this period, it is possible to observe literary processes and trends in the form of paradoxical models of poetic norms of classical literature, based on realistic elements in the expression of reality, critical of reality, descriptive and lyrical literature. Analytical and critical motives ensured the emergence of new style works in prose, as found in poetic genres. The same process necessitated the formation of new artistic forms, a new style in works of art.*

Results. *Admittedly, if we take into account the second obligatory interpretation of this mukhammas, it becomes clear that this mukhammas is written in the traditional style, unlike other examples of national poetry of the poet.*

Discussions. *Unfortunately, we are far from fully accepting and acknowledging these views and opinions. In our opinion, such an interpretation is a false principle, a formal process for the study of the poetry of the poets of the Jadid and Enlightenment periods. it is nothing more than an artificial claim to belong to a completely modern literature.*

Conclusion. *Sometimes the hardships of life break his will and force him to turn away from his sect and profession and listen to the desires of his heart. In our opinion, the pain in this mukhammas is a complex of sorrows and griefs in the real life of this poet, and it is unique to him. The only thing that connects the essence of mukhammas to the Sunnah of traditional narration and classical literature is the eternal theme of the genre of mukhammas, namely, hajr, firaq, sadness, oppression of the rival and the infidelity of the beloved in love.*

Keywords: *jadid, enlightenment, poetry, language, style, literary, aesthetic, ghazal, manifestation, terminology, traditional, genr, ghazal, masnavi, qasida, oda, murabba, mukhammas, musaddas, and tarje'band, tarkibband, qita, rubai, mustazad.*

Introduction. *In the history of national literary science, there is no separate research work on the system of lyrical genres of enlightenment and modern literature and the principles of its evolution. This problem has not been studied in the science*

of literature in monographic point of view. Some scholarly views on certain minor lyrical genres are also presented in general and overview in analyzes within the literary process. However, the study of this issue, the principles of evolution of literary genres, the coverage of poetic landscapes of the period, their analysis in terms of form and content are the most important tools for a deeper understanding of the general landscape and features of the literary process. The system of literary genres in the poetry of enlightenment and modern literature does not differ significantly from other stages of the history of literature in terms of quantity and volume. In the literature of this period there are various varieties of musammat, along with the genres of ghazal, masnavi, and qasida; the use of the genres of murabba, mukhammas, musaddas, and tarje'band, tarkibband, qita, rubai, and mustazad is observed. In a certain part of many scientific researches and studies on the pattern of literary traditions and literary genres within the criteria of classical poetics, one can find separate chapters devoted to the analysis of musammat and its forms, interpretations and components.

The political, historical, social and scientific-enlightenment changes in the life of the peoples of Central Asia in the early twentieth century, as in all spheres, ensured the gradual development of fiction. Different approaches to poetry and literature in general, the interpretation of new themes and content, in particular, functional changes in the essence of artistic creation, the gradual development of artistic thinking have emerged as important and topical issues in the literary process. Such literary and revolutionary changes can be seen in the poetry of many modern Uzbek poets, such as Mirzo Siroj Hakim Bukhara, Mirzajalol Yusufzoda, Mirzo Azim Sami, Abdurrauf Fitrat, Abdulvahid Munzim, Abdulkadir Shakuri and Sadridin Aini. In particular, Ayni's high poetic ability and talent were recognized by his contemporaries at that time, and his mentor and spiritual teacher, Sadri Ziyoy Ayni, preferred poetry to prose. Payvandi Gulmuradzoda, in his article "The same poetry and realities of life", writes: extremely important. His knowledge of the school as "water" and "bread" is based on the idea of enlightenment of that time, the literary and aesthetic views that are slowly being formed in the new era [3, 41]. This idea was born out of Ahmad Donish and developed first in Bukhara, then in Samarkand and its environs, thanks to his colleagues, predecessors and followers. According to the Iranian scholar Zia Barahani, "at the turn of the century, it is natural and moderate for new things and elements to enter the poetic and literary language." It can be said that in Tajik poetry "reform", "school", "enlightenment" (science), "tajdid" (innovation), "irshod" (program), "irfon" (knowledge), "independence", "freedom" (freedom), New socially motivated interpretations such as "ruunnat" (ignorance), "ignorance" (ignorance), unique symbols, ideological views, attempts to get rid of antiquity and spiritual obsolescence, the development of modern science and secular lifestyle in the early twentieth century Motives such as creation have provided a completely different set of artistic means of expression, new artistic expression and interpretations in works of art. The main content of the poetry of this period was the important ideological thematic motives and pathos mentioned above, the fate of the language, the fate of the nation, pure faith, the issue of literacy and the promotion of secular enlightenment. The artistic mold of classical poetics has cracked.

Methods. During this period, fiction played a key role in exposing the flaws and shortcomings of society, became a means of expression of the real life of the people, the content, theme, idea, style and, on this basis, the elements of form and a synchronous change in the means of artistic expression is observed. After all, the original purpose of the enlightened intellectuals, their worldview, the ideas they put forward were reflected in their works. After the period of "prosperity and rukud" (decline, spiritual stagnation) of Tajik literature, from the second half of the XIX century, new trends and principles emerged in fiction. In fact, the essence of this process of renewal was related to the Enlightenment movement and its basic ideas. It is known that the emergence of new ideas of enlightenment led to the emergence of new literature in all the countries of the East in the second half of the XIX century. It was the people and the intelligentsia that found the solution to the important political, social, economic, cultural and literary processes of life. While new principles and trends in the literature not only of the Tajiks, but of the entire Middle East played an important role in the formation of the specific content of literature, in the next stage it ensured the emergence of modern literature and subjugated the whole literature as the ideology of national awakening. In other words, the literature has undergone changes in both content and form. If we take a closer look at the issue, we can see that not only in the early twentieth century, but also earlier, in the second half of the XIX century, new ideas appeared in Tajik literature in the form of buds. In a short period of time, the gradual formation of previously unprecedented literary genres in literature began, and the literary process began to develop on the basis of new laws and principles.

Indeed, regardless of the political, historical, social, literary and cultural situation, musammat and its various forms have a very important scientific, theoretical and literary significance in the general system of the literary process at all times and in the expression of the ideological goals of artists. The important point is that in Jadid literature the genres of musammat and its types, tarje'at, mustazad and compound genres acquire new and non-traditional features in terms of content, form elements and linguistic features, as well as stylistic features in the works of enlightened artists as poetic genres. Scholars divide the authors into two groups based on their relationship to the traditional pattern of poetry and the classification of genres: Poets in the first group are more recognizable of well-known and popular poetic genres, including ghazals, qasida, masnavi, qita, and rubai, while those in the second group are more free-spirited. Genres, i.e. mustazad, dubayti, tarona, mussammat types (murabba, mukhammas, musaddas), takribband and tarje'band. Poets in this category do not adhere to the traditional normative rules of Persian-Tajik classical literature, nor do they adhere to the subtle aspects of classical poetry, such as verse, rhyme, rhyme, and even the linguistic features of the official language of the poem.

These poets make effective use of the incomparable possibilities of relatively liberal genres, using them to express their new views and ideas, intellectual conclusions and experiences, as well as their spiritual feelings. One of the most widely used genres of musammat in the literature of this period is the mukhammas genre. There are different views on this literary genre in dictionaries and works of

scientific literature. In particular, Atoullah Mahmudi Husseini's "Badee'-us-sanoe" [2, 48], "Farhangi zaboni tojikiy - Tajik dictionary" [10, 781], "Abstract dictionary of literary terms" [4, 81], "Literary theory" Sources such as [3, 240] provide a wealth of information on the lexical and terminological meaning of this genre.

Shohzamon Rakhmonov's research and his details complement this information. It should be added that many fundamental studies of the history of Persian-Tajik literature provide information on the emergence and development of the mukhammas genre. In any case, in all research in this area, scientific conclusions, summary opinions have been expressed. In this regard, the research of S. Ayni, A. Mirzoev, S. Imronov, Sh. Rakhmonov, J. Hikmatov, H. Sharifov, N. Afokova [1, 13] and others can be cited.

The first mukhammas ghazal composition in Persian-Tajik classical literature was created by the XIII-XVI classical lyric poet - Khoju Kirmoni. However, it should be noted that examples of the mukhammas genre can be seen in the works of Sozani Samarkandi and Manuchehri Domgani. The theme of the mukhammas genre, like the theme of the ghazal genre, in the following centuries covered a wide range of themes and contents in relation to the demands and demands of the time and the creative environment. The political and social views of the poets who created mukhammas in accordance with the requirements and requirements of the time were reflected, first of all, in their free mukhammas and even more so in mukhammas.

That is, the spiritual development and historical evolution of the ghazal genre contributed to the development of tazmin mukhammas at this level. However, all literary scholars, from S. Ayni to modern scholars, believe that the principles of formation and the culmination of the mukhammas genre depend on the work of the famous seventeenth-century poet Saido Nasafi and his name. The genre of mukhammas is also one of the main literary genres in Enlightenment and Jadid literature and is recognized as an important and basic pillar of classical Persian-Tajik literature. In all periods and eras, this well-known and popular genre of classical literature has received more attention and need than other types of the musammat genre.

According to statistics, Shamsiddin Shahin College has three mukhammas; two independent mukhammas and one tazmin mukhammas, 12 mukhammas in Tajik (195 bytes) and two mukhammas in Uzbek (60 lines) in Vozeh's collections of poetry, one in a collection of selected poems by Savdo, and four in Asiri's collection of works. «Tazmin mukhammas», one independent mukhammas and 8 tazmin mukhammas in the structure of the amazing literary heritage. There are 4 independent mukhammas and 8 tazmin mukhammas in Naqibkhan Tugral's devon, one independent mukhammas and 10 tazmin mukhammas in 8 parts of Ayni college, and one tazmin mukhammas in Fitrat's incomplete poetry. All this indicates that this genre is one of the most important genres of literature of this period, created in many traditional patterns. Because many mukhammas of poets are tazmin mukhammas, and in accordance with the requirements of this genre, the creator of tazmin is obliged to fully follow the method, content, style, form and rhyme of the ghazal. Therefore, in this article, we have undergone a significant change in meaning and content, style,

content and idea, style of expression, purpose and expression of purpose, and decided to take a special look at the mukhammas of some enlightened poets.

Of the lyrical works of twentieth-century poets, Abdurauf Fitrat's Persian-Tajik poetry collection, *Sayha*, deserves special mention. The book was published in 1911 in Istanbul. The word "Sayha" is mentioned in the "Interpretive Dictionary of the Farhangi Zaboni tajik" meaning "scream, terrible cry, painful moan and groan" [10, 179].

All poems in this collection are created on the theme of homeland and patriotism. In this book one can find some poems in which the poet reflects his anguished moans and heartaches and cries. For this reason, Sadri Ziyo, Sadridin Aini, Muhammadjon Shukurov, Begali Kasimov, Hamidullo Boltaboev call this collection of the poet "national poems". In this sense, Sadridin Aini says about this book: "In this complex, the poet speaks of such oppression and darkness that the world of the Jahangirs was about the East and the Islamic world."

Results. Today, I must openly admit that the main content of the idea of poetry of the poets of this period was based on pan-Islamism, the basis and essence of which was the issues of unity, solidarity, unification and liberation of the Muslim people from oppression and tyranny. This idea is therefore one of the most important progressive ideas of the period. In this poem of Fitrat, important themes such as national liberation and the unification of the Muslims of the world are reflected. Fitrat did not and could not use the word "homeland" in his poems with peace and tranquility.

The poet suffered more than the "ruin" of his homeland, "the claws of grief" and "torn jacket." He is not indifferent to such a deplorable state of his homeland. The poet is proud of the prosperous past of his homeland, but his heart is a thousand times worse than it is today (the period in which the poet lived). Fitrat considers the homeland sacred above all else and strives to save it from the abyss of destruction. He sees his way of salvation only in science and practice and in national liberation.

In many scientific sources of the literature of the second half of the XIX century and the beginning of the XX century Abdurauf Fitrat Bukhara's poet Mirzo Olimjon Hasrati Hisori of the first half of the XIX century (melody of the first half of the XIX century) wrote "Kulfatzadaam, sogari ishrat kivu man ki?" There is enough information about the problem of tazmin, which is based on the ghazal, which begins with the verse (Kulfatzadamen, sogari ishrat kimu, men kim?). Before commenting on this mukhammas, it is important to keep in mind that Fitrat did not simply follow the principles of stereotyping and tabab in the creation of this mukhammas.

The poet was able to create a perfect mukhammas based on the content and content of the ghazal, the idea and form, thematic features, poetic symbols, artistic elements and narrative style. Regardless of whether the mukhammas of Fitrat was a mukhammas of tazmin, Hasrati managed to adapt the ideological content of Hisari's ghazal to the goals and views of the enlightened poet in terms of form and tone, as well as to transform it into a new type of mukhammas. That is, as a result of the spiritual editing of Fitrat Hasrat's ghazal and the modification of some of its verses, he was able to create a perfect mukhammas in a new and modern style and pattern. As a result of reading this mukhammas, one can be sure of Fitrat's mastery of

mukhammas creation and mukhammas-making, and that he is a poet who can take a firm place among the classical and classical poets. But this mukhammas is written in a simple and universal language. His style is "sahli mumtane". Hasrati Hisari ghazal has come to us in 8 variants in two variants. However, Fitrat used only five bytes of the ghazal in this mukhammas. However, these verses do not correspond to the critical text of Hasrat Hisari's ghazal in two versions [5,49].

It is obvious that Fitrat probably did not like the poet's narrative style and method of description, so he changed some of the flaws and spiritual flaws of the ghazal in accordance with his ideological purpose, or he had another copy of the ghazal in his hand. In our view, the first hypothesis is closer to reality. The fact that Fitrat was chosen to create this ghazal is a matter of semantic and logical connection and connection of the words and metaphors in the ghazal, the artistic images in the verses with the ideological goals of the poet.

In particular, the following phrases and words are included in the Fitrat's mukhammas "dilboxtaam" (lost heart), "tradeii dard" (pain trade), "tarki muhabbat" (abandonment of love), "bemori gam" (grief patient), "bistari rohat" (Rest pillow), "tani dardasar" (body that hurts), "paru bol furorexta" (wings folded), "vomondavu ranjuru giriftoru hazin" (sick, restless, ranjur and darmanda), "afsurdadil", "goshaguzin" (person at the top), "forig zi jahan" (ignorant of the world), "savdozada" (trade), "hastiy ba fanododa" (being given to fano), "bozichai sarpanjai khunrezi rival" (a toy of the opponent's bloody claw), "a little thought is far away" (far from the pleasure of pleasure), "ba andoh qarib" (close to grief) and some phrases and words in the ghazal of Hasrati Hisari: "kulfatzadaam" (disaster struck), "grief" (grief patient), "dar masnadi khorii jahan sadrnishin" (sitting on the throne of the world of humiliation).

Admittedly, if we take into account the second obligatory interpretation of this mukhammas, it becomes clear that this mukhammas is written in the traditional style, unlike other examples of national poetry of the poet. For in the national poetry of Fitrat the psyche of the lyrical hero is the opposite of this. It is clear from reading all the verses of mukhammas that it expresses the pessimistic psyche and state of the lyrical protagonist, which is a direct reference to the personality of the lover who is trapped in a whirlpool of pilgrimage and separation. This melody and comparative motif is the first ghazal to be recited, and the "kivu man kiy?" That is used many times from the beginning to the end of this mukhammas. (who am I?) found its expression through radifi.

This mukhammas is written in the traditional weight of the verse - qarib bahri (ahrabu makfufu maksur musammani), that is, "mafo'lu mafoiyly, mafoiyly, foilon", and this weight and melody are very useful in expressing the idea and content of the poem. It is clear from the first verse that mukhammas is written in the traditional style and tone:

*Дилбохтаам, тарки муҳаббат киву ман кӣ?
Фикри худу парвои маломат киву ман кӣ?
Савдоии дардам, гами сӯҳбат киву ман кӣ?
Кулфатзадаам, бодаи ишрат киву ман кӣ?
Бемори гамам, бистари роҳат киву ман кӣ? [9, 19.]*

Meaning: I am happy, what is love and who am I, what is self-thinking and shame, who am I, the voice of pain, the sorrow of conversation is for me, I am in trouble, the body of pleasure is for me, the patient of sorrow is for me, the pillow of pleasure and rest is for me!

Well-known Tajik literary critic and naturalist Sohیب Tabarov also expressed his scientific views on this mukhammas and made a comparative analysis of its third verse and the critical text of Hasrat's ghazal, and we also agreed to quote this verse:

*То азми сафар кард бути зӯҳраҷабинам,
Вомондаву ранҷуру гирифтору ҳазинам,
Пажмурдаву афсурдадилу гӯшагузинам,
Дар маснади хориҷи ҷаҳон садрнишинам,
Бо мардуми олам сари сӯҳбат киву ман кӣ? [9, 19.]*

Purpose: She is beautiful, my beloved is determined to travel, I am sad, I am sad, I am sick, I am dying, my heart is sad, I am in a state of alienation from the people of the world, so I have to talk to the people of the world. Avtor explains this verse as follows: "In this verse of Fitrat muhammas, the first verse of the Takhmis verse is taken from the fifth verse of the first version of Hasrat Hisari's ghazal, while in the second verse he quotes 14 verses of this ghazal without any changes.

However, this verse is in the 4th verse of the first version of Hasrat Hisari's ghazal "Bo mardumi alam sari ulfat kivu man ki?" in the form of" [11, 1, 192]. We also acknowledge the views of this great scientist. Because in this respect, the creation of Fitrat in his own way, the poet's innovation in this area becomes even clearer. Because he chose the principle of freedom and liberty in the selection of harmonious, sleepy verses in accordance with the logic and requirements of poetry.

Discussions. It can be concluded that Fitrat had only eight bytes of the ghazal of Hasrat in his hand. But Fitrat used only the best bytes of the ghazal in accordance with his wishes. He was even able to create a perfect mukhammas without the use of certain verses, contrary to artistic poetic norms and rules. This is just one example of the tendency of the poets of the first half of the twentieth century to break with traditional stereotypes and violate the ancient and centuries-old classical poetic criteria of a conservative nature. However, in our opinion, it would be appropriate to interpret the essence of the issue differently. In order to further clarify the issue, to make an objective assessment of the poetry of the period, to turn away from the artificial interpretation of enlightenment and modern poetry on the basis of stamped norms established during the Soviet era, we once again turn to the interpretation of teacher S.Tabarov. S.Tabarov expresses his views on this as follows: "If we take a more serious look at the essence, figurative, satirical and allegorical meaning of these verses in the mukhammas of Hasrat Hisari and Fitrat, the lyrical protagonist mukhammas considers his "Zuhrajabin idol", the land of Bukhara, extremely passive. and seeing the sick, the inactive, and the alienated, and even his people in a whirlpool of suffering, anguish, captivity, and despair, and intense anguish, among whom he found himself the most unhappy and unfortunate, unhappy, and unlucky, that is, the owner of the throne of humiliation. knows "[11,1,192-193].

Unfortunately, we are far from fully accepting and acknowledging these views and opinions. In our opinion, such an interpretation is a false principle, a formal process for the study of the poetry of the poets of the Jadid and Enlightenment periods. It is nothing more than an artificial claim to belong to a completely modern literature.

Conclusion. First of all, Sadridin Ayni Fitrat's ghazal, which begins with this muhammad and the romantic theme "Khurram dile, ki dar sharari gam kabob shud, Obod honae, ki zi hasrat kharob shud" ("Abdurraufi Fitrati Bukhari") Chapter 306-307) is included in the second part of the tazkira, ie the chapters of Fitrat's contemporaries whose poetry has traditional features. On the other hand, if we take a closer look at the content and essence of the verses and verses of this mukhammas, we can see that Fitrat is a lyrical poet and his lyrical protagonist is a "lover of love". At the heart of each of Muhammad's verses is a series of meanings, such as mental pessimism, fiery love, a state full of pity and separation, the unrequited love and affection of a lover, the oppression of a rival and the rage of a lover's heart.

Thirdly, logically, he could not be a "symbol of the idol of Bukhara," and even if he did, he could not go on a journey. Fourthly, Muhammadjon Shakurii Bukharai also states in his scientific views about this mukhammas of Fitrat: "This muhammad was famous in the 20s and in the 30s all Tajik writers knew it by heart. The reason why Muhammad is so famous is that "he was loved and read not as a romantic poem, but as a unique example of poetry that expresses the emotions of the time" [7, 175]. Fifth, the lyrical protagonist of national poems or "national poems" is completely different from the lyrical protagonists of "romantic poems" and has many advantages in the study of pragmatic aspects of life. Their advantage is that they do not accept the deplorable state in practical terms and do not complain of their poverty and indifference. In their hands is a unique weapon made of words. The pessimistic psyche cannot make them helpless and helpless, and if the interpretation is correct, they will seriously struggle with the same phenomena.

They are careless and inactive, and are not of the category of those who are dull-loving and who dedicate their lives to the judgment of destiny and heaven. They are ashamed to complain about oppression, oppression and discord. Their spiritual courage and bravery are higher than their spiritual feelings. But in this mukhammas the opposite is observed. The character of mukhammas's lyrical protagonist is no different from the character and characteristics of the traditional lyrical heroes of classical literature, who complain of unfortunate fate and cruel times, whose mental state is in despair, who are helpless in the face of an opponent. This is the content of this mukhammas's "... kivu man ki?" (... who am I?) is the spiritual burden of the radifi. It should be added that the modern and enlightened man of the new look of the time is also an ordinary person, he is also a living soul and has a troubled heart. That is why it is also characterized by subjective pain and sorrow. Sometimes the hardships of life break his will and force him to turn away from his sect and profession and listen to the desires of his heart. In our opinion, the pain in this mukhammas is a complex of sorrows and griefs in the real life of this poet, and it is unique to him. The only thing that connects the essence of mukhammas to the Sunnah of traditional narration and classical literature is the eternal theme of the genre of

mukhammas, namely, hajr, firaq, sadness, oppression of the rival and the infidelity of the beloved in love. This meaning is also proved by the fourth verse of Muhammad:

*Сармасти майи ишқаму фориғ зи чаҳонам,
Чуз дарси муҳаббат набувад вирди забонам,
Савдозадаи ғамзаи оҳунигаҳонам,
Дилдодаи доғи ғами лайлисифатонам,
Андешаи фардои қиёмат киву ман кӣ? [9, 19]*

Purpose: I am free from the pain of love, I am free from the pain of the world, there is no lesson in my language other than the lesson of love, I am the target of the grief of the lovers, I am in love with the stain of the heart of the virtues, Indeed, in the literature of this period, along with many other lyrical genres, the mukhammas genre has its place and place. Another fact is that it is not possible to fully cover the principles of the formation of the mukhammas genre on the basis of a single mukhammas analysis and in the volume of a small scientific article. As part of the artistic heritage of every artist of this period, you will definitely come across examples of this genre. For example, the «Tazkirai Siboq» tazkira, published by «Fan» Publishing House of the Academy of Sciences of Uzbekistan in 2007 with a speech by Maruf Otahonzoda, a well-known literary scholar and journalist, created by Sheikh Abdulkadir Karomatullohi Bukhari, contains about 60 poets who lived and worked during this period.

This fact once again clarifies the attitude of the artists of this period to this genre. mukhammas is one of the most important genres of modern and enlightened literature, regardless of its traditional content and meanings, and is often created in the priority direction of the Sunnah of classical literature. But as an independent and perfect literary genre, various critical, timeless complaints, hajj and firaq, elliptical motifs expressed content and even corresponded to the style of folk melodies (Voze, Hayrat Abulkhair Samarkandi, Qone, Raji and others).

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THE ROLE OF IRONY IN UZBEK LITERATURE

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Abstract:

Introduction. *In world literature, a number of scientific investigations are being conducted on the classification of irony, its artistic manifestations, parody, paradox, grotesque and image. The role of irony and image in the structure of the work of art in the world literary science, in which the coverage and identification of the individual skills of the writer remains one of the urgent tasks.*

In modern Uzbek literature, there is an approach based on various research methods of world literature in the analysis of works of art, the coverage of the poetic skills of the author.

Research methods. *At the same time, as poetry and prose of the 1970s and 1980s emerged from ideological stereotypes, literary criticism seemed to lag behind. That is why determining the place of irony in the system of aesthetic categories, to determine its status in the Uzbek prose, to determine its place in the structure of the creative and literary work, its influence on the transformation of the romantic worldview, the receptive features of the satirical work, identification of national-psychological factors of satirical attitude to reality is one of the urgent tasks of modern Uzbek literature.*

Results and discussions. *This article identifies the methodological basis for the study of irony in modern national fiction for Uzbek literature; in the late 19th and early 20th centuries a holistic conceptual picture of the development of Uzbek prose was developed; the study of ghazals and poems by the great poet Muqimi and the Hero of Uzbekistan and the famous poet Erkin Vahidov has expanded the possibilities of analyzing modern Uzbek prose; the satires analyzed in the article have been found to serve as a valuable and rich source for future sociological, psychological, and philosophical research.*

Conclusion. *The irony expresses the subject's point of view based on the acquisition of ignorance. Irony means in the narrow sense of the word antiphrasis, in the broadest sense, an ideological-emotional response to reality. Irony is a special type of comic in which a positive attitude is expressed on the surface and a negative attitude in essence, or vice versa. Irony varies with the leadership of a subjective beginning from humor and satire, and sarcasm is the highest stage of irony. The irony is not limited to capture the essence of reality as in satire and humor, but it also examines the principles of reality assessment itself.*

Keywords: *Uzbek literature, Uzbek satire, ghazals, Muqimi's lyrics, comics, satires of 1970s and 1980s.*

Introduction. The most lively, the most sensitive children of our century are stricken with a disease unfamiliar to bodily and spiritual physicians. This disease is akin to mental ailments and can be called "irony". Its manifestations are bouts of exhausting laughter, which begins with a devilishly mocking, provocative smile, and ends with violence and blasphemy.

I know people who are ready to choke with laughter, reporting that their mother is dying, that they are dying of hunger that the bride has changed. The man laughs - and you do not know, he will drink now, after parting with me, vinegar essence, will I see him again? And I myself find it funny that this very man, tormented by laughter, who tells that he has been humiliated by everyone and abandoned by everyone, is, as it were, absent; as if I'm not talking to him, as if this person is not there, only his mouth laughs in front of me. I want to shake him by the shoulders, grab his hands, scream so that he stops laughing at what is dearer to him than life - and I can't. The demon of laughter breaks me myself; and I myself am no longer. Both of us are gone. Each of us is only laughter; both of us are only insolently laughing mouths.

This is not fiction. Many of you, having delved into yourself without false shame and guilt, will discover the signs of the same disease in yourself.

The epidemic is raging; whoever is not sick with this disease is sick with the opposite: he does not know how to smile at all, nothing is funny to him. And, in today's times, it is no less scary, no less painful; Are there not many phenomena in life now that cannot be treated otherwise than with a smile?

How much do we know and see examples of constructive, "sonorous" laughter, about which Vladimir Solovyev spoke, alas! - Himself who, apparently, did not know how to laugh with "ringing laughter", himself infected with the disease of insane laughter? No, we see always and everywhere - either faces, shackled with seriousness, unable to smile, now faces - convulsively twitching from inner laughter, which is ready to flood the whole human soul, all its good impulses, sweep a person away, destroy him; we see people possessed by a decomposing laughter in which they drown, like in vodka, their joy and their despair, themselves and their loved ones, their creativity, their life and, finally, their death.

Shout in their ears, shake them by the shoulders, call them a dear name - nothing will help. In the face of damned irony, it is all the same for them: good and evil, a clear sky and a stinking pit, Beatrice Dante and Nedotykomka Sologub. Everything is mixed, as in a tavern and darkness. Wine truth, "in vine Veritas" - is revealed to the world, everything is one, one - is the world; I'm drunk; ergo - I want - I will "accept" the whole world, fall on my knees before Nedotykomka, seduce Beatrice; floundering in a ditch, I will believe that I am soaring in the sky; if I want - "I will not accept" the world: I will prove that Beatrice and Nedotzhomka are one and the same. It pleases me so, for I am drunk. And what is asked a drunken person? Drunk with irony, laughter like vodka; just as everything is impersonal, everything is "dishonored", everything is all the same.

What kind of life, what kind of creativity, what kind of work can arise among people who are sick with "irony", an ancient disease, more and more contagious? Without knowing it, a person becomes infected with it; it's like a ghoulish bite; a

person himself becomes a bloodsucker, his lips swell and bloodshot, his face turns white, and his fangs grow back.

This is how the "irony" disease manifests itself. And how can we not be infected with it when we have just lived through the terrifying nineteenth century...

As noted by our President, "Literature, the art of speech have always been the expression of the people's heart, the herald of truth and justice." Therefore, during the years of independence, our country has paid more attention to literature and spirituality. This can be seen in the work being done in our country to develop literature, which is a very important and integral part of our spirituality, to appreciate and encourage the noble work of our poets and writers. Most importantly, our fiction is becoming more diverse, both in terms of topics and genres. Works are being created that can be considered as masterpieces of world literature.

The selfless work of today's poets, writers and playwrights, the creative potential of today's generations, the spiritual world of our contemporaries, the pure aspirations of our young people entering life and becoming a decisive force are delighting our people with their new works.

In other words, the works of Uzbek literature smell with the breath of time. Uzbek literature is becoming the most vibrant and influential, advanced, sharp, highly artistic literature. Undoubtedly, satirical works also play an important role in this.

Illusive perceptions in the works of M. Muhammad Dost, A. Azam and E. Azam, ideals and ideological-emotional relations detached from reality have become the object of irony. The generation of Uzbek literature of the 70s felt the need to update the socio-philosophical, artistic and aesthetic views, and under the influence of this need began the process of changing the concept of the world and man in the work of young writers. In this, the ironic attitude to reality played a special role.

It is well known that satire makes a significant contribution in exposing and combating all evils, shortcomings and defects, as well as in glorifying the good.

Materials and methods. In turn, the roots of Uzbek satire go back to the distant past. The first examples of satire and humor in the Uzbek people appeared in folklore, and later developed and came into the written literature. Thus, satire was created and developed in the works of Navoi, Turdi, Makhmur, Gulkhani, Haziq, Muqimi and Zavqi, passing through folklore, the first literary heritage.

Now let's discuss Muqimi's rubais and ghazals expressed in the genre of satire.

He traveled to Tashkent several times (1887-88, 1892) and got acquainted with the news in Tashkent. He studied the cultural and literary life of Tashkent. Muqimi collaborated with progressive artists such as Nodim, Almai.

The literary life of the period in which Muqimi lived and worked was complex. This environment strongly influenced Muqimi's work. In the first period of his work, there is a partial devotion to the elements of form and artistic tendencies. But he quickly abandoned these traditions and became critical of the evils of society and antiquated beliefs. He learned from Navoi, Jami, Nizami and Fuzuli, who wrote mukhammas to their ghazals. He considered Jami as his mentor, and continued the traditions of Uzbek and Persian classical poets. The emergence and formation of a democratic trend in Uzbek literature is associated with the name of Muqimi.

As a leading poet Muqimi with Furkat, Zavqiy, Avaz, Kamil opened a new page in the history of Uzbek literature. Muqimi's lyrics are imbued with deep optimism, and vitality is one of the main and leading features of this lyric. Muqimi sang real love, man. The essence of his poems is human experiences, joys and sorrows, desires and aspirations, struggles. They glorified friendship, loyalty, sincerity, patience and perseverance, through which the poet sought to cultivate good qualities in people. He dreamed of a just and happy time, he believed that such days would come («Kelur oxir seni ham yo‘qlag‘udek bir zamon yaxshi»-"It will be a good time to see you finally" and so on). His poems, which are full of grief, grievances and protests, also reflect his dreams of confidence in the future and a prosperous life. The contradiction between his stable worldview and aspirations and the environment has created a critical trend in his work. It's more reflected in his comic works. His comic works are divided into satire and humor. His satires such as ("Land surveyors" - "Tanobchilar", etc.), "Saylov" ("Election"), "Dar Mazammati Zamona" ("Evils of the Time") explored the intrigues of tsarist officials, some of the local rich and other capitalist and immoral relations entering the country and their consequences.

Sometimes, following the prevailing views of the time, he wrote comics about Dukchi Eshan ("Hajvi Khalifa Mingtepa"- "Comic about Mingtepa Caliph"). He created about 30 comics on topics such as horses, carts, mud, mosquitoes, malaria. In those comics, the poet laughed at the backwardness and ugliness of life, the shortcomings of social consciousness, he described the pain of colonialism, poverty with causticity ("Devonamen"- "I am Dotty", "Ko'samen"- "I am Beardless", "Hayron qildi loy"- "The Mud Surprised me", "Pashshalar"- "Flies", "Shikoyati bezak"- "Complaint of ornament" and others). A number of other comedies reflect a new approach to changes in society ("Ta'rifi pech"- "Definition of the oven", "Aroba qursin"- "Let the Cart Disappear", "Loy"- "Mud", etc.). Muqimi introduced the theme of workers into Uzbek literature and created a gallery of types ("Maskovchi boy ta'rifida"- "The Muscovite Rich Description", "Voqelai Viktor"- "The Story of Victor", etc.). Based on his impressions of his travels to different cities and villages, he wrote a 4-part work "Sayohatnoma" ("Travelogue"). The work is written in a light, playful weight and consists of 4 lines. It realistically depicts the hardships of people's lives, the destruction of villages. The poet praised the good, eulogized the beauty, laughed at the shortcomings, rebuked, and criticized the evil and various vices. Muqimi's letters in prose and poetry are an example of epistolary literature. His 10 poetic and about 20 prose letters have been preserved. His poems survived in manuscripts, collection of poems (bayoz), books published in lithography in the early twentieth century, and in periodicals published in Tashkent and St. Petersburg have reached us.

Results. The peculiarities of irony as a comic appearance are related to its subjective nature, which Aristotle also drew attention to in his time. The predominance of irony in reality in world literature during the twentieth century has created a need for researchers to study irony and its essence, functions, means and methods of expression.

The transformation of irony into a structure-defining type of relationship in modernist and postmodernist literature and through this the need arose to reveal the essence of the achievements of recent world literature.

In the late 70s and early 80s of the last century such an intermediate situation has arisen in the life of our society. The waking representatives of the intelligentsia began to realize that the foundations on which the existing system was based were incompatible with communist ideas. As it turns out, serving the existing policy is not to serve at the same time to society as a whole, but to serve the strata of society concerned with social injustice. Realizing this raises the question of redefining one's social position. It is a privilege for the intelligentsia of this period to rise to the highest levels of the social hierarchy by serving the system and politics; on the contrary, if he does not want to contribute to social injustice, he will be left in the farthest corners of social life. Choosing the second path in terms of sticking to values is a matter of conscience. Therefore inactivity was preferred rather than activity that contributes to social injustice. But it soon became clear that this path was wrong, that narrowing the choice was nothing more than justifying one's inaction. This case led the young intelligentsia to an understanding of the limited aspects of their position and self-deprecating attitudes.

During the years of independence, the opportunity to objectively evaluate our national literature, to study it from the point of view of true art, laid the foundation for the scientific and theoretical study of modern Uzbek prose in accordance with the standards of world literature. At the same time in the twentieth century of Uzbek Literature there was an opportunity to clarify the innovations, in particular, in artistic thinking of Uzbek prose in the 70s and 80s, the roots and poetic functions of the satirical attitude to reality in the prose of the period.

Creators such as Hamza, S. Ayni, A. Qodiri, G. Gulyam such as Gulom, A. Qahhor, Sufizoda, A. Majidi, Said Ahmad, Kh. Tukhtaboyev started a new stage in Uzbek satire.

Satire can't be denied. Abdullah Qahhor wrote of those who denied satire: "A person, who is caught in the fire of satire, if he has a conscience, cannot look at people's faces, if he does not have a conscience, foaming at the mouth he runs after the writer with an ax". However, people love satire, read, enjoy, relax and laugh at real satirical works. There are probably no people who do not want to read satirical stories, feuilletons, parables and parodies and satirical novels. Hamza's "Maysaraning ishi" ("Maysara's Work"), G. Gulom's "Tirilgan murda" ("A Resurrected Corpse"), "Shum bola" ("A Mischievous Child"), E. Vahidov's "Oltin devor" ("A Golden Wall"), H. Tokhtaboyev's "Sariq devning o'limi" ("The Death of the Yellow Giant") are among such works.

Discussions. Usually, not only the whole work of great and talented artists, but each work is studied in detail by dozens and hundreds of scientists. When they come together, a wonderful way of thinking is born. Each flower in it, which is completely different from each other, calms the heart with its color and freshness, and becomes a quality that reflects the diversity of the creator's flower garden. For example, the work of the great Alisher Navoi has been studied for 500 years and will continue to be studied. This does not mean that there is no opinion left about Navoi's work. On

the contrary, as the saying goes, a thought evokes thoughts, new aspects of the creator's skill and style will open, because the creative legacy of a truly talented artist is like an ocean. The diver who dives into it will pick up the pearls according to his share, and they will never run out. The work of the talented contemporary poet Erkin Vahidov is also one of such oceans. If we take into account that the first articles about the poet's work have been published in the press for more than half a century, it is clear that it is still difficult to reach the account of the treasure trove of jewelry collected from this ocean. Since then, there has not been a single Uzbek literary critic who has not mentioned the name of Erkin Vahidov in his research work, at least once, and has not discovered a new quality in the poet's work! However, there are still many undiscovered layers of this artist's work. I also wanted to dive into the depths of these layers with all my strength and breath and think about some of the qualities of Erkin Vahidov's poetry that I have learned.

The Hero of Uzbekistan, the well-known poet Erkin Vahidov is one of the artists who has created great examples in the field of satire and made people laugh. Let's take, for example, the series of poems "Donishqishloq latifalari" ("Anecdotes of Donishqishloq") and "Kulgi mushoiralari" ("Poems of Laughter"), written inspired by people's plot and examples of folklore. These poems are distinguished by their deep meaning, wide observation, and richness of life wisdom and laughter.

It's easy to laugh; it's hard to understand the meaning of laughter. Nasriddin Afandi took the mirror lying on the ground and saw his reflection. "Hey, is this yours?" He said, putting it back in its place. Most of us laugh at Afandi's simplicity. In fact, very few people realize that at the root of this there is a great tragedy, in which the sad state of a person who has lost his identity and lives without recognizing himself is described.

Erkin Vahidov in his work paid special attention to satire because the poet could never remain indifferent to the shortcomings encountered in life. This can be seen in his poem "Ko'chaman" ("I am a Street") in the series "Kulgi mushoiralari" ("Poems of Laughter"). The poem is written in the language of a neglected street where people and traffic are difficult. In the poem, such flaws as the Soviet-style indifference are strongly criticized.

Unfortunately, there is no one in charge of this street, which is "dusting the eyes of many" and "pulling the shoes of many". Because this street located between the two districts, has been neglected due to neglect of well-being. The poet regrets this and writes in the language of street:

Har ko'cha obod, hamon men Turfa vayron ko'chamen.
(Every street is flourishing, but I am still a ruined street.)
Yozda changiston-u qishda Balchig'iston ko'chamen.
(In summer I am dusty and in winter I am a mud street.)
Ko'chamen der bo'lsam, e-voh, Ko'plar aylar ishtiboh,
(If I say I am a street, oh, many people think that it is a simile.)
Bilmadim, rost ko'chadurmen, Yoki yolg'on ko'chamen.
(I don't know, whether I am really a street or not.)
Qanchalarning ko'zlariga Chang-g'uborim to'ldirib,

(I am a street which filled the eyes of many people with my dust,
Qanchalarning etigini Tortib olg'on ko'chamen.
(and pulled the shoes of many people.)
Bir tomonim u tumandur, Bir tomonim bu tuman,
(One of my side is that district and the other is this one,)
Boshlig'im ko'p, ko'p arosat – Ichra qolg'on ko'chamen.
(There are many of my chiefs, I am a street who is among purgatory.)
Ayladi jarrohi gorgaz, Vohki, ko'ksim chok-chok,
(The surgeon of gas cut my soul to pieces,)
Kim qachon tikkay bu zahmim, Mangu hayron ko'chamen.
(Who will sew my these pain, I am always wondering.)
Ikki boshliqdin men endi Kinga faryod aylayin?
(To whom of the two chiefs, shall I now cry?)
Yo u tomon ko'chgum endi, Yo bu tomon ko'chamen.
(Or I will move to that side, or I am a street of this side.)

The poet pays special attention to the behavior of young people. He sharply criticizes those who have forgotten their nationality imitating European culture. E.Vahidov's satirical poem “Boshindadir” (“In a Head”) is a proof of our opinion. The poem begins with the following lines:

O'n sakkiz ming olam oshubi Padar boshindadir,
(The father has columns of eighteen thousand worlds in his head,)
Ne ajab, chun o'g'li oning O'n sakkiz yoshindadir.
(Surprisingly, because his son is 18 years old.)
Nay misol shim kiygan ul Sandiqdayin tufli bilan,
(He wore trousers like a flute with shoes like chest,)
Hurpayib turgan savatdek Soch aning boshindadir.
(He has hair like a crumbling basket in his head.)

The poet then laughs at the casual fashion victim, who “wore trousers like a flute”, with shoes like chest, and who had hair “like a crumbling basket”. A father who once laughed at the children of others is now bowed and ashamed of his son's actions. The father, who heard the taunts instead of thanks, doesn't know to tell about his pain to anybody.

The poet concludes that:

No wonder, when he was young, his father honored and loved him and put him on his head, and he is still on his head.

Do you really think that there are no such naughty and obscene young people who are ridiculed as European culture, who have forgotten their identity, who have not acted in a way that is typical of our nation? It all depends on family upbringing. Hence our people say, “A bird does what it sees in its nest”, “If a mother pampers her child, he will be torn (spoiled)”. That is why E. Vahidov focuses his satire on such flaws and urges parents to be vigilant.

E.Vahidov's poems such as “Nasihati” (“Admonition”), “Manfaat falsafasi” (“Philosophy of Interest”), “Eski hammom, eski tos” (“Old Bath, Old Pan”),

“Keksalik gashti” (“The Period of Old Age”) are also masterpieces of Uzbek comic poetry due to the urgency of the subject.

Erkin Vahidov's series “Donishqishloq latifalari” (“Anecdotes of Donishqishloq” (Wise Village)) is also notable for its relevance and richness of humor. Matmusa from Donishqishloq is quick-witted and at the same time very cunning. E. Vahidov writes about this series: “Everyone laughs when they read “Donishqishloq latifalari”. However, I wrote them with pain. It is not a secret that our irrational actions are causing trouble for the people! Are there few water wheels constructed with opposite bowls? Aren't there times when we wear our own molds like ovens and go looking at the sky without seeing the way?”

If we read “Anecdotes of Donishqishloq” and think broadly, we are all like thousands of Matmusas of the great Donishqishloq. Matmusa's Village, Matmusa's Hat, Matmusa's Interest in Painting, so no matter which poem in the “Anecdotes of Donishqishloq” series, you will see that each of them has a very relevant theme.

The poet describes the village of Matmusa as follows:

Donishqishloq degan joy Bordir bizning tomonda.

(There is a place called Donishqishloq on our side.)

O'sha qishloq ahlidek Dono xalq yo'q jahonda.

(There are no wiser people in the world than the people of that village.)

Jo'yak tortib tomiga Makka ekkan o'shalar.

(They are the ones who made furrows and planted corn on the roof.)

Kalishini perronga yechib ketgan o'shalar.

(The ones who put off and left their shoes on the platform.)

Qop ganchni bir yo'la Suvga qorgan u yerlik.

(The ones who stirred a sack of alabaster with water at once.)

Echkini sartaroshga Olib borgan u yerlik.

(The ones who took a goat to a barber.)

Ko'rib minoralarni O'sha yerlik ulug'lar.

(When the great people of that village saw the towers)

Degan: “Bular teskari Turib qolgan quduqlar”.

(Said: “These are inverted standing wells”)

Tomdan boshlab uy qurmoq bo'lib tikkan havoza,

(To build houses they restored scaffolds to begin from the roof,)

Devori yo'q hovliga O'rnatgan ham darvoza.

(They also installed the gate in the house where no walls.)

Oyga chiqmoq yo'li bor, Juda oson degan ham,

(They told there was a way to go to the moon and it was very easy.)

Temir yo'lni ko'tarsa, Tayyor narvon degan ham.

(They told if you raised the railway, it would be a ready ladder.)

Mashinasi bor turib Minib yurgan xachirga,

(Though they had own cars, they rode the mules,)

Xizmat qilgan «Volga»si Eshakka yem tashirga...

(Their “Volga” served to carry feed for mules...)

Conclusion. All in all, in each of the poems in the series “Donishqishloq latifalari” (“Anecdotes of Donishqishloq”), which is based on a popular plot and humor, serious problems hearts of readers not only with his priceless lyrics, gut dramas such as "Golden Wall", but also with his satirical poems, and with his humorous works he is actively fighting against the evils of our society.

The predominance of irony in the development of world artistic thought in the next hundred years, its leadership in postmodernist literary works, had a significant impact on Uzbek literature. As a result, in the 70s and 80s, Uzbek prose was entrusted with very complex and controversial ideological tasks, and it became an important feature of the literature of the period.

Scholar M. Sheraliyeva points out that the reason for the increase in the tendency to satire in Uzbek prose in the 70s and 80s was the social conditions of the time, i.e. the objective factor and the subjective factors, which are personalized by our creators. Thus, there was a need to study irony from a scientific and theoretical point of view and to study irony in Uzbek prose of the 70s and 80s. However, despite this, this problem still remains relevant in our literature. Although irony has been widely studied in the world, especially in Russian literature, by the twentieth century, this problem has not been sufficiently studied in Uzbek literature. Today, in the fields of literature, linguistics, philosophy, sociology and aesthetics, the problem of irony is being studied extensively and a number of researches are being created. It should be noted that the recognition and study of irony as a special scientific phenomenon in world science is mainly taking place at the end of the last century and the beginning of the new century closely related to the process of globalization.

Observations show that studying irony hard was determined only in the latter stages from levels of classical (Socrates), Romanticism, Modernism, and Postmodernism, if the interpretation is permissible an area of irony emerged. According to V. Pigulevsky, irony in the general sense means deception (fraud), slander or insult. One of the features of irony is that it consists of expositions double, in contrast to the usual and deceptive: affirmative and negative. Irony as sham is ambiguous, it is considered an insult in the form of praise or blame in the form of flattery: blame-by-praise and praise-by-blame (Knox N.).

The essence of irony is aesthetic - it is the opposite method of expression, the logical paradox and emotional evaluation are combined. The aesthetic scope of irony is wide enough. It covers the state of the subject and the attitude to the object. The irony is not only comical or tragic, but also draws towards humor, so rude humor, or sad nonsense. Irony with an interest in life replacing the tone with cheerfulness from curiosity to aggression and rebellion conveys a light humor to satire and sarcasm.

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THE IMAGE OF THE HUMAN PSYCHE IN RAUF PARFI POETRY

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Abstract:

Introduction. *The first President of The Republic of Uzbekistan theoretical views on Karimov's works on spiritual values, National ideas and ideology formed the methodological basis of this work. A number of literary scholars drew attention to the scientific-theoretical views of literature, literature of the period of independence, poetry of the period of independence on the creativity and life of Rauf Parfi, the peculiarities of Rauf Parfi's creativity, the world of images, genres and poetic forms, the proposals and comments expressed in them. Rauf Parfi's poetic collections, published in different years, served as an important source of internet materials for the study.*

Research methods. *In the process of drawing a number of poems of the poet into the analysis, the following were used:*

- *to give an idea of the theoretical basis of the coloring of styles and shapes;*
- *coverage of the issue of the lyrical hero in poet poetry;*
- *attention to the national psyche of the lyrical hero;*
- *interpretation of the poet's own characteristics in the application of poetic details, analytical images;*
- *coverage of the expression of the theme of freedom and freedom in poet poetry;*
- *to express opinions about the artistry of poet poetry and to draw general conclusions and pay attention to the poet's*

Results and discussions. *The scientific novelty of our study is determined by the fact that the poetic characteristics of Rauf Parfi's poetry are determined by their specificity.*

In the process of writing the work, the theoretical basis of the diversity of styles and forms, the lyrical hero and his character in the poetry of Rauf Parfi, the poet's poetic details, his peculiarities in the application of analytical images, the sonets of Rauf Parfi, the poetry of the poet's fiction were covered, and the main conclusions were made on these.

Conclusion. *The scientific novelty of our study is determined by the fact that the poetic characteristics of Rauf Parfi's poetry are determined by their specificity.*

In the process of writing the work, the theoretical basis of the coloring of styles and forms, the lyrical hero in the poetry of Rauf Parfi and his character, poetic details of the poet, his own characteristics in the application of analytical images, Rauf Parfi's sonets, the poetry of the poet was illuminated. And the main conclusions were drawn on these issues.

Keywords: *poetic features, styles and forms, lyrical hero, devotion, literature, humanity, mother earth, poetic content, image, psyche.*

Introduction. During the past period, literature of the period of independence was formed in our country and underwent radical qualitative changes, artistic literature ceased to be state literature. The writers realized that it was possible to think about the scientist, a person from the very beginning, and they themselves began to indulge in this, in other words, the literature of the independence period is an aesthetic phenomenon that is not put into a mold, naturally developing, both from the point of view of the subject and from the point of view of Independence literature has become a work of one of the outstanding representatives of the literature of the independence period is the poet and translator Rauf Parfi. The poems of Rauf Parfi talk about the complex nature of human being, his stable self. If you look deeper, you can see dozens of author "I" in these poems. But between them two "I" stand out separately: one – an extremely gullible, honest, submissive, sometimes living, as if saying that I do not come to Malol with my existence, on which the master is not satisfied at all, the lyrical sentimentist; convincingly fixed, uncompromising reativity, a work of imagination. The second-a sensitive soul to our poetry, a poet who took away the trouble of speaking in the language of pure emotions, says: "only a poet reconciles grief." "The poet's mother is suffering, after all," she sings. "About the poet, about poetry they argue, argue for a thousand years," wrote Rauf Parfi. – About the personality of the poet, about the essence of the poem can be said as much as he wants, but each poetess, scientist analyzes it in his own way, makes judgments in his own way, within the framework of his own knowledge, his understanding of nature and society, the potential for perception of the universe, of course. We have done our work in this direction from the point of view of such thoughts and opinions.

Methods. The work of Rauf PARF is characterized by a specific theme and poetic content, a world of images, genres and poetic forms, language and stylistic methods.

Taking a look at the poetry of Rauf Parfi, you will once again be sure that he appreciated the word for a lifetime. You can say that no poet should have been paid attention to the word such. The work of Vatan, the truth, love, art and love of speech... all these are the most sacred subjects that Rauf Parfi has glorified in his poems for a lifetime. And most importantly, the steppe is very beautiful the 20th century, which began on the curtains, brought Uzbek poetry to the highest heights from the point of view of high art Rauf Parfi.

Rauf Parfi's artistic vision, restored from figurative symbols, was saturated with the desire for freedom and the spirit of freedom from the first lines, with ideas of rebellion against oppression in society, social injustice, inequality, injustice. Rauf Parfi in the Uzbek train of the 20th century raised the synthesis of thought to the level of artistic art, popularized the natural flow of pure emotion, the figurative expression of the bubble in a unique way. Rauf Parfi is not the truth of life, the truth of the soul attracts more. In my opinion, he used to write poetry standing at some spiritual height, no matter how he lived in everyday life, no matter how he communicated with people. His lines are complex, he is a wise man, he is a beggar, like a conscience.

This phenomenon still needs to be studied. He enriched the structure of free poetry in Uzbek literature not only with dreams, troubles, at the same time, culture of thought, heart tattoos, the national spirit of Uzbekistan, created the system of symbols of raufona oksimoron. The fact that the flow of perception forms the music of poetry is a unique effect for the creative quest of Rauf Parfi alone. Inner rhyme in the lines, alliteration-enriching with consonant words ensured that the poem, the wave of thought, was stretched in the minds... Let's pay attention to some poems of Rauf Parfi on the theme of only one "Vatan", for proof of our opinion. Who did not write about "Vatan", who did not describe him. But in our opinion, no one wrote about the fact that Rauf Parfi should understand the mother, first of all.

Rauf Parfi simply does not say anything about Vatan, explaining and commenting on the meaning and essence of Understanding the Motherland. He treats the homeland of the people who lived the period of the totalitarian system as the poet of this people and expresses this attitude by honoring the English language, which was considered harmless at that time: The poem begins with the following lines:

Абут-Турк тарихдан балки бир ҳикмат
Бироқ сен борсан-ку Турон элинда,
Шоир, Сўз айтмакка сен шошма фақат,
Улуғ Алишернинг қутлуғ тилинда.

The poet applauds our mother tongue as "glue, mother tongue, blood of my soul", "my mother tongue, munis, kind", "you are the victorious dream of the Turkic World", "My Blood, mother tongue, Oh, Mother Nation". The poet is also ready to sacrifice his life for his native language. Therefore, he exclaims, "I am chained, my mother tongue, your mother tongue, my mother tongue, my mother's tongue, my mother's tongue, my mother's eye, my mother's eye, my mother's eye, my mother's eye, my mother's eye, my husband's Eye, My Mother's Eye, My Mother's Eye, My Mother's Eye, My Mother's Eye, My Mother's eye."

Rauf Parfi is not only in love with the motherland, but also sincerely cares about his fate, his future. In the poem "Mother Turkistan", written in memory of Rauf Parfi Abdulla Kadiri, artfully expresses the boundless respect of our people's children of the fiery patriotism, Abdulla Kadiri, one of the victims of independence. The poet sees himself put in the place of Abdulla Kadiri and writes:

Bot-bot xayolimdan chekindi shubxam Fikrimdan yulqindi Vatan qorasi. Olisda miltirab so'nayotgan sham', Ko'hna hasratimning mash'um yarasi. Kishanband qilinar qo'llarim go'yo, Tuproqqa qorisha boshlaylir tanim. Shu qadar yuragi tormidir - dunyo.

Nahot farzandiga -o'ziga g'anim.
O'zi yuragimga jo bo'ldi, ammo
Nechun sig'dirmadi, nechun Vatanim?!

Rauf Parfi welcomed independence with pleasure, and for fourteen years, beautiful poems were finished, poems praising his native land, independence were finished, and enriched the treasure of literature of the 20th century with priceless masterpieces. His active participation in spiritual, educational and social reforms,

integration of ideas of national independence into the minds of the younger generation, promotion of them in the spirit of loyalty to national and universal values, as well as development of creative spheres made a worthy contribution.

On the specific poetry of Rauf Parfi, let him write a number of literary scholars, poets and writers, as well as khop. Furthermore, literary critic Kazak Yoldoshev, calls Rauf Parfi one of the founders of our national modern poetry, interprets the peculiarities of Rauf Parfi's poetry and reveals that Rauf Parfi describes the human inner world, the spirit as a painter. "Apparently, R. Parfi wrote that the real poet should not be modern, that he should not turn into a hustle and bustle, that in the distant 70 - ies of the XX century he was beautiful and influential".

One of the well-known poet Askad Mukhtar pointed to the future of the "White Road" by Rauf Parfi, which he gave to the poems of Rauf Parfi in 1966 issue of the magazine "Star of the East", and wrote in his poems the novel: "Having read these poems, ask yourself a question: Who of the Uzbek poets remember their poems? Maybe Osman Is From Nazareth? Amin Umari - is not close? No, I will not answer this question unequivocally. Rauf Parfi, in my opinion, began to sing with a voice that was not like anyone else. Such a phenomenon is very expensive for poetry. From the very beginning of the creativity of such a poet begins to add a new color, a cool breath to poetry. It is known that each national poem is colorful, the more rich in specific talents, the greater it will have such a great emotional power." Twenty years later, Askad Mukhtar confessed that he was not mistaken about the work of Rauf Parfi, "I am pleased that in the same twenty years interest in the work of Rauf Parfi did not fade, there are many discussions about him. This is from his poetic annoyance. This complex spirit also steals the halo of the poetess," 3 – How right she was when she wrote.

As the researcher happily pointed out, Isabek said, "the word for Rauf Parfi is both a word and a poem. A poem is a form of a word, a sentence. From this form the poet prepares and transmits to us a piece without a sign in the means of inspiration."

Rauf Parfi was such a brave man. If Rauf Parfi in those years could not write revenge on the modern, politics, authorities system, so that he could raise the mood of the anthem, would Rauf Parfi be? Of course, the Uzbek people were humiliated, surrounded by a colonial chain, and among the nation there was a blink of an eye that was turned off without fear at the time, Rauf Parfi could not remain silent. Therefore, he also sang folk dances, bringing his insides to the poem - the word. Conservently, Rauf Parfi, who has chosen a special way of artistic philosophy, spiritual perception in the XX century in English poetry, remembers a fan of this direction even in the XX century. The poems of Rauf Parfi are the proof of our word-prose, colorful, insightful, thoughtful and clear. In fact, "Rauf Parfi's personality and poetry are extraordinarily unique and attractive," writes Wafa Fayzulla. – He was open-hearted and modest, master and wise, truthful and courageous in the fate of a man. There is all this in the new and more subtle, mysterious and Sufi, the form of which is meaningful, the meaning of which is subtle and impressionable in poetry. Finally, he became the voice of Uzbek with his new poem, "Yanik Sor", will of courage, honest look, humble and humble life. With this barefoot way of life, the poet restored his identity again. Taught his honest attitude to man and speech. His grief and love are so

pure and brave that the poem from his person, the grace and tragedy of his person from his poem will be sung. The main thing is that the burning for the dignity, freedom of man, flourishes, faithfully devotes himself to the word-poem, lost and found, is also worthy of admiration, respect and love, in relation to this poem. Rauf Parfi is a schoolboy poet, who having sharply positively influenced his peers, even some of his teachers, especially after himself, ventilated this path and showed new passions to the creators who knew him as fate, changed the landscape and addresses of poetry. What is the image and image in Rauf Parfi's poetry different from others? After all, in Vatan, love, nature and other subjects, Rauf Parfi was also written by others. So what is the sentence in it?

Rauf Parfi takes in his poems the colorful landscapes of the human psyche into a pencil. At the bottom of the heart of the lyrical heroes look at the distant swarms, there are various life activities, dreams, joys and anxieties, connect - Yu, characterize the temper of the soul as a salty painter, Polish words and give them a wonderful musical tone. Although the personalities and events around the heroes who created Rauf Parfi, as well as their behavior, represented the inner and outer world, various contradictions, they are distinguished by the subjugation of the poem to the main plot line and the integrity of the composition. The plot in the poems comes to the field in the flow of events, and we see that the events are riveted, the behavior of the heroes, the feelings in them have changed and developed. We can see this only in the poem "The Eyes of the Dilorom" by the poet. The success of the poet's poetry is that he never creates dry events, excessive plot. They rise from simplicity to complexity, from the lower position to the upper position. They simply do not love the motherland, they understand it, and simply does not love, even in a state of love ready to die for his beloved. "Life can not be imagined without love. You are there. Let it burn in your eyes, my love," he exclaims.

Rauf Parfi's ability to skillfully find the sides of events and events in life necessary to express the idea of poetry serves to further increase the ideological and artistic value of poems.

For the Rauf Parfi style, the same thing is characteristic, it gives a detailed drawing of the natural landscapes of their condition, using a wide range of tools of visual imagery of the language, when describing a living life, the image or character of the heroes. The main feature of the language of Rauf Parfi is the ability to use it skillfully, serving to typify the bubble of visual means by the poet, the meaning and impact of the object he describes himself. In addition, "the tulip that has blood on the rocks", "the youth of the jolam that has hardened in my eyes", "the stones of Earthly trouble lay", "the flames, the environment I have inside myself", "the spring that has frozen in cyberspace...", "The rain of the sun is dark, the stars are pouring ice", "in the depths of the periods, Ingray Bashar, says: "there is no poet, poetry is Yasar!" such metaphors, exaggerations and analogies also served to ensure that the language of poet poetry was melodic, expressive and juicy.

"Rauf Parfi is our next largest modernist poet after the steppes," said Wafa Fayzulla, one of the pioneers of Rauf Parfi. He summed up and synthesized major changes from European, Japanese, Chinese and Indian, Russian and Turkish poetry in his new search for his own emotional path and way of thinking expression style and

created a beautiful poem, making unique experiences in himself. His valuable to us, the sensuality of his charisma and originality to the world did not deny our national paths, like some “newcomer”, did not break away from our traditions in finger and aruz, especially in the finger system he created classical poetry samples. He is one of the innovator poets who founded the genre of free (verlibr), Mansur poems in our national poetry. Therefore, both traditional or those who are looking for a postmodern way, trying to find themselves, to color our poetry, will recognize the positive impact of Rauf Parfi's charming poetry and hard work on themselves with a sense of indebtedness.” After all, a person called Rauf Parfi and a poet want loyalty and love, tireless thinking and a new feeling, never being a toiler in himself, being a toiler in words, finding expression of “charming” and love at the speed of light, the potential of placing a few in the layers of the meaning of the word, the need for self-awareness” We will not be mistaken if we say that Rauf Parfi's poetry is a kind of favorite and ardent for all readers from the ages of seven to seventy, as well as for the most ardent fans.

The word “borganda” about the Chulpan traditions in the present Uzbek poetry, not mentioning the name Rauf Parfi, became irrelevant. His creation is a pure steppe phenomenon in our current poetry. The clearer his feelings, the more sad. It is not surprising that 3 outstanding scientist, Professor Naim Karimov wrote the above words about Rauf Parfi. Rauf Parfi, for his part, a famous writer who noticed his talent and wished Rauf Parfi a white path to his early poems, gave a great assessment to Rauf Parfi and wrote: “It is one of the most subjective types of lyrical creativity. Rauf Parfi in some of the conquerors of his quest lost the connection of intimate feelings with the external scientist. In order for the sub-emotional to be a poem, such a connecting bond is very important.” The strength of Rauf Parfi's poetry is that in them, intimate feelings are not accompanied by a period of extreme expression, but when the tragedy is permeated with drops of blood dripping from the wounds of the people.

Rauf Parfi harmonizes with the Steppe. If the steppe as a manifestation of the literature of national awakening awakened the people in the first quarter of our century, Rauf Parfi and his contemporaries, who entered our national poetry in the 70s, put the same task before them in the middle of the 80s and actively fought for national independence. And for them, the Steppe served as a passenger Star.

Today Uzbek poetry has entered a new era of its development. One of the important features inherent in the poetry of the period of independence is that, along with having national colors and honoring national values, to discover national truth, to feel the human heart closely, to look at its deep layers, to raise the spectacle of the vicious crowd to the level of the people, with their own pride, to the level of the In other words, this is a complex and responsible task that not everyone can afford. Rauf Parfi is a unique creator who dedicated his life and skills to such a glorious and honorable work. After all, the poet himself says that “the more the poem can concentrate in itself the power of the people's aspiration for freedom, the power of hatred for colonialism, the love for his country, the stronger and more powerful it will be. His talent takes power from this very power”, he had not said in vain. The first poem by Rauf Parfi was published in 1957. The same story was also filled with

64 years. For more than half a century, Rauf Parfi became one of the brightest stars of our poetry and took a worthy place in the hearts of readers.

When we read the first poems of Rauf Parfi, we feel pleasant, snowflakes, for example, elegant, as if nature itself, attractive feelings, as if it were a rainstorm. In the early days of his creation, he was more romantically inclined Asik, an owner of a Sahir soul, able to listen to the rustle of leaves. Teacher Askad Mukhtar wrote in the journal "The Star of the East" "wishing the way to the white, in his speech Rauf Parfi confesses with great pleasure that he began to sing with a voice like no one else. The poem of the poet with the title "poetry", written in 1964 year, is a vivid proof of this.

She'riyat, sen odamzod ruhida,
ilk bor yaralding, Bunyod bo'lding
Yor va dunyo atalgan yurtda
Sen bor eding hayotbaxsh suvda,-

applauds the poem, emphasizing it as a medicine to the hands, giving light to the eyes.

If we observe in the previous poems of Rauf Parfi that the river of emotions, passions is full and the appearance is beating, we can see that from the 80-ies in the works of the poet there was an uneasy heart, a rebellion of contemplation led. If his eldest poems were rare examples of intimate lyricism, then the philosophical-intellectual direction in the creativity of the next period was a priority. "Rauf Parfi draws in each poem any situation in the complex spiritual world of man, taking pictures. This is a difficult creative process. But in the lines of Rauf Parfi, this suffering is not known, they are smooth, natural, sincere, as the fur is easily moved. In these poems there is neither declarativeness, nor sermon, nor illustrations. They were born from the poet's world of pleasure. If this world becomes more and more full of waves, rich in human passion and feelings of craziness, Rauf Parfi will undoubtedly be a sensitive poet." his thoughts of the teacher Adib Askad Mukhtar were, of course, the first reaction to the work of Rauf Parfi. 20 years later, an outstanding writer writes: "Rauf Parfi is a poet with open wounds, suffering. I would not blame it on the poet. The poet can not be free from human troubles. Rauf Parfi, on the other hand, as a poet seeks to express himself fully, does not multiply, in this sense, Rauf is true."

In the article entitled "The Social Conscience of the poet-poem", Askad Mukhtar gave an in-depth analysis of Rauf Parfi's creativity, protecting the poet from some ideologues, he said the most basic sentence about him. "Rauf Parfi is a contemplative, powerful poet by means of emotion."

The poems of Rauf Parfi talk about the complex nature of man, his unstable self. If you look deeper, you can see dozens of "I" in these poems. But between them, two "I" stand out separately: one is a lyrical sentiment, on which the master is not at all satisfied with himself, as I say-extremely gullible, honest, submissive, sometimes I live with incontinence; the second is a severe, sharp –spoken, firm in the Old Testament, fixed, uncompromising. The poet Rauf Parfi, who brought to our poetry a sensitive soul, a clear grief in the language of pure feelings, says that "only a poet reconciles grief." "The poet's mother is suffering, after all," she sings.

Yo'q, shoir deb qarama atay, Hukm etmakka shoshilma bir oz. Men kuyinib sevaman, netay?

Men kuyinib so'zlayman, xolos.

The degree of such a “burn” also determines the creativity of the poet. Askad Mukhtar:” many poems of Rauf Parfi are written in a spirit of uncompromising spiritual exertion on himself and on others and are severe accusations, “the poet himself notes that at some stages of his search the intimate feelings have lost their connection with the external world, it is also reasonable to note that such a connecting bond is very important for the true, some of the poems of the poet make the impression that the art is similar to a deliberate thought-provoking to create. And his writings, consisting of such “woven troubles”, cast a shadow on his creativity.

Many poems of the poet are saturated with deep psychologies, often lines – the Egyptians themselves turn into a holistic poem: The Eye of the sky who sees everything; not rain, the Pearl is pouring; spring is stable on your faces; unwritten poem slice; my words as a drowning in the water...

Let's focus on this paragraph:

Alanga chaqnaydi ko'zimda,
O'tlar meni tashladi tilib.
Sevgi, sevgi, mening bo'g'zimda,
Kalimaga kelmaydi tilim

It is interesting, why does the lyrical hero Flash from the eyes a flame-Yu, the language does not come to the word? The name of the poem (quot; Again strange dreams...”) if we take into account, it will all be as it is understood. The poet materializes strange dreams: he wants us to read meaning from his eyes, as he said in another poem. In many poems, The Poet thus focuses on contemplation.

It is known that the complex mental state of a person is manifested more closely by Colors. These colors are used specifically for their natural properties. And the peculiarity of colors is important in their separation into hot or cold. It is known that warm colors are considered to be yellow, red, pink, while the group of cold colors are blue, emerald, green, etc. In addition the colors are categorized by another aspect. This is their color or colorless (consisting only of tone) ligament.

And colors are primarily the primary means of Fine Art. The artist expresses, describes his attitude to existence on a certain satchel through paints, the colors of which are different. He expresses this attitude to himself with a certain degree of application of colors. To be more precise, some warm or cold color is more actively used than others, and the artist will be able to clearly show his artistic idea in this way. For example: the warm attitude of the artist to existence is reflected in the predominant harmony of warm colors, and the depressed state is expressed in the means of cold and dirty colors. During the development of literature, in which color was the art of speech, it was originally an adjective of the artistic detail that represented the artistic image served, later its function was directed to the fulfillment of a complex compositional task.

The development of our literature, especially in poetry, was the task of colors. In particular, Uzbek poetry of the 20th century is characterized by similar features. Because in the XX century in the life of our country there were sharp, contradictory socio-political events. The artistic perception of these events was manifested in poetry by the means of colors, plays an important role in the expression of the spirit, senses, dreams of that time. Each poetic image has become a key factor in the artistic evaluation of positive or negative. Colors no longer become adjectives of poetic images, but begin to be seen as an independent poetic image in itself. In the 80-90 years of the last century, it became clear to point with colors. It can also be seen in the poetry of Rauf Parfi. Rauf Parfi's poetry, which is turned into a world of colors, encourages you to "walk, let's go" on the wings of the loving hands, to the bosom of nature, to the world of tranquility, love and art.

There is no darkness in the night, the clouds darkened sorrow it also takes trust. In this world of beauty, you will realize that the most cherished wealth for a person is the memories of childhood, the suffering of love, the world of art and the beloved land of your mother. The poet's artistic idea is illuminated by the means of colors. The white and black colors in the poems of Rauf Parfi take the form of the reader's eyes, like the chess players in the white and black cages. That is, if black grains come in place of oblivion, missing, revenge, then white grains are manifested as longing, grief, heart, etc.

It turns out that the appeal of lyrical heroes to white and black colors is a reflection of his mental state. Thus, Rauf Parfi was able to use colors with a very great artfully skill in expressing an artistic idea. Feeling, hope-confidence, - that is, managed to reveal the essence of reality in an environment without colors with deep philosophies. In the image, white represents a traditional-universal concept. Rauf Parfi, one of the representatives of modern poets of Uzbek literature in the 80-90 years of the XX century, was able to describe in his poems the socio - political landscape of that period in color. He was able to masterfully use different properties of colors. It can be seen that the color began to be used at the level of poetic images in Uzbek poetry in the 80-90 - ies.

One of the features inherent in Rauf Parfi, his poetry, is the attitude to the word. Rauf Parfi does not stick to the words that are correct in his poems, or, on the contrary, avoids the use of melodic, loud, artificially shimmering words.

This characteristic sign of the poet's creativity was recognized by Askad Mukhtar: "Rauf Parfi chose the method of complex and dynamic metaphors in Sioux. In it, not only some images, but the whole poem is built on the movement of metaphors, the metaphor becomes a poetic language, the logic of the image, the wealth of poetic thought."

But the metaphor should not be easy to make a word, to artificial the poem. The poet, who forgot about this, simply "enriches" the world of poetry with an abstract. Sometimes artificial metaphors can lead to illogical. In this sense, it is also permissible to note that Rauf Parfi violated the norm in some irregular ridges. The poet's "glittering stone under water..." the poem that begins as a whole is built on metaphors and is a product of associative thinking. The natural image of Rauf Parfi is often accompanied by admiration, lyrical mood, and goes to great social issues.

“Literature should not miss its social position,” said Askad Mukhtar. The teacher interprets the unity of life and literature as follows: “Social man, his imagination about how he lives, what he begins to live as well. The above points should not imply the notion that the poem should be politicized. Even while Askad Mukhtar expressed a firm opinion that “writing poetry is a political issue”, truly poetry can never be an ideological program, a political statement. It was clear that Rauf Parfi could not reconcile creative freedom with suffocated times. Therefore, he bypassed the “bright ideas” of his time in his works. This does not mean that the breath of the period in the creativity of the poet is not felt. Even his poems are a reflection of the whole life of the era.st intimate issues of today's art.”

Rauf Parfi's poems, written in the 60-ies, with a different form, also attract the attention of the reader. This can be seen in the poems of the poet with the title “Hakkular”. The poet accommodates the meanings of these poems, which consist of only three lines:

Soqin turar bir daraxt salobat to'kib,
Bir so'z demas...hech qachon,
Aqli ko'rinar balki shuning-chun.

Here, both the patience and the wisdom of the crowd, embodied in the wisdom hidden among the proverbs of the tribe “think, think, speak, even when playing”, “think, say little”. The poet's poem “The Artist” is rich in life-long and reliable essays. Not everyone can adequately feel the extreme and responsible function of artists. It is not easy to live as a completely different person, creating an image on the stage in front of hundreds of viewers, accurately depicting life events, forgetting their identity in a certain period of time. So even though Rauf Parfi put down the curtain and finished watching, there is a cavdalan on this condition that “fate that is resolved over the scene continues to promotes in my heart”. “The applause gurgled, the chandeliers trembled” “but a man trembled as he sprinkled cold water and stands hanging like an ox. ” Boisi has not yet come out of the traces of fate that he created himself on the stage. Neither a friend nor a stranger can ease his suffering. Therefore, the artist looks at the audience leaving the theater “you are pure, your life is full of Nash, I'm left behind the curtain crying. Hayhot, you forget me at once, you sleep you see dreams in pieces...” he says. From these it can be seen that the author carefully watched the life and world of the artist. The artist was able to describe his feelings, sufferings as convincing and truthful. Sarah poems, created by some talents such as Rauf Parfi in those exiled years, are primarily valuable in that she can meet the high demands of artistry, but also with the social “burden”. In conclusion, there is a large school in Uzbek poetry of the 20th century, which contains a huge creative experience that we must learn and follow. Only on the example of Rauf Parfi's poetry we can witness this. The literary and aesthetic views of the Askad Mukhtar, in particular his thoughts on the work of Rauf Parfi, clearly show us how to approach the train, how to interpret its most important points.

Results. When it comes to the poetry of Rauf Parfi, one can not fail to mention the following lines of the famous writer Askad Mukhtar.

“Rauf Parfi chose the method of complex and dynamic metaphors in the train. In it, not only some images, but the whole poem is built on the behavior of metaphors, the metaphor becomes a poetic language, the logic of the image, the wealth of poetic thought.

Metaphor, in Sioux, of course, is not news. But it is manifested in every good poet in his own voluptuous ways. The peculiarity of the metaphors of Rauf Parfi is in their coverage and in the harmony of gentle, natural romance with the subject. Rauf Parfi is an open-hearted poet with wounds. I would not blame it on the poet. The poet can not be without human suffering. The poet is excited by his mother, love, art, lyrics of nature. He does not in vain mention the wind-dreaming, always-awake beehives, the rustle of rain, their “joining the heart” is interested poet. The age-old confusion of the human psyche with nature begins with the poet's first quiet contemplation and then carefree excitement. Therefore, rhetoric lie on it. He sees this as a failure of vitality. Even publicistic realism is rare in it. The mind is permeated with a feeling and seeks to give him a poetic life on a picnic. As he himself says, he thinks his thoughts are tortured.” Rauf Parfi very much appreciated the poem, worshiped it as if it had been found in the Kaaba. Perhaps the secret of the poet's via poetry is the same. In this regard, we would like to draw attention to the following writings of Rauf Parfi, who wrote about poetry: “Adam and Eve were in the spirit of those who weary before the air, built the land and the land where the world was called. You were there you were in the life-giving water, in the flying wind, in the hot soil, you were there Preyey brought grass. Then periods, centuries, after the Atomic Age. Without you knowing you would not be able to convince the confidence of rebuilding the world. You gave medicine to the hands of the one who knew you, light in his eyes. Prime shot was proud to death in the Battle of glory-death was beautiful when you knew you, death-it seemed as if you were living forever rested. Someone forgot you, shouted at unconsciously, passed the Oval without knowing you from the universe. A flea that held itself to the ravens that remained secluded. In the same simple water flow, Navoi births in the chest of the leaves, the sound of Sur Noz Nozim. Pour it from the garden like a whirlpool-Elyuar. A faithful army of words in every cell of my body is a secular song of Turkistan, Turkistan, Turkistan-Turkey. No, not yet, the poet shot from your heart along the equator Ox. Bordir the poet's high dreams, the only noble intention that poets have been in. The pen is not a pen, it is a pulsating peak with a tattoo on the bong, it is a scalding sound and a reflection from it you, poetry”. Rauf Parfi did not give an indescribable assessment to poetry. He appreciated every word and sang the words. So every poem of the poet reaches the hearts, shakes the hearts, is sealed as a song.

Discussion. The poems of Rauf Parfi play an important role in their brilliance, nobility, sermessence, richness of musahadahs. Consequently, today we look at the poetry of Rauf Parfi as a phenomenon in Uzbek literature of the second half of the XXI century and the beginning of the XXI century. Thus, is the voice of the poet's people, his nation whose native language is rotten into the veins, learning from him and becoming much, sympathetic to the people of these poems. Rauf Parfi became the voice of Uzbek with his new poem, closed soul, Metin, will of courage, soulful love, honest look, humble and humble life.

Conclusion. There are a lot of unopened edges of Rauf Parfi's poetry. Obviously learning them will be the subject for new research. There is no doubt that each of the innovations created by Rauf Parfi will serve as an important source for new research.

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ENGLISH AND UZBEK BLESSINGS WHICH FORMED
BY THE BELIEF OF MAGIC WORDS

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Abstract:

Background. *The article dealt with some common features of English and Uzbek folk blessing. First of all, it addresses the issue of the genesis of the word blessings in English and Uzbek literature. At the same time, analyzed the blessings which formed by the belief in the magic of words and compare the similarities and differences of their place in folklore and entry into the written literature.*

Methods. *It addresses created by human intellect and preserving the attention and attitude of ancient people to the realities of life, traditions, rules of morality, which is common in the folklore of the English and Uzbek people, as well as in other nations of the world. Interestingly, despite the fact that these people live in different geographical conditions and speak different systematic languages, have different religious beliefs, there are some typological features among their blessings. In particular, blessings draw attention to the fact that no matter what nation it belongs to, first of all, it has the power to influence the emotions of people spiritually.*

Results. *There is an artistic expression of human love for man, sincere and kind attitude, good wishes. Blessing is an ancient genre in terms of the belief of ancient people in the magic of words, the mythological notions associated with the other world, the world of spirits, patron cults, formed on the basis of religious beliefs.*

Conclusion. *Consequently, the ancient people believed not only in the magic of words, but also in the existence of another world, a world of spirits, and understood that it was entered through a magical word, which also communicates with its representatives through such words.*

Keywords: *blessings, magic of words, folklore, Uzbek literature, English literature, blessings and curses, beliefs.*

Introduction. Blessings comes on the basis of their belief of ancient people in the magic of the word, the mystical world, the world of spirits, their mythological ideas and concepts associated with cult patrons, religious and moral views, and to this day continues to exist in our life as one of the important art forms folk art. Almost all the peoples of the world have blessings, which is sounded under conditions associated with certain everyday needs, everyday life, human activities, or in the process of some kind of religious ceremony.

Blessings, which in its meaning means good wishes to a person, is spoken for good intentions, is one of the independent genres of folklore of all peoples. They serve to raise the spirituality of a person.

The name of the genre in the Uzbek language comes from the root word "al" in the language of the Altai Turks, which means to praise, glorify, dignify. The phrase

"olqish" is created by adding the imperative suffix "qi" and the gerund suffix "sh" to the given root word. However, blessings is often referred to as "dua", "fatiha", "blessing", "wish" [1,156]. For example, in a family setting, often after dinner, elderly family members or the head of the family are addressed, saying: "Make dua for dastarkhan, please, and we would collect it." After that, the most senior or authoritative among those sitting around the dastarkhan makes dua, and applauds in honor of the food consumed, and expresses good wishes to those people who prepared and ate food [1,157].

The people always call on young people to do good deeds and get blessings for them. Similar propaganda can also be seen in folk proverbs. Including, in proverbs one can find "Do not get gold, but get dua. Isn't dua gold?!" This imparts the value and usefulness of the dua, even more than gold and wealth. Since blessings gives a person psychological vigor, spiritual help. If a person's psyche and mood rises, then he can do many things.

There are many such proverbs in Uzbek folklore that express the importance and spiritual power of blessings. For example, we can cite several such moral and didactic proverbs: "A slave can work to death for the sake of the word" "Well done", "With the help of dua, the people prosper, with the help of rain, the earth flourishes", "A person who receives a dua is healthy, a person who has received a curse is doomed", "A patient person lives in abundance, a person who receives blessings - lives a long time", "White is blessings, black is a curse", "A good word is a balm for the soul, a bad word is a black spot in the soul", "Good intentions - half of the wealth".[2,3]

Primitive people believed that the impact of good words, good wishes emanating from the lips of people to encourage other people on the human body does not consist in the psychological state of the receiving party, but in a direct and incredibly supernatural power that lies within the words.

Universal ideas related to national, regional and local traditions reflected in English folklore, the desire for survival and development, their interpretations and artistic images, creative skills, innovative concepts have become a unique spiritual example not only for this nation but also for others. In particular, the Arthurian legends, Beowulf tales, Robin Hood tales and legends, which have a special place in English folklore, are also known to the people of the world for their ideas on the history and development of the nation, the struggle for peace and prosperity.

It is known that the word "folklore", which is used worldwide, is also directly English, it is formed by combining the words "folk" - people, "lore" - decoration or form. It was first introduced in 1886 by the English scientist William Thomas. So, any individual creative work created on the basis of folk decoration, in the form chosen by the people, is folklore. In particular, the works decorated by the folklore belong to this category. Examples of folk oral art are, first of all, an expression of poetic creativity, which differs from other forms of folklore in that it serves to raise the spiritual consciousness of the people.

The early creators of folklore, as well as the narrator and listener, believed in the other world, its mysterious powers, gods and demons, so they strictly adhered to the rituals of self-defense, worship of gods of various duties, exorcism of demons. They never tired of telling tales about it. But as culture developed and modernization

intensified, so did humanity's view of existence, and as a result, the motives associated with the belief in magic in fairy tales narrowed and even diminished. The amount of life tales went on average.

Materials and methods. In pre-Renaissance English folklore, ceremonial songs about holy days and the beginning of the seasons were widely used, but by the Renaissance, writers had used them to enrich the plot of their poems and dramas, to strengthen the national spirit, and to increase their artistic influence. In particular, some poems and poems by the famous English writer W. Shakespeare can serve as proof of our opinion in this regard. It is also clear that the author intuitively collected samples of folklore.

When we say works of folklore, legends, proverbs, anecdotes, fairy tales, legends, blessings and curses come to life in the human mind. Interestingly, these genres are present in the folklore of the people of the world and attract attention with their general form and content, style of expression. Therefore, they are considered as a genre of folklore. Apparently, blessings is one of them and has a special place in the system of genres of English folklore. It is one of the oldest, most popular, traditional independent artistic forms of English folklore, as in other nations.

A part of speech is called blessings that consists of a specific wish, a specific emotional condition or a ritual associated with human activities, a specific wish, which is lived from ancient times to the present day.

In the folklore of all people, blessings arose in a genetic connection with the belief in the magic of the word and has long been used in certain socio-domestic, ritual-magical functions, has always developed ideologically and artistically during its development.

Blessings has risen to the level of value in terms of its ability to have a positive impact on the spiritual spirit of man, passed down from generation to generation, has gained a tradition in terms of its specific purpose of performance and style of expression.

It has been passed down from generation to generation due to the fact that it was created in a certain traditional form and content, has its own purpose, function, place and time of execution. It should also be noted that the form of blessings is more stable, but the ideological content is evolving in line with changes in social life. This is especially evident in the example of ceremonial blessings.

This is why fairy tales often depict the protagonists saying key phrases that signify a mysterious appeal, such as "Sim-sim, open!" Before entering a mysterious space (a cave or a rock) [2].

Likewise, the motive for epic heroes to utter mysterious words taught by an auxiliary patron to evolve from one scene to another is not in vain in fairy tales.

Such primitive notions, some changes in the life of mythological observations, a "magic word" to people who are experiencing a spiritual transformation - led to the view that it is necessary to say blessings, and to do it in the form of rituals. Gradually, such notions led to the ritual-magical nature of blessings and to the consolidation of certain traditional customs in the rituals.

From time immemorial it has been believed that it is possible to raise the dead with a good word, and to kill the living with a bad word [3]. Therefore, from ancient

times, various spells, blessings and prayers were recited on top of the dead. On the basis of such beliefs, blessings for the purpose of wishing goodness and kindness to man, as well as curses that contradict him in terms of content and function, have arisen. Uzbeks have created folk proverbs about it, which say, "A good word is the nourishment of the soul, a bad word is the stake", "A good word is the oil of the heart, and a bad word is the stain of the heart"[4].

Primitive people believed that such a positive effect of blessings, that is, a good word, a good wish, on human activity was not due to the good wishes and good feelings in a person, but directly to the supernatural magical power of the word. On the basis of such views, the goal of wishing people goodness, good intentions, peace, blessings and health through prior blessings prevails. They lift people's spirits and encourage goodness.

More precisely, in addition to blessings and curses, there are other genres in folklore based on word magic. For example, genres such as kinna, badik, and afsun, which are part of Uzbek ceremonial folklore, can be cited as examples. In addition, the proverb has the power to have a moral and didactic effect on the listener. But each of them has a special place in folk art. In particular, blessings differs from other genres based on the magic of words, gaining popularity among the people, the method of artistic expression of reality, the place and time of performance, the purpose of performance, household-aesthetic and poetic functions, the nature of the genre.

The blessing was associated with traditional views, mythological beliefs, belonging to the first layers of the development of everyday life and poetic thinking of the ancient people, and to some extent retained traces of animistic, magical, shamanic, totemistic, fetishistic views. Therefore, by studying the basics of their origin, the signs of poetic development, it becomes possible to study the artistic interpretations of religious views in folklore samples.

In most of the blessings, the idea of honoring the name of the patrons of fertility and agriculture, asking them for help, abundant food, plentiful harvest prevails. The same wishes, desires and supplications can be observed in the blessings of the ancient and traditional profession of the Uzbek people related to agriculture. It is known that our people have always been engaged in agriculture. With the onset of early spring, the farmer made a double on the ground. But when the habit of plowing the land with the twins disappeared, of course, the blessings associated with it was also forgotten. But one such ancient blessings was recorded. It reads: "Amen, may your birds be twins, may your crops be spikes, may you always have a plate in front of you, may blessings come to your homes, may the farmer help you, Allahu Akbar."

Ancient people who believed in the magical power of the word tried to use blessings in all areas of their activities. As a result, the scope of blessings has expanded and functionality has increased. It turns out which of them is focused on the productivity of the labor process, the other on the healing of the sick, or on the safety of the travelers, their health, and so on.

It is clear that the blessings have an artistic and ethnographic significance. They are used primarily to honor any socio-life change that has taken place in a person's

life, and as a pretext to express good intentions to a person who has undergone a spiritual transformation in his life. habitual.

The origin of genres based on word magic was to some extent influenced by the weakness and helplessness of our ancient ancestors in the face of the forces of nature. When our distant ancestors were helpless, they often referred to the ability to speak, or more precisely, to the magical power of the word, which distinguishes it from all other creatures. Because man considered his ability to speak to be a divine power.

Like other genres related to word magic, blessing is associated with human activity consisting of sight, speech, and behavior. Because primitive man was able to see the power of magic in this trinity and sought to relate to them throughout his entire career[5].

The ancient people organized special rituals to rid themselves of various diseases, afflictions, calamities, and the oppression of evil spirits. To this end, tribal shamans have been praised for surviving various afflictions, calamities, diseases and calamities, the influence of unbelievers and non-believers, and the onslaught of wild beasts by various actions. In doing so, they looked at the magic of the word with particular confidence. They asked for help from different spirits. In this way, blessings became an integral part of people's lives. They reflect the worldview of ancient people. Worshiping before the word and its magical power, looking at it with the eye of salvation, led to the creation of various blessings.

While blessings originated in very ancient times based on people's belief in the word and its magical power, it has maintained this throughout its entire socio-artistic development. Because by applauding a person both at the beginning and at the end of a task, he gives spiritual refreshment, inspiration, and pleasure to himself and to all those involved in the process.

Well-known Uzbek folklorist B. Sarimsakov says about the nature of blessings: "Blessings is a living song that people have been singing for centuries about goodness, man and his happiness. He lives in the service of goodness, the call to goodness. That is why it is passed down from generation to generation and always flies on the wing of goodness. The most characteristic thing for blessings is that they are formed and live in connection with the aesthetic ideal of the people, the feelings of beauty"[6].

Results and discussion. In this definition, the scientist's opinion that "The most characteristic thing for blessings is that they are formed in connection with the aesthetic ideal of the people, the feelings of beauty" attracts special attention. Because, the ancients had a special attitude to the phenomena of nature, which are extremely necessary for the survival of mankind, animals and plants. When he feels aesthetic pleasure from their presence, when he is happy and contented, when he feels happy, from his absence, on the contrary, he is deeply saddened, grieved, aware of the signs of death, and forced from unhappiness. Therefore, in folk art, it is possible to observe that the four things that are essential for life - water, fire, air, earth, etc., which are the guarantee of the survival of all living things - are depicted and interpreted with special attention and faith, connected with their feelings of beauty. For example, when applauding for water, the one who gave the water was told, "Сувдай сероб бўлинг", яхшилиқ кўрсатган одамга "Чироғингиз ўчмасин",

“Ўчоғингиз оловсиз қолмасин”, “Тупроқ олсангиз олтин бўлсин”, “Охирги нафасингизгача хорлик-зорлик кўрманг”.

The points made above mean that blessings is usually given to evaluate the good that a person has done in a particular situation.

The origin of blessings is also influenced by the beliefs of different social strata in society, different professions. This can be seen in the fact that before they start or end their activities, they turn to professionals and wish them success in their work. For example, Uzbeks who work with iron consider the Prophet Dovud as their patron. That's why drivers wish “Аввал Худо, дуюм Довуд пайғамбар мададкор бўлсин” before setting off.

The mention of patron saints in the blessings, which refers to the master-disciple relationship in the process of performing various professions or mastering the field, gives the impression that the ancient blessings was mainly for patronage and asked for help. This and similar blessings can be observed in the folklore of other Turkic peoples.

Blessings in ancient times as an independent genre was associated with a variety of rituals, not with a particular ritual. However, no matter what ceremony it was performed in, it always retained its independence. But at the same time it also appears as a separate member of that ceremony.

There is now a version of the blessings in the form of a "toast". During the Soviet era, heartfelt conversations over a cup of tea became a habit of drunkenness, or more precisely, alcoholism. Evil as pianism spread among the people. Some who could not subdue their own will were devoted to this vices. As a result, many families have fallen into disrepair. The babies became living orphans. But sometimes people try to say a glass of wine to each other while drinking this poison. They try to express their wishes through him as a tool. Interestingly, they rely on a style of expression typical of blessings. In this sense, it is necessary to pay attention to the fact that the words of the glass contain some ideas of our philosophical, old and ancient traditions:

Let our worst day be like this;
May the friends be healthy;
May there be friendship, goodness;
May it bring good days to all;
Let there be wedding, let there be no sorrow;
Do not quarrel with friends;
Let the revengers be low;
Let take, not taken,
Don't leave it at the bottom and so on.

At present, in almost all ceremonial events dedicated to the official celebration of an important date in human life, a variety of drinks are presented as a "table decoration" At the same time, it can be said that the origin of blessings is sometimes influenced by folk phrases (phraseologies) and curses.

It is well known that blessings is a genre whose content contradicts curses, both of which are considered to be one of the most ancient, traditional, and popular

examples of folklore. Even in the individualization of the speech of the characters, they have been used in oral and written works.

The antiquity and contradiction of the content of blessings and curses can also be seen in the figurative words that they contain. For example, in the blessings, the theories of Allah, the Creator, and Biru are used to denote greatness and power, heaven, the seven heavens, the throne, the sun, the moon, the stars, the astronomy of light and height, the angels and the spirits of the ancestors to denote kindness and goodness, mythonyms such as gin, demon, devil, calamity, hell, arosat, seven layers of earth serve to express the meanings of darkness, depression, and despair. The system of images formed on the basis of such religious-mythological notions allows to justify their antiquity, as well as to increase the artistic effectiveness of blessings and curses.

The origin of blessings is also interpreted in connection with the names of the first human beings created by Allah - Adam and Eve. Consequently, legends say that God created them and sent them to heaven, but Satan misled Adam and Eve by hating them for walking in paradise. As a result, Adam and Eve will be sent from heaven to earth under the curse of Allah. After that, the person repents of what he has done and begins to worship Allah, only to say prayers and blessings in his name. Thus it is said that the habit of applauding is formed.

Blessings and curses, formed on the basis of belief in word magic, have historically emerged and evolved as sayings of special rituals. But gradually they lost much of their connection to the ceremony. However, even now some examples of blessings and curses are observed to be performed during ceremonies.

In the opinion of R. Zaripova, some phraseologies (folk expressions) are used in speech in the form of blessings. For example, when people ask each other how they are, they say, “Худонинг панохида бўлинг”, “Худо асрасин”, “Худо тўзим берсин”, кимнидир узок сафарга жўнатаётганда “Бошинг тошдан бўлсин”, “Ой бориб, омон кел”. In the Uzbek language, most of these expressions are used in the vernacular on the level of blessings or curse, as they have a great influence on the human mind and psychology⁷.

So, blessings are said mainly in special emotional situations in connection with a clear domestic need. They still exist as one of the most important artistic forms of folk art. The performance of blessings is closely connected with a person's daily life, social life. They sound like mass (public opinion) even though they are said by one person. This is why they are also considered as a popular genre.

The blessings of the English people can be divided into several thematic groups: 1. Blessing Of A Married Couple that is, (applauding the young couple). 2. Blessing Of Children - applaud the children. 3. Blessing On The Occasion Of A Birthday - congratulations to the owner of the birthday. 4. Blessing Of The Sick - wishing patients good health. 5. Blessing Of Travelers - to applaud a long-distance traveler. 6. Appearing new moon - blessings when the new moon rises. 7. Before the table – dastarkhan blessings. 8. Wishing good health - health blessings. 9. Moving in a new house - blessings when moving into a new home. 10. Before an exam - wish to be said before the exam. 11. In the cemetery - blessings at the funeral. 12. Wishing good weather - blessings for good weather. 13. Before starting a new job - wishing you

well when you start a new job. 14. Waiting a new child - wishing a pregnant woman who is expecting a child. At present, in almost all ceremonial events dedicated to the official celebration of an important date in human life, a variety of drinks are presented as a "table decoration". In the process of consuming them, of course, blessings-type goblets are uttered. However, in Uzbek folklore, the words of the toasts in the form of blessings have not yet been collected and treated scientifically. Maybe this can be done in the future.

Conclusion. In short, people perceive blessings as a word with a blessing – magic and acknowledge that at its core lies a good intention, a good word, a pure heart.

The blessings stand out among the genres of folklore with its humanistic spirit, uplifting pathos and always wishing people good and noble wishes. Wishing good wishes and expressing goodwill refreshes the soul, lifts the mood, has a positive effect on human activity and inspires him to new creations.

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ON THE QUESTION OF THE SYNTHETIC NATURE OF THE DRAMA

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Abstract:

Introduction. *The article is devoted to the study of the features of drama-a popular literary and theatrical genre. Special attention is paid to the ambiguity of the term “drama” and the originality of the genre of stage works defined by it. It is noted that the leading feature of the drama is its syncretic character, which requires more detailed study. Based on the material of the dramatic work of the Azerbaijani writer and poet Huseyn Javid, a variant of the analysis of the works is proposed, based on the facts of the synthesis of tragedy and comedy, epic and lyric, real and unreal, as well as various types of art.*

Material and methods. *The material of the research is represented by the works of well-known and recognized philosophers, research scientists, literary critics, the descriptive method, methods of analysis and synthesis are used.*

Results and discussions. *The work is based on the analysis of theoretical literature on drama, after which it presents an attempt to reveal the synthetic nature of the dramas of Huseyn Javid, one of the founders of Azerbaijani drama in the early twentieth century. The relevance of the article is determined by the fact that it is aimed at determining the specific features of the drama genre and studying its synthetic nature. The novelty of the work lies in the fact that it offers a new version of the analysis of dramatic works based on the elements of synthesis presented in them.*

Conclusions. *It is concluded that since the synthetic nature of the drama is its leading characteristic, the analysis of dramatic works should be based on the analysis of the synthesis presented in them. Such an analysis can clarify a lot in determining the creative intent of the artist and his ideas embedded in the work, as well as illuminate the evolutionary development of the writer's talent.*

Keywords: *drama, action, conflict, literary genre, synthesis, syncretic art.*

Introduction. Drama is one of the most popular literary genres of the XVIII-XXI centuries. Despite the young age compared to tragedy and comedy, this genre occupies a special place not only in literature, but also in theatre and cinema, which is ensured by the drama's attention to the everyday, close to real life, plot. In the course of its historical development, drama as a genre acquired various forms. For example, the bourgeois drama became widely known in the XVII century, the naturalistic and realistic drama in the XIX century, and the symbolist drama appeared on the border of the XIX-XX centuries. In the twentieth century, expressionist, surrealist dramas, and the drama of the absurd became famous. Most playwrights of the XIX-XX centuries used the word “drama” to refer to the genre of their stage

works of a very different nature. Among them there are the dramas of one of the brightest representatives of Azerbaijani literature of this period – the playwright Huseyn Javid, which “marked a new stage in the development of Azerbaijani drama, had the most beneficial effect on the growth of the national stage culture” [2, 12]. In order to shed light on the peculiarities of the genre of drama, to identify its uniqueness, it is necessary to study the peculiarities of the perception of drama and the interpretation of this concept in literary studies. This article is aimed at analyzing the theoretical views presented in science in connection with the drama, namely, the problems of studying and the ambiguity of the concept of drama, the synthetic nature of this genre, as well as its difference from other genres of the dramatic kind, the features of the subject of the image and the conflict in the drama, the poetic possibilities of the genre and the prospects for its study.

Materials and methods. The research methodology consists of the works of well-known and recognized scientists, literary critics, their opinions and statements about the drama and its features. When writing the article, the material from the works of Western European and Russian scientists-researchers was analyzed. The article uses a descriptive method, methods of analysis and synthesis. The theoretical basis of the article is the works of philosophers, literary critics, scientists, their opinions and statements about the drama as a literary, stage genre. From all the variety of scientific literature in the preparation of this article, the works of Aristotle on drama [16], “Aesthetics” [5] and “Lectures on Aesthetics” [6] by the German philosopher G.V.F. Hegel were used, which emphasize the importance of aesthetics as the kingdom of beauty – the field of art (artistic creativity), of which drama is a vivid representative. From the works of the Russian critic V.G. Belinsky, we turned to the article “On the division of poetry into genera and types” [3], which emphasizes the mutual convergence of the genera of literature. The collection of program articles of German romantics “The Literary Theory of German Romanticism” [14] was also used, including the works of Novalis, Wackenroder, L. Tika, F. Schlegel, Avg. Schlegel and Schelling in translations by T.I. Silman and I.Ya. Kolumbovsky, edited by the famous scientist, specialist in Western European and Russian literature N.Ya. Berkovsky. Of particular interest were the “Theater Encyclopedia” edited by P.A. Markov [17], the dictionary “Aesthetics” edited by A.A. Belyaev [1] and the books of literary critic V.E. Khalizev [12], [13] devoted to the specific features of drama in its relations and connections with other genres, as well as textbooks, textbooks and articles covering the problems of drama, created by such modern scientists as V.A. Lukov [15], L.K. Nefedov [16], D.N. Katysheva [11], I.N. Chistyukhin [4].

Results. This paper analyzes the theoretical literature on drama, which characterizes its features as a genre, and also presents an analysis of the synthesis in the dramas of the Azerbaijani poet and writer H. Javid.

It is established that the drama is a medium genre of the dramatic kind, characterized by a special subject of the image and the nature of the conflict. Despite the fact that drama touches on issues more serious than comedy and less global than tragedy, drama has the ability to synthesize elements of both neighboring genres. Thus, the drama, as well as the tragedy, can bring significant characters to the center

of the narrative: historical figures or figures and their fates, and when resolving its conflict, it is able to collide irreconcilable forces that lead to the death of its best heroes. At the same time, as well as comedy, drama freely uses adventurous plots, basing most of its conflicts on the collision of trivial love triangles, however, leading to serious and sometimes tragic consequences.

It has been found that the ability to synthesize is a fundamental characteristic of drama as a genre. Moreover, the artistic richness of dramatic works is due precisely to their synthetic nature, that is, the synthesis of various visual elements and the general possibilities of theatrical art.

It is proved that it is necessary to analyze the synthetic nature of dramas on the basis of the creativity of individual playwrights, on the basis of their dramatic works. Thus, when analyzing the dramatic works of the Azerbaijani writer H. Javid, it was possible to determine that the main characteristic features of the synthesis in his dramas are the synthesis of elements of a) tragedy and comedy, b) epic and lyric, c) real and unreal, d) various types of art. It is not absolutely necessary to have all of these components in each individual drama. The selection of elements for synthesis is usually determined by the creative task, the main idea and the artistic intent of the artist. At the same time, the use of synthesis (for example, stage and off-stage) elements in his dramas indicates the development of the playwright's artistic skill.

Discussions. Drama is one of the most common theatrical genres and at the same time one of the most difficult theoretical categories to study. Literary theorists have studied drama as “a literary and artistic form that has a certain content” [13, 8]. In the encyclopedias of the late twentieth century, drama is defined as “one of the main types of fiction ... covering works usually intended for performance on stage” [1, 85], as “a kind of literary work in a dialogical form intended for stage presentation” and at the same time as one of the “forms of public consciousness” [17, 502]. Currently, the curriculum also considers drama as “an original kind of literature and theatre ... a special kind of art intended for stage performance” [4, 6], as “a certain literary action, fixed by the text of the play in one form or another (which is a genre)” [4, 13], as “a stage (intended for stage embodiment) work” [4, 13-14].

The complexity of the study of drama is primarily due to the richness of the meanings inherent in this concept as a term. Its ambiguity was emphasized by Khalizev, who argued that drama means “both certain facts of reality (“life drama”), and literary genres (bourgeois drama of the XVIII century, domestic and psychological drama of the era of realism), and the leading variety of stage art-drama theatre, which combines gesture with word in the play of actors, and the totality of theatrical forms of activity (“dramatic art” in the understanding of a number of ethnographers and folklorists), and the stage synthesis of arts as such (P. Wagner and his followers), and a kind of verbal art, distinguished along with the epic and lyrics, that is, a form of literature intended for the theatre” [12, 3]. The variety of meanings led to the variability of definitions of drama and approaches to its study.

In the philosophical context, drama was initially understood as “a purely aesthetic category (like the concepts of “tragic”, “comic”, “beautiful”, “ugly”, etc.)” [5, 341]. Aristotle defined drama as the imitation of action by means of action, rather than a story [16, 285]. He also singled out drama as one of the three literary genera,

noting that “drama-from the Greek drama, action-is one of the types of literary creativity along with epic and lyricism. Epic, lyric and drama are forms of literary representation and understanding of life, due to the diversity and complexity of the life process” [16, 285]. Later, philosophers noted the objective nature of the drama, since it is “an interview of the actors, in which the author does not take any part” [14, 219]. Hegel believed that the drama combines “the objectivity of the epic with the subjective beginning of the lyric”. Moreover, he called the drama “the highest stage of poetry”, which is “for direct contemplation ... it should be performed on the stage” [6, 538], since “the need for drama in general lies in the visual representation of ... actions and relationships, accompanied by the verbal utterance of persons expressing the action” [6, 539]. V.G. Belinsky believed that dramatic poetry combines the properties of the epic and lyrics into an inseparable whole, noting that the action in the drama is formed from various objective and subjective forces [3, 7-8]. Thus, already in the philosophical interpretation, the statement was laid about the syncretic nature of the art of drama, which combines epic and lyric, literature and theatre.

Moreover, as a genre of a dramatic kind, drama, which is originally a middle genre between tragedy and comedy, combines the properties of both of them, and therefore differs in a more complex configuration of the conflict. It “can denounce vice as a comedy, and show sublime suffering as a tragedy”, while concentrating on “showing private life”. As the researchers note, “drama combines two different strategies for conflict resolution, taking from tragedy the certainty, rigor, clarity of conflict positions, and from comedy the polyphonism of world feeling, play, the possibility of victory of vital principles”, and also that “the eclecticism of the tragic and comic in the drama allowed it to emphasize not only the general, but the special, the singular, the unique” [16, 287]. Synthesizing the properties of tragedy and comedy, the drama also differs significantly from them. As I.N. Chistyukhin notes, drama is a “purely aesthetic” category that reveals “a certain degree of intense struggle in the existence of the individual. This struggle does not ultimately lead to death or defeat (as in a tragedy), nor is it a “mockery” of something as a comedy” [4, 8].

The characteristic feature of the drama, its essential characteristic, is recognized as the features of the subject of the image and the conflict in it. It is considered that the drama chooses objectively existing phenomena as the subject of the image, “dramatic in essence, reflecting the dialectic of developing life, the struggle of the new with the old” [11, 8].

N. Chistyukhin defines drama as “an independent way of literary and stage representation of life, the subject of which is a holistic action that develops from beginning to end (from exposure to denouement) as a result of the strong-willed efforts of the characters who engage in single combat with other characters and objective circumstances” [4, 14]. Belinsky noted that in the drama, “the power and importance of the event makes itself felt as a “collision”, or that collision, that collision between the natural attraction of the hero's heart and his concept of duty <...>. The power of the event becomes the hero of the drama at the crossroads and

leads him to choose one of two completely opposite ways to get out of the struggle with himself” [3, 17].

Speaking about the essence of the drama, the researchers see it “in the conflict, the struggle that takes place before our eyes and passes into a different quality. Drama emphasizes the tension and conflict of human existence, and it is said that it is natural for a person and constantly accompanies him” [4, 8]. Hence the concept of “dramatic”. Hegel also noted that “the dramatic in the proper sense is the utterance of individuals in the struggle of their interests and in the discord of the characters and passions of these individuals” [5, 341]. The drama is also considered as a reflection of the category of drama in real reality. D.N. Katysheva speaks of “genuine drama”, which “reveals the collision of carriers of substantial goals, essential interests aimed at the renewal of life, opposition to everything destructive in the human consciousness in society” and “expresses the attitude to the spiritual, moral, religious, universal values of being, social concepts and phenomena”. She also notes that in the drama “the essence of life phenomena” is revealed “as a result of the collision of opposing aspirations, encountering obstacles, the inner spiritual strength of the participants in the duel. This also applies to the internal dramatic collisions of man, in the clash of consciousness and being, not only in the real world, but also on a cosmic global scale. When there are civilizational shifts in the history of mankind, as well as revolutionary situations involving various social strata of the people” [11, 7-8]. It is not surprising that the conflict at the heart of the drama is “precisely the dramatic conflict that gave rise to... socio-historical, social contradiction”, as well as “global conflict, the laws of the universe, independent of man” [11, 8].

As a means of implementing conflict in the drama, researchers call “direct action”, which includes “struggle, disputes, collisions, polar positions, antagonist characters brought to the stage”, which express themselves through “stage movement, monologues, dialogues, replicas, mise en scene” [16, 285].

The ontology of conflict in drama is also studied in an interesting way. The researchers traced the features of the development of the nature of conflicts, noting the “existential-cosmogonic” in the early drama, which was still part of the rite, the “clash of the hero with Fate” in ancient Greece in the IV-V century BC, the “clash of vice and virtue” in the medieval theater, subordinate to the interests of the church, the “challenge of man to Fate” in the Renaissance theater, the “conflict of duty and passion” in the theater of Baroque and classicism, the “intrapersonal conflict” of romantic drama, and the “complex configurations of conflict” in realistic drama. It is noted that the nature of the conflict is the basis for the classification of drama: realistic, romantic, intellectual, absurdist, symbolist, naturalistic, psychological. The emergence of postmodern drama has led to a strong ideological and stylistic separation of drama, and therefore more and more often talk about “blurring the boundaries of genre forms” [16, 286].

Drama is a stage phenomenon, and therefore in it “events, characters, and the inner world are given in self-disclosure and mutual disclosure without the direct participation of the author” [16, 285]. The author disappears as much as possible in the drama, masterfully expressing “the appearance of the character, his characteristics and behavior through verbal and plastic action” [16, 285]. For the realization of his

plan, the playwright has a real stage time, which coincides with the time of viewing the drama. In choosing the form for his work, the author of the drama is relatively free. Thus, a drama can be one-act or multi-act, depending on the breadth of the events. Drama is written in verse or prose, and it is possible to combine dramatic text with music. The characters in the drama can be both stage and off-stage. In the center of the drama, as a rule, there are the protagonist and the antagonist, in other words, the main character and his opponent. Dramas have their own special dramatic composition, which includes “such elements as exposition, beginning, development of the action, culmination (the highest point of the conflict), decline of the action, denouement, finale” [15, 229]. Since the drama is primarily a literary text, the main means in it is the speech of the characters, and therefore its expressiveness and content is always in the center of attention of playwrights. The “new drama” of the turn of the XIX-XX centuries also strengthened other possibilities of drama, for example, the role of subtext and atmosphere. To expand the chronotope of the drama, various means are used (the epicness of the drama of classicism, retrospection-a look into the past, prospection-a look into the future). The peculiarity of the historical development of drama, allows scientists to conclude that despite the fact that at the end of the twentieth century, “drama under the influence of the postmodern paradigm in a certain sense lost its position, but it is obvious that this is an inevitable phase of the rhythm of the development of drama, after which a new rise should be expected” [15, 229-231].

It is known that with all the wealth of theoretical interpretations of the drama, its peculiar features and possibilities as a genre clearly appear only when studying the works of individual playwrights who created in different historical periods, and therefore presented various examples of the genre that bear the stamp of their time and the talent of their creators. Based on the above statements of researchers and theorists of the drama, it seems possible to assert that the peculiarity of the drama lies in its synthetic nature, in other words, in the fact that it is a synthesis of elements: a) tragedies and comedies, b) epics and lyrics, c) real and unreal, d) stage and off-stage, e) theater and other types of art. Therefore, we propose to take the concept of synthesis as the basis for the analysis of specific dramatic works and consider the works of the dramatic genre for the fact that they contain the above-mentioned elements of synthesis. As it has been already mentioned, in this work we are interested in the works of the Azerbaijani poet and playwright H. Javid, known as the founder of the genre of drama in verse in Azerbaijani literature.

Huseyn Abdullah oglu Rasizade, known in world literature as Huseyn Javid, was the son of a cleric, which influenced the formation of his personality, but did not prevent him from choosing a profession in the future. While still a young playwright, Huseyn Abdulla oglu Rasizade, a native of Nakhichevan, managed to reach incredible heights in the field of drama at that time. Among his dramas, such works as “Mother”, “The Prophet”, “Timur the Lame”, “Khayyam”, “The Revenge of Iblis” deserve special attention. To create a clearer picture of the dramatic legacy of H. Javid, it is necessary to consider his works in a chronological aspect. The extant works of the playwright will be presented here in the following order: the name of the drama, the time of its writing, the date of publication, the volume, the characters.

1910 – one-act drama in verse “Mother” - a work that laid the foundation for the dramatic path of the Azerbaijani poet. The work was published in 1913 in Tbilisi. Actors: Selma (mother), Ganpolad (Selma’s son), Ismat (Ganpolad’s bride), Selim (Ismat’s brother), a young boy Lezgin (Selim’s friend), Orhan (in love with Ismat), Izzat and Murad (friends and guests of Orhan).

1922 – four-act drama in verse “The Prophet”, which appeared in print in 1923 in the magazine “Culture of Enlightenment”. Although the author did not specify the list of actors in the work, they can be distinguished during the reading of the drama: The Prophet, the Angel, the Skeleton, the Old Man, the Lame Man, Naim, Abu Talib oglu, Shamsa, Nadima, the daughter of Khattab, the mother, the daughter, the first chairman, the second chairman, the third chairman, the people, the senior priest, the chief chairman, the children, the son of Khattab, Said, the first employee, the second employee, the priest, the real person, the employee, the Arab, the senior rabbi, the senior priest.

1925 – five-act drama in prose “Timur the Lame”, the actors of which are lame Timur, Dilshad (a woman from Timur's harem), Divanbey (chief vizier), Akbuga (one of Timur's generals), Orhan (a thousand-year-old), Elmas (Divanbey's daughter, Orhan's girlfriend), the poet Kirmani (author of “Timurname”), Olga (one of the Russian princesses), Sobutai (a young officer), Garagush (master of ceremonies), Demirgaya (warrior), Yildirim Bayezid, Melicha (woman from Yildirim's harem), Ali Pasha (chairman), Sheikh Bukhari (virtuous person), Jujeh (jester), Nazim agha (Arab), peasant woman, two jesters, dancer, other dancers, executioner and others.

1935 – six-act drama in verse “Khayyam”, awarded in the same year the 3rd place in the competition of literary works of Azerbaijan SSR. It is dedicated to the famous Persian poet and thinker Omar Khayyam. It was first published in 1963 in Baku. Actors: Khayyam (the great philosopher, poet), Sevda (Khayyam's beloved), Haji Nizam and Nizamulmulk Abdulgassim (Khayyam's fellow scholars), Sabah Hasan, Ryamzi, Harabati (Khayyam's fellow revelers), Wafa and Safa (Ryamzi's and Harabati's lovers), Alp Arslan (hagan), Melikshah (hagan's son), Yusif (a rebel), Hajib (a servant of Haji Nizam), Abu Tahir (a servant of Sabah), Sagia (a young charming palace girl), Mughtadibillah (the Caliph of Baghdad), Abu Shuja (his vizier), Armenian peasant, Mufti, Saib, Naib, other students, murids, potters, merchants, buyers, dancers, government officials, servants, aides-de-camp, gravediggers, soldiers, young boys, girls of the palace and others.

1936 – five-act drama in prose “The Revenge of Iblis”. Actors: Iblis, Arif (the chanter of peace and harmony), Rena (his girlfriend), Sima (the fairy of peace and harmony, a refined girl), Tunger (the hero in the bronze robe), Ema (a Spanish woman, a sister of mercy), Castilio (Ema's fiance), Natella (a young impressionable woman), Khalid (an Arab from Morocco), General Miaha (people's commander), General Franco (a fascist commander), Representatives of the Council: French, English, Italian Japanese, German representatives; demons, beggars, volunteers, nurses, wounded, Spanish, Moroccan, Italian, German officers and soldiers, working in different clothes, dancing, people in black, and others.

As can be seen from the above mentioned information, the interest of H. Javid's in the medium drama genre remained stable throughout his short life. Unjustly

LITERARY CRITICISM

convicted, he, like many talented people of his harsh time, was repressed and ended his life in the camps of Siberia in the early 40s, at the height of his creative powers. However, even in the legacy that he managed to leave, he showed himself as a great artist and a worthy playwright, which is proved, among other things, by the synthetic nature of his dramas. Let's look at them separately.

| “Mother” – 1910 | |
|---|--|
| <p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p> | <p>a) tragedy: irreconcilable social conflict, the death of Ganpolad; sublime: themes of love, honor, loyalty, conscience, moral duty. comedy: the action of the drama is driven by the intrigues of Orhan, who is trying to recapture someone else's bride. b) epic: the heroism of Selma; eventfulness - in a one-act drama, a large number of events are concentrated: the death of Ganpolad, the rescue of his killer and the forgiveness of his mother. lyrics: the drama is written in verse, which gives a kind of lyricism to the dying words of Ganpolad and the monologue of Selma, who released her son's killer. c) - d) most of the events take place behind the scene: a fight in which the main characters die, the time of Murad's stay in Selma's house, etc. Dialogues and monologues of the characters are presented on the stage, which helps to link the action into one whole and express the main idea of the playwright. e) theatrical performance, poetry, music (playing musical instruments).</p> |
| “The Prophet” – 1922 | |
| <p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p> | <p>a) tragedy: in the center of the work there is the image and life story of the prophet, as a person who influenced the future fate of mankind, the death of Shamsa also gives the work a tragic character. comedy: pictures of the everyday life of the city, talk about the prophet, which can be heard on the street. b) epic: many events are intertwined, providing an epic scope to the work lyric: the drama is written in verse, the monologues of the characters reflect their feelings and experiences. c) real: events from the life of the prophet unreal: images of an Angel and a Skeleton, as well as conversations of the prophet with them. d) the migration of the prophet from Mecca to Medina becomes extra-scenic in the drama e) theatrical action, poetry, vocals.</p> |
| “Timur the Lame” – 1925 | |
| <p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p> | <p>a) tragedy: in the center of the work, the ruler who created history and influenced the fate of peoples, here also tells about the death of the son of Bayezid. comedy: Olga's disguise as a man, parody of Timur made by Dzhudzha. b) epic: depicts events related to the history of the relationship between Amir Timur and Yildirim Bayezid, as well as other fragments from the life of Timur, for example, the Battle of Ankara. lyrics: several monologues and dialogues that reveal the feelings of the characters: Dilshad to Timur, Elmas to Orhan and Orhan to Olga can be perceived as lyrical fragments of the drama. c) - d) off-stage scenes are battle scenes. e) theatrical performance, music, choreography.</p> |

LITERARY CRITICISM

| “Khayyam” – 1935 | |
|---|--|
| <p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p> | <p>a) tragedy: in the center of the work there is a historical figure and his difficult fate. The work ends with the death of the hero. The topic of the poet and his poetry is touched upon. comedy: O. Khayyam's witty poems, aimed at reflecting the negative phenomena of the surrounding reality, contain an element of the comic. b) epic: numerous events of the drama, covering most of the hero's life, his relationship with friends and beloved, the loss of a beloved woman. lyrics: the drama is written in verse, which emphasizes the lyrical experiences of the hero. c) real: the image of Khayyam – the poet and philosopher, the vicissitudes of his fate unreal: visions of Sevda, and after her death-the appearance of her ghost to Khayyam d) basically all the action takes place on stage. Descriptions of the gardens and parks of Nishapur, as well as the time spent in it, can be considered off-stage. e) theatrical performance, music, choreography.</p> |
| “The Revenge of Iblis” – 1936 | |
| <p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p> | <p>a) tragedy: a complex political situation in a world poisoned by fascist ideology in the run-up to World War II comedy: comic lines appear in scenes where Iblis and his demons take part. Also comic can be considered the adventures of Iblis, “helping” Rene. b) epic: a narrative of the events of 1936-1937 in the international arena. lyrics: monologues and dialogues of the characters, demonstrating their feelings. c) real: historical events in the world before the beginning of the Second World War, reflecting the real situation in the countries of the fascist coalition: Germany (Hitler), Italy and Japan. The war against fascism in Spain. the unreal: Iblis and his demons, acting in parallel with historical reality and entering into the general fabric of the action of the drama d) most of the action takes place on stage. The journeys of demons and their actions in the countries visited by them are off-stage. e) theatrical performance, music, choreography.</p> |

As can be seen from the above, the dramas of H. Javid consistently observe the synthesis of the elements of the tragic and comic, epic and drama, real and unreal, as well as the possibilities of other arts selected for analysis. And if the synthesis of arts, especially theater, music, poetry, and sometimes vocal and choreography is quite common in the works of the playwright, the synthesis of such components as the real and the unreal may not always occur, especially when his works are built on a realistic plot of a dramatic (“Mother”) or historical character (“Timur the Lame”). Observation of the synthesis of stage and off-stage elements shows that over time, in the dramas of H. Javid, off-stage elements become less, which indicates the development of the playwright's artistic skill and his skills in using the rich possibilities of the theater. Thus, if in the first drama (“Mother”) almost all the main actions take place behind the scene, then in later and more complex dramas (“Khayyam” and “The Revenge of Iblis”) almost all the action is transferred to the stage.

Huseyn Javid laid the foundations of Azerbaijani drama of the early twentieth century. His works brought the playwright world fame, and it seems that this was mainly possible thanks to his experience in applying the possibilities of drama, his bold experiments in the field of synthesis in both forms of dramatic staging and in the field of artistic speech.

Conclusion. The analysis of theoretical studies on drama allowed us to come to the following conclusions:

- The complexity of the study of drama as a theoretical category is associated with the ambiguity of this term. The diversity of its meanings has led to the variability of definitions of drama and approaches to its study: in the most general forms, drama is considered as an aesthetic category, as a conflict state of human society or an individual, as a special kind of art intended for stage performance, as a literary genre, as a genre of dramatic kind, and as an artistic text.

- Already in the philosophical understanding of the drama, there was an understanding of its synthetic character, which is expressed in the combination of the epic and lyrical principles in a dramatic work. In modern science, the generally accepted understanding of drama is based on the fact that it is a fusion of literature and theater, tragedy and comedy, word and action, and further stage and off-stage elements.

- Synthesizing the features of tragedy and comedy, the drama significantly differs from them in the nature of the subject of the image and the conflict. It focuses on the phenomena of everyday life and focuses on the individual, the unique, the singular. And the nature of the conflict in the drama serves as the basis for its classification: realistic, romantic, intellectual, absurdist, symbolist, naturalistic, psychological.

- Remaining outside the stage, the author of the drama is relatively free to choose the form for his work, that is, he can synthesize the epic and lyrics, creating dramas in verse, as well as use the possibilities of other art forms (music, choreography, pantomime, fine art, etc.) to implement his ideas.

- Studying the current state of drama, scientists talk about the blurring of genre boundaries, and therefore, it seems that the study of the creativity of individual playwrights and their experience in creating dramatic works that synthesize the possibilities of various types of arts and artistic words can shed light on the peculiarities of the genre of drama, as well as emphasize the peculiarities of the individual style of the authors themselves.

- The review of H. Javid's dramas showed that synthesis as the main characteristic of drama is able to explain a lot in the work and in the works of the playwright, moreover, it is the synthesis, along with other advantages of the creative works, that determines the artistic richness of his texts and testifies to the evolutionary development of his artistic skill.

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COMPARATIVE ANALYSIS OF EPIC HELPERS IN
ENGLISH AND UZBEK FOLKLORE

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Abstract:

Introduction. *Uzbek and English people live in different continents, however the similarity in subjects, classification and representation of heroes can be observed in their folklore. Fairy tales, myths, legends, epics reflect the lifestyle, culture, beliefs and worldview of each nation. They embody national aspects for sure. National identities are reflected in images of protagonists and helpers in any genre of folklore.*

Research methods. *Awareness of other cultures demands investigations in many spheres, including literature and folklore. Comparative-typological and historical-comparative analysis of the image of epic helper are the main methods used in our research.*

Results and discussions. *The image of the patron saint heroes is rooted in pre-Islamic. They are based on ancient animistic, totemic, and shamanistic religious-mythological concepts. In folklore, whether it is a fairy tale or a saga, there are a number of characters who are close companions of the protagonist, who share his work and heroism to some extent, and this type of hero requires a special name. Hence, the names “epic helper” and “epic sponsor” are used for them.*

In English folklore fairy godmothers, talking animals such as horse, fox or bird serve as helpers. In Uzbek folk tales and epics, animals such as horses, wolves, lions, monkeys, tigers, snakes, foxes and rams are often interpreted as patrons and helpers as having magical properties. Since the ancients imagined rivers and seas, mountains, deserts and forests as places where spirits could find a place, the epic helper also suddenly encounters the protagonist directly in such places.

Conclusion. *Helpers can be identified in almost all fairytales throughout the world. They may have different characteristics, specific features as they belong to different nations. However, the motif is similar —to give support, advice or a hand to people in need. Helpers in English and Uzbek folklore can be divided into similar types. Heroes, as well as helpers in folk tales embody national aspects and national identities of culture they belong to.*

Keywords: *fairy tale, folklore, character, protagonist, donor, helper, motif, image, culture, national aspect, English fairy tale, Uzbek fairy tale.*

Introduction. Folklore is the mirror of the nation. It reflects customs, beliefs, lifestyle, culture and worldview of people. Folklore have been studied widely around the world. Stith Tompson`s Motif Index of Folk Literature is one of the important works in folklore studies in the 20th century. The Types of the Folk Tale by Antti

Aarne, which Tompson translated and enlarged, have greatly facilitated comparative work in folklore, that is ongoing today.

The number of fairy tales (of England, America, Australia and other English-speaking countries) translated into Uzbek by the peoples is growing every year. Tales such as "Snowwhite and the Seven Dwarfs", "How Jack went to seek his fortune", "Beauty and the Beast" are among them. It is known that in fairy tales, the protagonist prefers humanity to his own interests, strives to do good to everyone (whether human, animal or creature), overcomes evil and saves the victim, and when the time comes, such support is raised to a high ideological level. Studying English and Uzbek folklore comparatively allows us to distinguish commonalities and divergences between them. There are many researches in folklore, however the image of the helper needs to be investigated in depth.

Materials and methods. Russian scholar, folklorist Vladimir Yakovlevich Propp analyzed Russian folk tales discovered a donor character in them, which helps or gives advice to the protagonist only after setting tasks, making a query.

A prominent English folklorist Katharine Briggs investigated the images of fairies, hobgoblins, brownies and other supernatural creatures and researched the types and motifs of fairy tales. She considered fairies and brownies to be helpers to the main hero.

Russian scholars A.N. Svetkova, Y.M. Meletenskiy, F.G. Fatkullina carried out their researches on the images of mythological, cultural and supernatural characters and related them to the history and culture.

An award winning playwright, with a long time interest in comparative mythology and religious studies-Carol K. Mack and his daughter Dihan Mack carried out a research about demons, fairies, fallen angels and other subversive spirits. The mythic traveler who successfully harvests the benefits of his demonic encounter needs special qualities to succeed. Motivation counts, and somehow all the diverse demonic spirits-the Jewish Shedim, the Arabic Djinn, the Russian Leshii-discern what is in the heart of the hero. To the guileless goes the prize, to the innocent third son the victory, to the humble passerby the gold ring. According to Carol K. Mack demons are one of ancient spirits and they are often described as unpredictable, magical and riveting. [4] Universally, demons have been considered agents of both good and evil, and have been looked upon as vital or negative forces, but share key characteristics: all demon species are supernatural spirits of semi-divine status with limitless energy, excessively passionate natures, shape-lifting talents, and preference for concealment, "indwelling" and darkness.

Hizr is a common helper in Uzbek folklore. He is depicted as a patron, guide and a facilitator. It is worth noting that in the folklore of Turks, including the Uzbek people, Hizr usually appeared to people as an old man with a white beard, dressed in white, and supported him. In general, the image of Hizr, which is widespread in the folklore of the Turkic peoples who believe in Islam, is imagined as a mythological patron, a supportive spirit, an extraordinary helper in the form of an old man, and to some extent studied in Uzbek folklore.

Several scholars investigated this character. Well-known Uzbek folklorist M. Abzalov was one of the first scholars to research the image of Hizr and found out

that it was connected with ancient mythological notions and grew from the roots of folk views about pir-patrons. [1]

G. Akramov also admits that the image of Hizr was formed under the influence of ancestral beliefs and shamanism, and this image served as a basis for mythological elements for the whole “Gorogly” series of epics. [3]

Consequently, this scientific hypothesis that the ancient foundations of the image of Hizr may be directly related to one of the mythological concepts derived from the religious beliefs of the primitive period—the belief in the patronage and support of ancestral spirit—is also of great theoretical importance.

Folklorist K. Imamov believes that the image of Hizr is artistically interpreted in Uzbek folk legends as an ideal hero, so he is portrayed as immortal, impenetrable, non-flammable, a magical feature, not a religious miracle, it appears to exist, sometimes as an animal, sometimes in the form of an object, helping the hero to triumph in the path of goodness.

G. Jalolov’s opinion that “in fairy tales, Hizr is seen as a supporter of the hero, reason of giving children to the childless, and in general a solver of the people’s problems” allows us to shed more light on the nature of this character.

H. Egamov also studied the epic interpretation of the image of Hizr in Uzbek folk tales. Professor B. Sarimsakov writes that “Hizr was one of the leaders of kinship, and many pre-Islamic Turkic peoples worshiped him”.

M. Jurayev, who studied the image of Hizr in connection with the poetic functions of “magic” figures in folk tales, connects the origin of this character with the image of the “seven patrons” in the mythology of peoples of Central Asia.

F. Nurmatov, studying the genesis of the image of Hizr and its interpretation in Uzbek folklore, tries to generalize and elaborate on the views of people associated with it. M. Rakhmonova’s monograph “The art of Uzbek folk legends” also contains valuable information about this.

In Uzbek folklore, the image of a giant, as well as a helper was studied by Jabbor Eshankulov in 1997, while the image of a fairy was studied in 1999 by Olim Kayumov.

A. Tilavov specially studied the image of a snake. M. Jurayev spoke about the wolf, Anko the bird, the dog, and D. Urayeva researched the image of a camel in folklore.

In general, it is on this basis that the spirit of the ancestors is considered among all peoples as a patron in the form of “momo” or “bobo” and is embodied in the epic works as a helper. Often, the image of a helper embodied in the form of an old and enlightened old woman or an old man is actually based on the fact that people look at the spirit of their sacred ancestors at the level of patron cult.

Results. It is well-known that the realities that make up the plot of fairy tales and epics of all peoples of the world end in good, mainly in the form of a victor over good, a triumph over evil. In this case the motif of the epic hero’s sudden, unseen or pre-existing help to a creature or a person, to save him from something, to receive divine, supernatural help in return for this noble deed, is especially noteworthy. Of course, this motif is based on the image of an epic helper. Interestingly, epic helpers are interpreted in human (antromorphic), animal (zoomorphic), bird (ornimorphic),

and even mythological appearances. This shows that all beings in the world live in pursuit of good, that evil never brings happiness to anyone, and it is doomed to inevitable destruction. The image of characters in folk works embody national aspects. A comparative study of helpers in English and Uzbek folklore showed that they divided into several similar types. In Uzbek folk tales and epics animals such as horses, wolves, lions, monkeys, tigers, snakes, foxes, and rams are often interpreted as sponsors and helpers with magical properties. Supernatural characters like magic beings, talking animals, elves, fairies, brownies, boogies, etc. help the hero in an English fairytale.

Discussions. Folklore heroes differ in terms of their place in the reality of the work, their role in the development of the plot, the importance of the narrator in the expression of the artistic concept. In this respect, folklore heroes are usually divided into primary and secondary ones.

Helpers are considered to be secondary heroes. These heroes, who form a separate system in the samples of epic creations, have their own typical features, artistic and aesthetic functions, which can be identified by:

1. The plot has a special place in the samples of epic creations (such as legends, fairy tales, dossiers) based on romantic content, magic, fiction.

2. The protagonist moves around and obeys his will.

3. The protagonist is depicted in connection with other images around him.

4. The plot serves to unite the circle of events.

5. Through it, independent epic motives based on relationships are formed, such as helping, facilitating the protagonist's difficulty, helping him out of difficult situations, giving him the necessary advice and guidance, and even pulling strange objects.

6. Help the protagonist defeat epic opponents (such as Yalmogiz, giant, creature, dragon, etc.).

One of English folk tales contains a unique poetic interpretation of such views. In it, a young man named Jack achieves his goal with his agility, as well as his intelligence and politeness. On this journey, an unfamiliar old man whom he accidentally encounters on his way will be his main helper. According to the legend, in ancient times there lived an old king, and in his palace there was a witch. She was the King's daughter, and she said that whoever met this witch would give his daughter to this young man. In one village, a poor woman lived with her three sons-Bill, Tom and Jack. The eldest decided to try his luck. The mother prepared food for the trip and sent her son away. On the way the young man where he was going, he ignored him, passed by without answering. When he went to the palace, he saw the old witch and immediately thought that he would knock her down, but he could not resist the witch and died. At last, Jack set off, despite his mother's opposition. Since his mother cried a lot and could not even cook for the trip, Jack took the stale bread and set off. He greeted the old man he met on the way and said that he was looking for a ship that would sail on the ground, and that was the purpose of it. Now, the old man, he took out the bread next to him, saying that they would have breakfast together. The old man said to him, "Hurry up, take the stick first, follow the path I came from, a well will come out, you will throw the stick into it and wait until the

water turns into wine, there is a silver jug on the shore, then you know what to do” he said. The young man did as the old man told him to do, bringing a silver jug to fill the square. After they had breakfast together, the old man told the young man to take everyone he met on the road with him and to remember their names.

It is clear from this tale that the protagonist in the form of an old man or an old woman often meets him unexpectedly in a hungry state. Whoever disregards them, will be punished. On the contrary, if he does good, does what he says, respects him, does something, and is not jealous of the food he has, he will be rewarded.

In epic works, it is not uncommon for the supporting protagonist to ask the protagonist for bread or a drink. On this basis, again, there are traces of trust in the ancestral cult. It is well known that there is a walk hungry ghosts among the people. It is believed that if bread is not given to a hungry ghost, the ghost will be offended and harm the person. Based on such beliefs, it is often interpreted in fairy tales that an old man or woman appears in front of the hero and asks him for something to eat, and if the hero is jealous of the food, he will be harmed.

The old man is depicted in connection with water. Because it was believed that the Kingdom of the Dead, inhabited by the spirits of the ancestors, separated the world of the Living from each other. There was a notion that water was the way that connected that world with this world, the boundary that separated them from each other.

Typically, in epic works, the interplay of supernatural helpers, living beings, and magical objects is also observed. In particular, if the magic horse takes the protagonist to another epic space, the “flying carpet” performs the same function. An epic horse, a close ally of the protagonist, helps its owner by biting and kicking opponents during a battle, while the ‘Hit hammer!’ (“Ur Tuqmoq!”) also hits the enemy and even captures it.

Indeed, some magical objects interact in fairy tales with zoomorphic mythological symbols such as the magic horse, Semurg. For example, a flying carpet, a flying horse, like Semurg, takes the protagonist from an epic space - from the underworld to the above world, or takes the protagonist to a distant place in the blink of an eye. So, magical objects perform similar morphological function as mythological characters and totem creatures with magical powers.

The helpers in epics are of two types:

- a) active helpers;
- b) inactive helpers.

Active helpers are very active in the plot of the work. Their activity plays an important role in the development of the events. Tasks and performance results are clearly visible.

The role of inactive helpers is not clear, they are almost indifferent to the events around them. This often occurs when the protagonist moves directly independently at such a time, with almost no need for the help of the supporting protagonist.

In some epics, the protagonist refuses to receive the help of the helper. For instance, in the Uzbek folk epic “Alpomish”, when the main hero Hakimbek (Alpomish) is in prison, he refuses the help of Korajon, who came to rescue him.

As the protagonist interacts with any of helpers, new motives emerge in the plot system. As a result, the epic spirit and artistic impact of the work is further enhanced.

Servants are one of the helpers in the form of ordinary people. They are often embodied in the image of a shepherd. The shepherds who come to help the hero are described as strong, intelligent, visionary, loyal, faithful, dark-eyed, honest people. A direct example of this is the image of the wise shepherd in the English fairy tale "King John and the Abbot of Canterbury". An uneducated shepherd manages to do what skilled people can not do, freeing his master, the Abbot, from a difficult situation and saving his life. According to the tale, King John was unfair and cruel king of London. Once he knew that the Abbot of Canterbury was living more comfortable life, keeping hundred serving men and fifty fold coins in his coat. Being jealous he wanted to take revenge against the Abbot. He called Abbot to his palace and asked three questions to answer within two weeks. If he were not be able to answer those questions in given time, king would kill him. The questions were where is the centre of the globe? How quickly could he ride around the world? And what was the king thinking right then? Abbot became too much surprised and unable to answers the questions. He wandered from Oxford to Cambridge but no scholar could answer the questions. When being sad he came back home his shepherd encouraged him to answer the question. The shepherd wore king's clothes and went to King John. He answered like: centre of the globe was the place they were in. He would take 24 hours to go round the world. The king was thinking that the shepherd was the Abbot the Canterbury. Being fully satisfied with his answer King John gave pardon and rewarded the shepherd.

There are many types of helpers(fairies, magicians, dragons, animals, birds, people, etc.) who assist the protagonist in all fairy tales of the world. Both in English and Uzbek fairytales the hero often comes across the vital helper all of a sudden in the woods. Talking animals or mythological creatures often assist the protagonist, especially after receiving food or doing a favor. Bear, cat, hen and rooster are common helpers in English fairy tales. Wolf and fox are often negative images.

For instance, in English fairy tale "Three heads of the Well" the main hero washes the three heads and gains fortune afterwards with their award, finds her second half and becomes happy.

In the classical fairy tale, the animal helper is a key image to the survival of the protagonist. Animals assist through the journey and guide the main character towards self-realization. Both wild and domestic animals like pig, horse, ox, wolf, hare, dog, swan, birds are helpers in English and Uzbek folklore.

Cats perform the role of a helper in most English folk tales. They never act as a negative image.[8] In the English fairytale "How Jack went to seek his fortune" Jack comes across a cat, a dog, a goat, a bull, a rooster turn by turn and agrees to join him in the search of fortune. Further he gets help from each of them while gaining the treasure. In Uzbek fairytale "Botir" 40 camels help the hero to carry food for his starving mother.

There can be moments when more than one character tries to do the tasks, all of them meet the donor, however only the youngest son succeeds at last. It is through failing in the test that the older sons are marked out as not being the hero; only the

youngest son passes the test and receives the aid. For example, in the English fairytale “Childe Rowland” two elder brothers consult Warlock Merlin, who shows the ways of rescuing their sister from the king of Elfland. After their failure, the youngest brother Childe Rowland sets out and wins. Sometimes, all three sons succeed as in the Uzbek fairytale “Topqinchilar”, all of them own a supernatural trait of their dead father, a frequent motif that can be seen both in Uzbek and English folklore.

There may be three donors, while the first two are unable to assist and send the hero on to the next. A common motif, is that the protagonist can consult all the beasts, the next all the fish, the third all the birds, and only the last can discover what the hero needs. As in “Jack and his golden snuff-box”, the three little men help him in need, as well as all the mice, all the frogs try to assist in finding the castle Jack needs, at last, the birds discover it.

In other cases, each of the three may give the hero or heroine something, but only the third has the information necessary to them.

A great variety of other figures may also take this place and serve as a helper. In “Tom Tit Tot”, the heroine is aided by a supernatural creature, however, she had to guess his name at the end. There are a series of fairy tales related with the name of the helper in folklore of Europe and world folklore. This type of folk tales are investigated in Aarne-Tompson classification under the type 500 and called “Name of the Helper.”

In “Nix Nought Nothing” the giant carries a king over the river on his back and asks for Nix nought nothing for the pay. The king agrees, further it comes out to be the name of his own son.

In the folk tales of the world, an orphan girl is humiliated by her stepmother, forced to leave her home, and finally meets a magical old woman, it turns out that the rituals of serving spirits have a specific effect.

The hero may also meet up with several extraordinary men who will help him as in need. Each one has an ability, such as seeing things miles off, hearing things miles off, an extraordinary shot, ability to drink a river that allows them to fulfill the hero's tasks.

This magical helper is often loyal to the hero; the hero may fail many times after the initial test, often by not respecting the helper's advice. The helper may declare that the hero does not deserve his help after his disobedience, but still assists him.

Elves are another example of helpers in English folk tales. They keep the hero safe from harm, giving advice, or providing a means of rescue.

Giants are interpreted as unpleasant and cruel images in English fairy tales, but sometimes they are helpers like in the tale “Giants”.

Fairies are usually depicted in a positive light: they are usually of feminine gender and seen as winsome, dainty and tiny humans with wings, sometimes like a butterfly or angelic. The witch was overcome with the help of a fairy in “Allison Gross”. Succession of helpers in a quest is the essential motif in “Green sleeves” and “Nix Nought Nothing”. Bride helps her suitor (lover) to perform tasks in “Nox Nought Nothing”, “Green Sleeves” and “Swan Maidens”. Helpful deeds of brownie

or other domestic spirit are shown in “Billy Blind”, “Brownie”, “Puck”, “Silky”, “Luridan”, etc.

In Uzbek folk tales, the horse's tail, the lion's, the monkey's, the tiger's feathers, the snake's skin are interpreted as details with magical properties. For example, in the Uzbek fairy tale "The Hero and the Dragon", a lion, a jackal and a wolf pull out a sign from their feathers one by one. If a fairy-tale protagonist catches this feather when a difficult task befalls him, these creatures are portrayed to come and help in the blink of an eye.

There are traces of totemic views in the Uzbek people's fairy tale "The Lame Wolf". The patronage of the wolf to man is interpreted artistically in it. In the fairy tale, a lame wolf came as the young man, who had embarked on a long and arduous journey, went to the water's edge and ate a loaf of bread by touching the water. Fearing for his life, he gave half of the bread to the wolf. Grateful for this, the wolf accompanied the young man on his journey and tried to ease his difficulties. The wolf mounted the young man and took him six steps to “Borsa Khatar”, which was on a six-month journey. The young man enters the mysterious space directly with the help of the wolf and captures the mysterious things. Happiness and luck are achieved with the advice of the wolf.

The fairy tale also depicts the wolf's ability to evolve into the appearance of a blue dove. Because the ancients understood that when a person dies, his soul turns into a wolf or a bird. At this point, it is understood that the wolf patronized man as a totem ancestor. Belief in the totem animal as a protector is manifested in fairy tales in giving goats, oxen and roosters the qualities of a wise and enterprising animal, while the harmed animals are described as cowards. So, in this kind of fairy tales, this or that totem animal is the main character, he always does good, helps and plays a decisive role in the course of events. At the heart of this kind of fairy tale is the didactic idea of increasing the faith of the hunter or herdsman in certain animals, calling him sacred and not to kill him, strengthening confidence in his patron.

Conclusion. In general, in the fairy tales of the peoples of the world there are a number of strange creatures such as horses, rams, deer, deer, wolves, fish, camels, dogs, snakes, lions, which are interpreted as zoomorphic helpers who help the protagonist when needed. Until then, the protagonist is motivated to save their lives. In response to this human help, they also support the protagonist when necessary. The protagonist often uses magic to either rescue a loved one from magic, or capture some magical object, and so on.

To sum up, fairy tales often include magic, talking animals, or a touch of philosophy. Fairy tales don't always contain a moral, they can be pure entertainment, but often teach about consequences and values like kindness and patience. Helpers can be seen in most fairytales throughout the world. The helpers are often unnamed or anonymous, and provide help for no reward. The helper is important to the success of the quest or hero's journey. They may have different characteristics, specific features as they belong to different nations. However, the motif is similar – to give support, advice or a hand to people in need. Because, fairy tales advocate positive humanity and end in the exposure of the evil as a rule.

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TRADITION AND INNOVATION IN USMON KUCHKOR'S POEMS

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Abstract:

Introduction. *The article discusses the poetic innovations, formal and stylistic peculiarities in the work of the talented poet Usmon Kuchkor. The poet's "muqarnas" are analyzed. The second half of the twentieth century and the period of independence have a special significance with Uzbek poetry, its charm, new tones and visual features. Methodological and formal research, the renewal of artistic thinking, the human heart and spiritual experiences, the vivid depiction of emotions form the basis of this poetry. In this, the importance of artistic thinking in particular is immeasurable. As the literary critic N. Rakhmonov noted: "The multifaceted and multilayered phenomenon - the concept of artistic thinking is a specific product of philosophical, ethical and political views, manifested in the way of thinking of the artist" [7,4].*

Methods. *If we follow the process of renewal of the form in the history of Uzbek poetry, it becomes clear that during the twentieth century there have been dramatic changes. In particular, "the main factor that creates the formal diversity in the various samples of prose and poetry that reflect the poetic thinking of the 80s is the change in content.*

Results. *Because by this time, literature has become significantly closer to the human heart and life. Its scope has expanded" [4,132]. When thinking about the poetry of this period in general, we learn the specific aspects of the formal and semantic relations that emerged in the work of Usman Kuchkar, one of the leading representatives of the literature, poetry, literary process of the period.*

Discussion. *The poet's work is imbued with philosophical depth, unique metaphors and wisdom, especially the feeling of love, which is an invaluable treasure of the human soul.*

Conclusion. *In Uzbek literature, the relationship of form and content of poetry is studied in a theoretical direction. We will not dwell on this aspect of the issue. From the point of view of our own research object, we pay special attention to the study of formal researches in the works of the poet Usmon Kuchkor and their content-related aspects in the context of the poetry of the 80s.*

Keywords: *modern Uzbek literature, poetic form, unity, duality, fard, masnavi, muqarnas, mastery, idea.*

Introduction. *At the end of the twentieth century and the period of independence, Uzbek poetry was enriched on the basis of new principles. Under the influence of world and classical literary traditions, new poetic forms began to enter. These artistic forms emerged as a result of the formal-methodological research of our creators. Therefore, as the well-known literary scholar Numanjon Rakhimjanov*

noted: “Apart from traditional genres, it is classified according to subject problems in the direction of socio-political, landscape, love lyrics, there is a process of significant research in poetic genres and forms, such as sonnets, dual, fard, trinity hokku, tanka, octave, five, six, eight” [7,6]. We can see that in Uzbek poetry there is an increase in the use of these poetic forms (such as unity, duality, trinity ...).

Literary critic N. Jabborov also wrote his book “Time. Criteria. Poetry” where he discusses the peculiarities of the poetry of this period and classifies them as follows:

- 1) striving to express modern themes in an antique aruz;
- 2) increasing need for folk melodies in poetry;
- 3) renewal in poetic form;
- 4) renewal in the poetic image.

In this article, we have focused mainly on the issue of renewal in poetic form. The peculiarities of poetic forms in Uzbek literature have been studied by several of our great scholars. In particular, N. Jabborov, U. Hamdam, A. Ulugov, Q. Yulchiev's research [4,9,10,13] is important in this regard. Even Khazrat Alisher Navoi in the epic "Hayrat ul-abror" wrote:

“Nazmda ham asl anga ma'ni durur
Bo'lsun aning surati har ne durur”.

That is, the great thinker predicted that times would come and that there would be renewals in the form of poetry. "While the great poet emphasizes that it is natural for poetry to be adorned with colorful garments, it also emphasizes that it has any form in “asl anga ma'ni” [2,27].

These ideas, expressed almost six centuries ago, are being confirmed today. Indeed, we can see that in the works of leading representatives of Uzbek literature, formal peculiarities are becoming a priority.

“No poem is poetry. If the essence of poetry consisted only of weights and stanzas, rhymes and alliterations, there would be no easier work in the world than poetry, if it did not go beyond the expression of a certain meaning in a certain tone” [16,120].

Indeed, whether the poet writes in the traditional form, whether he wants to convey the idea to the public on the basis of poetic forms such as unity, duality, trinity ... by changing the artistic form, he must pay special attention to the emerging content. Perfection only increases when form and content are combined.

In our classical literature, the duality is called masnavi and fard, but in recent years in Uzbek poetry, the rhyming of two verses similar to masnavi is almost the same. Such peculiar forms of poems consisting of a single line in the works of Anvar Abidjan, Fahriyor, U. Hamdam are called “birliklar”, “ignabarglar”, “irq bitiklar”, two lines of poems by S. Sayid, T. Ali. In the works of poets such as E. Shukur, they were called “masnavi”, “fard”, “duality”, and Anvar Abidjan called them “fards” or “two layers”. In the poems of the artist Usmon Kuchkor, whom we chose as an object, these dualities were called muqarnas. The poems written in the trilogy are in the works of most of our poets Abdulla Aripov, Eshkobil Shukur, Salim Ashur, Behzod Fazliddin ... “uchlik”, Anvar Abidjan called them “Uchchanoq”, “Uchpaxsa”,

Dilshod Rajab “musallas”, and Farida Afruz called them “Tasbehlar”. This line can be continued by naming the next four, five, six ... verse poems.

“Unity is only mentioned in poems as the culmination of artistic reality. It is up to the reader to imagine the rest of the reality and draw conclusions” [13,188]. Therefore, no matter what poetic forms the artist uses, the originality of the theme, the idea is important.

In this regard, the duality in the work of one of the leading representatives of Uzbek literature, the talented artist Usmon Kuchkor, is noteworthy.

Continuing the tradition of composing poems in two lines in his poetry of recent years, as in our classical literature, Usman Kuchkor named the new poetic form he created muqarnas. Well, the question arises as to what word muqarnas is, what poetic form.

Methods. “In Oriental architecture, there is a method called muqarnas. It is said that the domes and domes of the buildings have the same shape, carved or bubbled in this way, and a unique philosophy of life is hidden in the patterns of the same size. In classical literature, the word has such meanings as “sky”, “blue dome”, “celestial wheel”. Although in our poetry the duals are called by different names according to their genre, I wanted to call my exercises muqarnas” [11,134].

It can also be seen from the poet's description that muqarnas is a peculiar form of the binary genre. Even Alisher Navoi used the word muqarnas in his ghazals as an example, the poet cites before his muqarnas.

Ey Navoiy, toqini men dog'i ashkimdan yiqay,
Chu men qism etti bu charxi muqarnas yig'lamoq . (135-page)

I will tear down the mountain (again, the brows on the doors and buildings) from my tears, because the wheel has made me cry. It is also clear from the content of the verse that the word muqarnas used in Navoi's ghazal served to mean “sky”, “blue”. (Single-Arabic, above the doors and buildings, high, half-circular; dome; the turntable at the top of the altar and shelves. Muqarnas - Arabic, beautiful dome-shaped patterns of the building, decorated with layered, bubbly shapes; Taqi muqarnas - 1) a patterned dome decorated with muqarnas; 2) sky, blue).

It should be noted that in our classical literature, the binary genre is rhymed in the form of fard (aa), masnavi (aa, bb, vv). But the rhyme of the muqarnas is radically different from them. That is, the muqarnas is rhymed in its original (ab) form. In Muqarnas, as in Fard, in two verses, all the thoughts that the poet is trying to convey require the integration of ideas.

Usmon Kuchkor's book of poems and dramas “Imam Bukhari”, published by the Public Foundation “Ijod” of the Writers' Union of Uzbekistan in 2020, contains 43 (86 verses) poems in binary form (muqarnas). Let's analyze some of them.

Ko'nglimning uyiga to'rt devor qo'ydim -
Ishorat, irodat, ibrat, itoat.(page 139)

Using metaphor, emphasis and alliteration in the verses, he skillfully interprets the poetic image i.e. the wall of the house of the soul. It is such a solid wall that it

embodies the whole destiny of each person in front of our eyes. Ishorat (Sign - old, the same, sign) Allah is All-Knowing, All-Aware; Irodat (Arabic - revenge, intention, desire) - patience, tolerant; Ibrat (Arabic: admonition, example, model) - an example of someone's good deeds; Itoat (Arabic: obedience) - submissive to the judgment of destiny.

In the poet's view, these four walls are the conscience, the faith, of the Muslim man. In order to provide melody, he paid special attention to the “t” sound in the word will in the second verse, relying on the phenomenon of sound acquisition in linguistics.

Usman Kuchkor's interests in religion, mysticism, history, literature ... were transferred to his poems. For example, several muqarnas written under the influence of Nosiriddin Rabguzi's “Qissasi Rabguzi” (The Story of the Prophets) prove our point.

Qonga- qon, jonga-jon qorishib ketdi.
Tandirdan non emas, suv chiqib kelar.

The first verse shows that Noah's supplication was based on the fact that there were many unbelievers who called their people to Islam day and night, but his calls were met with “qonga- qon, jonga-jon”.

In the second verse, in the story of Prophet Noah, when Noah said, “When will the promise of the Flood come?”, “When water comes out of the furnace, there will be torment” [1,47]. When the ark they made from the tree they planted is finished, water will gush out of the burning coals in the oven while the disbelieving wives are baking bread, and then water will come out of every place, a sign of Noah's flood.

The next muqarnas is a direct continuation of this story:

Uh, meni kemanga olgin,uh meni,
Botib borayotir yerga oyog'im. (page 139)

Noah had four sons, three of whom (Shem, Ham, Japheth) were Muslims, and one (Canaan) was a disbeliever. Noah said, “When he ascends to the highest peak, he will drown first the son of Canaan and then himself.

Yuvsaydim, quvsaydim, ulug' kungacha
Bug'doydan boshlangan gunohlarimni (page 138).

Results. This duality is directly reminiscent of the well-known story of Adam in this work. The great day in the first verse is the Day of Judgment. The conflict, which began with wheat, refers to the expulsion of Adam and Eve from heaven. He emphasizes that sinfulness began with Adam and continues to this day, with everyone wanting to wash away their sins until they enter the eternal world. These verses are distinguished by the fact that they were written at a time close to the poet's death and have an autobiographical character.

The only way to be free from sin is to repent. The content of the next muqarnas also says this.

Oshiqdan oshiqroq oshiqmoqdaman,
Eshigin berkitmay tursaydi Tavba (page 139)

The skill of the poet is that he arranged the words like a necklace to each other, increasing the weight of the content. In the Verse 1) *ashiq* (noun) - lover, devotee; 2) *ashiq* (adverb) - more, further; 3) *ashiq* (verb) - to fall in love. He is in such a hurry to repent that she is more than eager to see her lover. Now let repentance not close the door, like a quarrelsome man. The use of cognate words in the first verse formed the art of passion, and the melody formed the alliteration.

Therefore, if we look at the poet's *muqarnas*, their art deserves special attention. The two-line poem clearly demonstrated the poet's unique individual style, mastery of word usage and mastery of the arts.

Qo'y endi, *yurakning yonmog'i* gumon,
Ruh uchdi, qolgan bu vujud - **kuyindi**. (page 140)

We apply the phrase “soulless body” to the deceased. It is impossible for the heart to beat and burn if the body is left without a soul. In these two verses he intensified the influence by using the art of metaphor and *tajnis*.

Qayonda eding sen **qay onda** eding
Ey mening *pinhonim*, *ayonim* mening. (page 140)

One-formed words gave rise to *tajnis*, and the words *pinhon-ayon* in the second verse gave rise to the art of *tazod*. In our opinion, where and when the poet came from, what was sought secretly and openly, is kindness.

Umid yulduzlaring pir-pir **chekindi**,
Har bitta qayg'uni bir-bir **chek endi**. (page 140)

As mentioned above, this *muqarnas* is autobiographical in nature. It reflects the sad and happy days of the poet's personal life. The star of hope is a child. To the grief of the star, who retreated from the tongue of the father who saw the stain of the child, it was skillfully put in place with a wonderful *tajnis* that other sorrows would be added one by one.

Hence, the above analyzes show that *muqarnas* is a poetic form in which all (r) rhyming, individual thought, which the poet intends to express, expresses the idea in a concise way. Judging by its lexical meaning, the beautiful dome-shaped patterns of the building are poetic lines adorned with beautiful bubbling patterns in the poet's work. It is a unique poetic form that embellishes the poet's work and demonstrates his skill.

The dual form of the poet's *muqarnas* in our modern literature was formed under the influence of the individual and *masnavi* in our classical literature, and although it is distinguished by the peculiarity of finger-writing and rhyming, it acquires originality due to its conciseness, simplicity, expression of life-philosophical, moral views. The *muqarnas* in the works of Osman Kochkor are noteworthy for their enrichment of the student's life-philosophical, socio-political, spiritual-domestic views.

Canaan will enter the ark, become a Muslim, and the flood will destroy him. I do not submit to the worship of the high mountains. When the floodwaters rise to the highest point of the mountain, they drown first Canaan's son and then himself.

Yuvsaydim, quvsaydim, ulug' kungacha
Bug'doydan boshlangan gunohlarimni (page 138).

This duality is also directly reflected in the well-known work “Adam Alayhissalam” recalls the story. The great day in the first verse is the Day of Judgment. The conflict, which began with wheat, refers to the expulsion of Adam and Eve from heaven. He emphasizes that sinfulness began with Adam and continues to this day, with everyone wanting to wash away their sins until they enter the eternal world. These verses are distinguished by the fact that they were written at a time close to the poet's death and have an autobiographical character.

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In addition to the muqarnas, Osman Kochkar named several of his poems in the form of binary "Fards and pains". It was named based on classical traditions. The rhyme is the same as the individual (a, a). Most are led by a theme.

Ulus dardidin o'z mansabin
Afzal ko'rarkan to salotin,
Ulusning boshida hargiz
Qaro kundir, qaro tun.

If a king (ruler) prefers his own interests over the position and destiny of a nation (people, people, state), then every day and night of that nation is dark. The metaphor of a dark day arose on the basis of the movement of the sign. If the leader of the people is cheerful, careless and carefree, I will dare to put my sword to my homeland and defend it. Individuals are intertwined in both form and content.

Ulusning sarvari ersa
Agar sarhush, agar sargum,
Qilichlarga do'nib boshimni
Men qinlardan chiqargum.

If the leader of the people is cheerful, careless and carefree, I will dare to put my sword to my homeland and defend it. Individuals are intertwined in both form and content.

Etak birlan magarkim oyni berkitdi.
Ulusg'a ovratin ul namoyish etdi.

If we pay attention to the first verse, we will see that folk proverbs are used in reverse. The use of such a method is also common in the works of Shavkat Rahmon, one of the great representatives of Uzbek literature. He writes in the poem "The Turks": "Swords cut off the bowed heads". There is a saying among the people, "A

bowed head is not cut by a sword". The poet says sharply, "Don't wait, unless you bow your head to the wild". Usman Kuchkor also skillfully incorporates folk proverbs and sayings into poetic verses. He transforms the proverb "The moon cannot be covered with a skirt" from the form without division, into division. Some, if they manage to cover the moon with a skirt, will not hesitate to show the wind ovratin (shameful parts of the body, which, according to the Shari'a, are required to be covered). A direct example of this is the various negative influences that have come in from the West in the form of "mass culture" in comparison with the present. These sentences, written in the 80s and 90s, call humanity to a moment of vigilance.

Boshsiz beboshlarning boshi,
Ul ulusning boshi ham ,
Tinmagay ko'zdan yoshi.

There are such sentences in the chapter "A prince worthy of nobility" [8,66] of the work "Qutadg'u bilik" translated by Professor Aziz Qayumov. (See, if a dog is a lion, all dogs will be lions like him. If a lion is the head of a dog, a lion will be an example of a dog.) That is, if the dogs lead the lion, the lions lead the dog, and if the dog leads the lion, the dogs become the lion. If an ignorant, ignorant, ignorant leader of the nation, the people will suffer for a lifetime, tears will not stop. Jonni to'kmish el-ulus,

Sen ham javob qil jon bilan,
Elni aldab bo'lmagay
O'lguncha to yolg'on bilan.

Most of these direct sentences are written in the form of an address to the rulers of the salotin sarvar (king of kings). Do not deceive the people if the nation has sacrificed its life for the Motherland, the life of a lie is short. Otherwise, as Cholpon wrote, "The people are the sea, the people are the waves, the people are the power. The people are rebellion, the people are fire, the people are revenge..."

The creative individuality of poets in the use of genres and poetic forms in Uzbek poetry is the influence of love and attitude to classical works. This influence plays an important role in the attitude of poets and writers to literature, their worldview, thinking, unique style, the birth of the literary text-poem.

The creation of the image of the heroes of the period in poetry, changes in life, updates are connected with the individual skill of the poet. This skill is also reflected in the work of Usmon Kuchkor, one of the leading representatives of modern Uzbek literature, combining tradition and modernity.

Discussions. "Uzbek literature is based on timeless, time-tested and living advanced traditions. Literary tradition always calls for innovation. Therefore, there is a logical connection between tradition and innovation. It is impossible to imagine them in isolation. Many ideas and tendencies, which are a tradition for us, were considered new in their time" [15,108] and on this basis perfect works were born.

In this regard, the research of literary critic M. Yunusov is of great scientific and practical importance, in which the issues of tradition and innovation are deeply

analyzed. It should be noted that in recent years, articles and monographs have been created by several scientists conducting research in this area.

At the same time, the professor T. Karaev noted, “Representatives of modern Uzbek literature have different attitudes to classical poetic forms in different periods and received different experiences from them in their works, but these attempts, individuality and innovation in this field are still sufficiently studied in our literature. not generalized.”

There are two principles in our literature on the attitude of modern Uzbek poets to classical poetic forms, the first of which is that the poet accepts masnavi, muhammas, musaddas, musamman, musabba, etc., which are considered to be ancient poetic forms, as they are in our past literature and his creation on this basis emphasizes that it is considered a common traditional way in poetry.

“Formal, pre-existing stereotypes are narrowly accepted for poets of the second way, called innovation, but they are not the basis. Innovative poets adapt old poetic structures to the spirit of the times, or rather, create new poetic forms on the basis of traditional poetic systems” [6,225].

For poets of the second way, called innovation, the formal, pre-existing patterns are accepted in a narrow sense, but they are not the basis, the innovative poets adapt the ancient poetic structures to the spirit of the times, rather, he writes the creation of new poetic forms on the basis of traditional poetic systems. The attitude to tradition and inheritance can also be found in the lyrics of Osman Kochkar. Let's pay attention to the poet's ghazal “O`lmish”:

Va-tan has-ra- ti ne has-rat, ji-gar-lar lax-ta qon o'l-mish. [12, 8-9]
V - - - / V - - - / V - - - / V - - - /
Bu qon go-hi a-yon o'l-mish, bag'-ri -da goh ni-hon o'l-mish.
V - - - / V - - - / V - - - / V - - - /

The ghazal traditionally consists of nine bytes and is written in the hajj bahri (hajaji musammani salim) of the aruz. Vokeaband is one of the gazelles. Because all the bytes are aimed at highlighting a topic, promoting an ideological content. The ghazal is rhymed with **qon, nihon, makon, somon, javon, zamon, kamon, beimon, yomon, ayon.**

The above verses are directly reminiscent of the ghazals and rubais of Zahiruddin Muhammad Babur. The longing to live far from the homeland, sometimes openly, sometimes secretly shed tears, spiritually crushed heart, all this is the pilgrimage of the Motherland. So, at this point, it seems that classical art is being addressed not only in terms of tradition of form and genre, but also in terms of subject and idea.

Muhojirlar to o'lguncha aning hajrida qon to'kmish,
Onadek vohid ermish ul, qiyosi yo'q makon o'lmish.

The word immigrant is used to refer to a person who is not a Homeland. They will live with nostalgia until they die. In fact, hajj is applied to the souls who are separated from each other. However, the longing for the homeland and the pilgrimage

to the homeland are inseparable. Using the art of tasbeh, the poet likens the country to a unique, incomparable corner as a mother [16,470].

Vatan qo'ldan ketar bo'lsa zaminni zilzila tutmish,
Shahidlar tik turib go'rdan, qiyomat bir zamon o'lmish.

Hamidullah Beruni answers the question of martyrdom and what is martyrdom as follows: "In battles for the homeland, in wars with the enemy, those who have died to glorify the word of God are used ... This country remembers Jaloliddin Manguberdi, Najmiddin Kubro, Dukchi Eshan, Fitrat, Kadiry, Cholpon, Usman Nasir in the person of the martyrs who shed their blood for peace, freedom, enlightenment, religion, science and freedom". In addition, the phrase "Standing in the cave", which is typical of folklore, served to enhance the art of the ghazal and strengthen the emphasis.

Falakda bir chaqin ermish, ajoyib kun yaqin ermish,
G'ofil Usmon tushida shundayin hikmat ayon o'lmish.

It is not surprising that the lines "A wonderful day is near" written before independence were a poetic prophecy of freedom and independence. As we read this ghazal, we can feel the poet's knowledge of religion, mysticism, the Qur'an, and the art of verse. Calling oneself ignorant reveals that during the Soviet era, we lost Islam, our sacred sources, and our spirituality and nationality were trampled underfoot by the ignorant Usmon joint word.

His poems such as "Dunyo", "Debon", "Kuydi" are also worthy of praise for the worthy continuation of formal and genre traditions. The poet uses a nickname in all his poems, which also indicates that he continues his unique traditions. Influenced by the forms and genres of our classical poetry, the poet continued the tradition of ghazal poetry and created wonderful examples of this genre in his lyrics.

The combination of creative individuality, style and uniqueness are the hallmarks of mastery. The expression of these features in the works of representatives of today's Uzbek poetry continues, mainly in the following areas:

1) deep approach to traditional themes, motives and images, finding new aspects and deepening their content;

2) improving and enriching existing genres, applying new genres and synthesizing them with national features;

3) the widespread use of pictorial means, in particular, the semantic nuances of the word and figurative imagery, in accordance with the requirements of international, traditional and modern stylistic directions in the art of meaningful poetic works [3,93].

Conclusion. In the work of the poet, deep thinking, artistic thinking and rich creative potential are also evident. Another feature of the poet's poetry is the uniqueness of the series of thoughts and experiences in the depiction of the spiritual world of man and socio-aesthetic problems in the poems of all themes. In fact, the poet also addressed traditional themes a lot, but in the process he approached them in

a new, unique way. He was able to see the hidden points of life to others with his own eyes and vividly described it in his work.

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Navoiy gulshani

EY, SAFHAYI RUXSORING AZAL XATIDIN INSHO

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Alisher Navoi, one of the genius creators of Uzbek literature, is not only an epic poet who created the great "Khamsa" in the Uzbek language, a scientist who has written dozens of scientific works, but also a brilliant and mature lyric poet. Navoi writes in his preface to Khazayn-ul-Maoniy that he lived "a lifetime through poetry and poetry." Therefore, each byte of the great Navoi's creative heritage requires a special approach, a unique method of analysis and interpretation. Instead of being placed in the "Strange Us-sig'ar" divan, the third ghazal's art, symbolism, more than a dozen similarities and endings of love with May, completely contradictory differences, each we have extensively analyzed the external and internal meanings of a byte. Although the problems of the poet's ghazalism have been comprehensively solved in Navoi studies, there are many points of his analysis. After all, with each line, the creative legacy of this great word artist, associated with eternity, deepens as one is explored. The mysteries of the poet's secret are becoming more and more mysterious. Alisher Navoi's devon is followed by enlightenment ghazals in the direction of praise, nat and sermon. Here is the ideological and artistic analysis of the 3rd ghazal, which begins with the verse "O, safhayi rukhoring azal hattidin insho" from the "Gharibib us-sig'ar" divan.

Ey, safhayi ruxsoring azal xattidin insho,
Debochayi husnungda abad nuqtasi tug'ro.
Zarrot aro har zarraki bor, zikringga zokir,
Amtor aro har qatraki, bor, hamdingga go'yo.
Mashshotayi sun'ungdurur ulkim, nafas ichra
Kun ko'zgunin aqshom kulidin qildi mujallo.
Kun shakli yuzing sajdasing bo'ldi mushakkal,
Tun turrasi qahring eliding bo'ldi mutarro.
Sun'ung qilibon subhni ul nav mushabid,
Kim, mehr o'tin og'zidin etar har nafas ifsho.
Go'yoki kuyar og'zi ul o't hirqatidinkim,
Anjumdin o'lur obilalar girdida paydo.
Muhtoj sening dargahinga xusravu darvesh,
Parvarda sening ne'matingga johilu dono.
Gul yuzida bulbul sening asroringa notiq,

Sham o'tida parvona sening husnunga shaydo.
Ushshoq aro, yo Rabki, Navoiyg'a maqome
Bergilki, sening hamdinga bo'lsun tili go'yo.

If we pay attention to the explanatory words in the ghazal: **Safha-a**. 1. page, sheet, page; 2. The surface of everything; 3. No, edge; 4. Book. **Insho** — **a**. Appearance; 2. Writing, letter; 3. Creation; . **Nuqta**— **a**. Dot, dot. That's right. 1. The coat of arms, a special decorative mark on the top of a piece of paper with the king's decrees; 2. A special word written at the top of the letter; 3, Line drawing on the top of the books. **Zarrot** — **a**. Particles, small particles, atoms; **Zikr** — **a**. Speaking, narrating; **Zokir** — **a**. 1. speaker, dhikr; 2. reciter of the name of God; **Mashshota** — **a**. Combing, braiding, decorating, beautifying (wife) of girls and brides; **Sun'-a**. 1. To create, to create, to power; 2. Work, profession; **Mujallo** — **a**. Polished, polished; shiny, clear; **Sajda** — **a**. Bending once in prayer; **Mushakkal** — **a**. Shaped, depicted, embodied; **Turra-a**. Braided hair, curly hair; **Mutarro** — **a**. Clean, fresh; decorated, combed; clear, shiny; **Nav** — **f**. New; **Mushabid** — **a**. A trickster, a magician; **Ifsho** — **a**. Disclosure, disclosure; **Hirqat** — **a**. 1. Burning, burning; 2. Burning, burning; 3. Grief; **Anjum -a**. Stars; **Obila** — **f**. 1. **Porsildoq**; a bulge that appears in the hand behind a tool when working a lot, as well as in the foot after a lot of walking; 2. **Chechak**; **Khusrav** -**f**. King, ruler; **Darvesh** -**f**. Poor; poor, pious; one who belongs to one of the professions of mysticism, **a Sufi**; **Parvarda** — **f**. Educated, cared for; **Asror** — **a**. Mysteries, hidden things; **Ushshak** — **a**. Lovers, lovers; **Maqom**— **a**. 1. Place, accommodation; 2. Level, stage; 3. The main melody, melody in music. Praise be to God. 1. Praise; 2. Thanks.

The volume of the poem is nine couplets (eighteen lines). Rhyme: a-a, b-a, c-a, d-a, e-a, f-a, g-a, h-a, i-a. There is no radifi. The ghazal is a simple ghazal according to the rhyme, and the rhymes in the verses are: essay, correct, as if, mujallo, mutarro, ifsho, appear, wise, shaydo, as if. The narrator is the letter "o" in rhyming words. Muqayyad belongs to the type of rhyme because the rhyme ends with the narrator. According to the content of the ghazal, it belongs to the category of "romantic ghazal". If we talk about the structure of this ghazal, we will take it as a "single ghazal". Because the content of each byte is consistently linked to the previous and next byte. The topic that started in the text continues until the praise. The first line of the poem uses the pseudonym "Navoi".

Ey, safhayi ruxsoring azal xattidin insho,
Debochayi husnungda abad nuqtasi tug'ro.

In this verse, the poet wants to emphasize that the beauty of the earth has always been written in a book. It is said that Husni Jamal has an eternal dot symbol, which means that the poet describes the dot as a dot. The fact that the lover's permission was drawn before it was created, and no one can deny it, is skillfully described by the poet. In this verse uses the art of tazad: azal, abad.

Zarrot aro har zarraki bor, zikringga zokir,
Amtor aro har qatraki, bor, hamdinga go'yo.

The second verse implies that the lover is alone in this world, and that the whole world praises him. That is, as many particles as there are (all living things in the universe, large and small), they all mention you in every word. It's like every drop of rain praises you. In this verse, too, divine love is sung. Because not every servant created by Allah puts his name on his tongue. The art of allegory is skillfully used in the verse.

Mashshotayi sunungdurur ulkim, nafas ichra,
Kun ko'zgunin aqshom kulidin qildi mujallo.

In the third verse, he created in one breath such a make-up that cleans the mirror of the sun from the ashes of the evening, that is, makes it brighter. This verse glorifies the power of the creator and what he is capable of. The verse uses the art of rhetoric.

Kun shakli yuzing sajdasidin bo'ldi mushakkal,
Tun turrasi qahring yelidin bo'ldi mutarro.

In the fourth verse, the shape of the sun is depicted from a single bowing of the face, and the black curly hair is straightened and cleansed from the wind of wrath. Black curly hair is, in a figurative sense, the only god who gets angry at all the shameful deeds done in the dark and cleanses them all. This verse also describes the power of the creator.

Sunung qilibon subhni ul nav mushabid,
Kim mehr o'tin og'zidin etar har nafas ifsho.

In the fifth verse, your power creates a new morning every day, just as every breath reveals your love from your mouth. This verse uses the art of metaphor, which means that every new morning is his ultimate love for nature and humanity. It never goes out, it grows stronger and stronger, just like every morning.

Go'yyiyoki kuyar og'zi ul o't hirqatidinkim,
Anjumdin o'lur obilalar girdida paydo.

In the sixth verse, it is as if the mouth burns from the burning of fire, as if flowers appeared around the stars. That is, from the burning of fire, puffs appear around the mouth. No matter how much he burns with the fire of mercy, he will still be able to give us love.

Muhtoj sening dargahinga xusravu darvesh,
Parvarda sening ne'matingga johilu dono.

In the seventh verse, the art of tazad is used very appropriately by the poet. The reader is told that the dervish (poor person) needed his blessing, and that both the ignorant and the wise were brought up by his blessings. That is, good and bad were good and bad because he wanted them to be. It is once again stated that whatever Allah wills will happen.

Gul yuzida bulbul sening asroringa notiq,
Sham o'tida parvona sening husnunga shayd.

In the eighth verse, only those who are aware of your condition are speakers of your secrets, just as a propeller in a candlelight is a witness to your beauty. This verse also refers to being close to the lover through the art of tanosub and tashbeh. That is, the closer you get to God, the more you become a propeller of light.

Ushshoq aro, yo Rabki, Navoiyg'a maqome,
Bergilki, sening hamdinga bo'lsin tili go'yo.

At the ending, the poet, give me a place among the lovers so that my tongue can only praise you. The poet pleads that this is because he only needs to be with his lover, that he cannot live without it, and that he is grateful and indebted to her for all his power. The purpose of a lover's life is only to praise the Almighty. True love is sung in the ghazal. Written in Aruz weight, musamman (octal). Total number of words in the poem: 107. The words of our ghazal, that is, the words of the Turkish language, are as follows: **ichra, ul, qilib, og'zi, bo'ldi, bor, sening, yuzida, o't, ey, yetar, kim, o'lur, bergil, tili, bulbul, ne'matinga, sham,** The remaining words are a layer of assimilation, i.e. Persian-Tajik and Arabic words. **Hamd parvarda, insho, mashshota, muskalkal, anjum, turra, amtor, mujallo, zarrot, mutarro, ifsho, asror,** etc. Each work is considered as a reflection of the essence of the author's worldview. etc. should be analyzed together. Only then can the philological essence of the work be revealed. Alisher Navoi makes great use of lexical opportunities in the display of art. It is a general idea that the Shari'a and the teachings are a gradual, integral, continuous logical process that requires each other to build a perfect society and bring up a perfect human being. All the words in the ghazal are symbolic. Here are some of them: In general, Alisher Navoi was able to demonstrate a high level of skill in the effective use of words with these poems. These poems by Alisher Navoi are a perfect work of art, which reflects the important aspects of the language, ideology and artistic features of the Navoi period. Therefore, when studying the works of Alisher Navoi, we should not limit ourselves to language, literature, content or form. The deeper we study the work, the more we will enjoy the treasures of the works of Alisher Navoi.

**CIRP RE-ENGINEERING AND RE-STRUCTURING UNDER
INSOLVENCY AND BANKRUPTCY REFORMS**

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Abstract:

Introduction. *This article discusses the theory of corporate restructuring and its importance in the country. Business restructuring is the redesigning of existing business strategies and aspects for various reasons. Usually a corporate's varied challenges and financial adjustments to its assets and liabilities necessitates this process. It analyses how the different avenues of business restructuring exercises such as mergers, acquisitions, amalgamations, compromises, and arrangement are processed with in respect to the process provided under the Insolvency and Bankruptcy Code 2016. Introduction followed by brief Literature Review.*

Research methods *are exploratory in nature, since the study has to explore the impact of IBC on Indian Economy.*

Results and discussions. *The Insolvency and Bankruptcy Code (IBC) is considered as the major structural legal reform in the world. It is making a robust economy by reducing the amount of Non-Performing Assets and improving Ease of Doing Business (EoDB) ranking. It has attracted investors from abroad because they now seek each developing nation as a legible place for investment owing to the reasons as, smaller timeframe for resolution reduces risk of losing investment and flexible exit policy, even when company becomes insolvent the IBC gears towards maximum realisation of value of assets. It has given a new identity to the developing economy on the International platform. It seeks to create a single unified law for insolvency and bankruptcy. IBC carries out this unique restructuring by maintaining an upper-hand on the Debtor (the business) and affirming its creditor-in-control locus. It also discusses how an IP performs the function of re-engineering with respect to sick companies that fall under the rigours of IBC.*

Conclusions. *The approach under the IBC towards reviving a "sick" business in a time-bound manner of 180-270 days. Till date, business re-engineering under IBC has revived 221 business, while constant updates in the legislation increase the chances of more business revivals.*

Keywords: *business restructuring, re-engineering, insolvency professional, organisational management, interim finance, financial restructuring*

Introduction. In India, corporate restructuring is governed by a multitude of legislations. The focus of this article is on the process and avenues provided under the Insolvency and Bankruptcy Code 2016. It should be noted that there exist different forms of business restructuring exercises such as mergers, acquisitions, amalgamations, compromises, and arrangement. IBC mainly deals with re-engineering the business to reach compromises, arrangements via its resolution process (CIRP). It is aimed at helping a business stay afloat as a going concern during the insolvency process, to prevent the destruction of organisational capital and protect the assets and liabilities until they can be reallocated. This is significant since it allows a higher chance of reaching a resolution at the conclusion of insolvency proceedings, as envisioned by the Code.

The IBC has admitted 3774 CIRPs, of which it facilitated the restructuring of 3617 businesses, and rescued 221 businesses from liquidation by March 2020 (Chart 1).

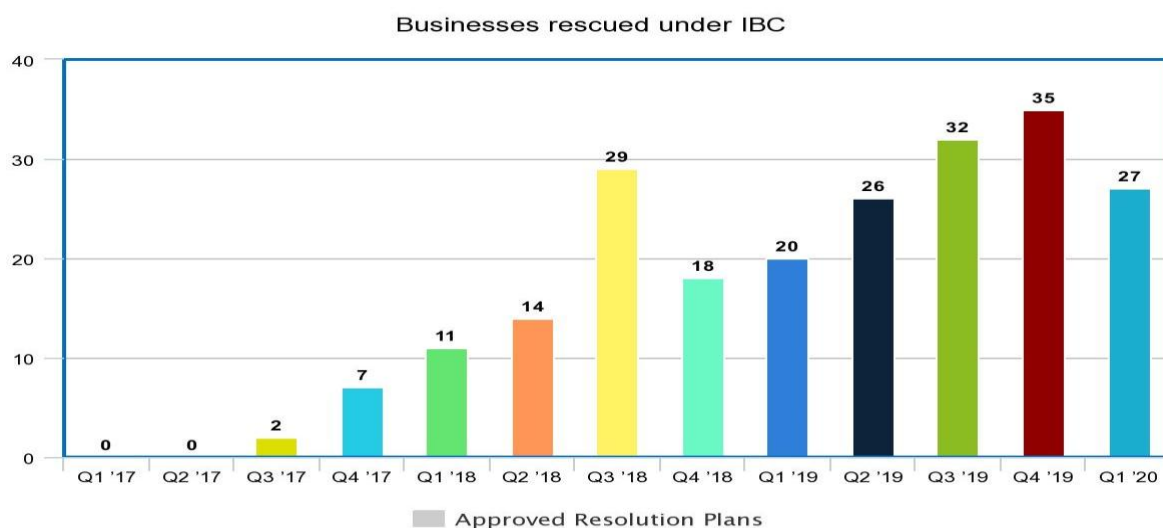


Chart 1.

The Code provides an effective formal two-fold re-engineering of the business when a CIRP is initiated, which has helped in the recovery of INR 1.7 trillion. Interestingly, this introduction in itself has sparked an active market of pre-insolvency negotiations between the debtors and creditors, and self-restructuring among businesses which has resulted in increased securitisation and secondary trading of debt of INR 4trillion (approx.) in the past 4 years.

We will discuss how an Insolvency Professional (IP) is appointed to take charge of the business operational and organisational management, who in turn carries out financial restructuring of the business to facilitate value maximisation of assets including raising interim finances.

Literature Review.

The Report of the Bankruptcy Law Reforms Committee –

This Committee gathered knowledge on the economics and legal framework from many policy papers, conferences, workshops that were conducted during the period of the Committee’s working. The discussions captured knowledge of the complexities and intricacies of the Insolvency and Bankruptcy processes in India

today and also engaged with Economists, Lawyers and the financial market participants. This knowledge provided a base to think about how the insolvency process should be designed properly.

Bankruptcy Code (2015, sixteenth Lok Sabha) –

The report stressed on the simplified procedure so that there is quick disposal of cases of the claims of Banks and Financial Institutions before the Debt Recovery Tribunal (DRT). This report lays emphasis on the need for reforming the Insolvency, Bankruptcy and Liquidation laws so that the recovery of Loans is done quickly. It states that as on September 2015, 6.2 % of the total loans of the public sector banks have been categorized as bad loans or NPAs, another 7.9 % is restructured loans and owing to certain shortcomings in the existing laws, burden of Non Performing Assets (NPAs) continue to increase.

The Insolvency and Bankruptcy Code, 2016: Problems and Challenges by Shivam Goel – This Article throws light on some of the problems faced by and challenges before the Insolvency and Bankruptcy Code, 2016. This gives a lot of scope to analyse the Act deeply. A careful study and investigation is needed to look into each and every facet of the Act. It talked about the key aspects of the Code, 2016. It also talked about the predicaments of the Code, 2016.

Ballooning Non-Performing Assets in Indian Banking and Insolvency and Bankruptcy Code: Resolution plans and cases by Deepak Tandon, Neelam Tandon- This research work studies the phenomenal deterioration of asset quality, raising potential losses for not making enough provisions for to combat the NPAs in the Indian Banking sector. The researcher observes that over the period of time, NPAs and bad loans have been adding in a spiralling manner in Indian Banks. Despite the treatment of stressed assets and prompt corrective actions as per asset quality report by regulators, the results are appearing at a very slow pace. They are of the opinion that strength and sustainability of the credit growth is the need for robust banking in the times to come.

Tandon, D., Tandon, D. (2019), the researchers opined that the Indian Banking Industry is plagued with the issue of asset quality deterioration which has resulted in potential losses owing to improper and insufficient provisions for Non performing assets (NPAs). The immediate consequence of which has been that the existence of the banking industry became difficult. The researchers noted that over years, NPAs and bad loans have piled up in the Indian economy. They further concluded that the major reason of a number of bank frauds has been the lapses on part of the banking operations, primarily being non-adherence to procedures. The study concluded that despite the fact of the preventive measures taken by the RBI for the treatment of stressed assets and also prompt corrective actions to improve asset quality, still the progress has been appearing at a very slow pace and results are not very promising ones. They further opined that strength and sustainability of the credit growth is the need of the hour for improving conditions of Indian banking system in the times to come [1].

RBI Report (2019), this report has come out with the result that the ongoing processes under the Insolvency and Bankruptcy Code, 2016, have helped in boosting the credit environment in India. It mentioned that “the Gross Non-Performing Assets

(GNPAs) ratio of all the Scheduled Commercial Banks (SCBs) declined in 2018-19 after rising for seven consecutive years”. It is also mentioned by the RBI that a part of the write-offs was due to the ageing of the loans and the major part received a recovery boost from the Insolvency Code. The report shows that the GNPAs ratio of all the SCBs declined to 9.1 % in 2018-19 from 11.2 % in 2017-18. The recoveries of the stressed assets improved in 2018-19 as it was propelled by the resolutions that were being made under the Code and it contributed in the recovery of more than half of the amount [2].

Anant, S., Mishra, A. (2019), this research work mentioned that the IBC is one of the major reforms brought about in the Indian legal system. In the views of the researchers the IBC is not only giving strength to the Indian Legal system but also awarding a new identification and recognition to India at the global level. They opined that the Code brings about a consolidation of the existing multiple laws relating to bankruptcy into a single window and have analysed the key features and the legal framework of the IBC. The authors have also tried to analyze the impact of Insolvency and Bankruptcy code on macro environment of India [3].

CRISIL (2019), this press release by the Credit Rating Information Services of India Limited (CRISIL) evaluates that the enforcement of the Insolvency Code has led to the recoveries in the fiscal year 2019 to the tune of Rs 70,000 crore and this amount is twice (Rs 35,500 crore) the recoveries made by other bodies under other laws like, SARFAESI, DRT, Lok Adalats, etc in the fiscal 2018. It calculated that in the 94 resolved cases under the IBC there is a higher recovery rate of 43 % as compared to the recovery rate of 26.5 % under the earlier debt recovery mechanisms. It further said that the recovery made in liquidation of these cases is also twice and this underscores the maximization of the value through the processes of the Code [4].

Renuka Sane (2019), the researcher was of the view that on the passage of the IBC the government had only notified corporate insolvency part and not the personal insolvency in 2016. The study mentions that the scenario of the credit market of India calls for the need for the personal insolvency law. The study makes suggestions on the questions of policy which are to be addressed prior to the meaningful implementation of Law so that the proper design of the subordinate legislation as well as the evolution of the institutional infrastructure is designed. The researcher is of the opinion that debt to GDP ratio in India is much smaller as compared to other developed or emerging economies. As per the study even though the NPAs on personal loans from the banking sector are comparatively smaller in comparison with the industrial loans still they are rising continuously and nature calls for addressal of personal insolvency issues too. The researcher raised serious concerns over agricultural lending. The lenders other than institutional credit have no recourse to legal channel of recovery. The researcher in this paper has provided a brief overview of the legal provisions. The prime motivation as per the author in drafting of the law was its potential impact on the Indian credit market in India. A brief discussion on the distinctive procedures that deal with the loan defaults has been carried out which includes the “Fresh Start” process, providing debt-waiver to debtors meeting certain eligibility conditions as far as income, assets and debts are concerned, The “Debt Recovery Tribunals” (DRTs): the adjudicating authority for corporate insolvency.

The researcher suggested that the success of the IBC hinges on the design of the subordinate legislation as well as the evolution of the institutional infrastructure [5].

Nishith Desai Associates (2019), this research study has analyzed the key impact of the IBC on the Indian debt market in its early stages. It has mentioned that there are numerous challenges in the effective implementation of the Code. In the opinion of the researcher constructive interpretation by the judiciary along with the effective amendments to the IBC have helped in eliminating many of challenges. The researcher opined that the Insolvency and Bankruptcy Board of India (IBBI) which is the regulatory and supervisory body is doing a noteworthy job in proactively spreading awareness. The author has analyzed the important judgments which were pronounced during the year and opined that the intent demonstrated by the IBC in turning around loss making companies is extremely promising for the economy and the banking industry burdened by rising NPAs. The researcher has deeply focussed on 3 segments: (i) the Impact of IBC on Creditors and Investors, (ii) the Statutory and Regulatory Developments and finally (iii) the Judicial Developments that have taken place in India [6].

Tensingh E., Dr. B.S. (2019), the paper has studied the impact of the IBC on India over the period of six years. It has made a comparative analysis between public and private sector banks. The study is divided into two parts: (i) analysis of the advances and NPAs and (ii) explanation of the impact of the IBC on the profitability ratios. The researchers have used secondary data and have analysed 21 public sector banks and 21 private sector banks using the statistical methods of correlation and regression. The results of the study show a significant impact of the IBC on the recovery rate, profitability and the NPA. The study has addressed variations in the policies for the improvement of the Insolvency Code [7].

Ahuja N., Gupta D. (2019), the authors in this article have evaluated the noteworthy changes made in the Insolvency and Bankruptcy Code, 2016 through the Insolvency and Bankruptcy Code (Amendment) Act, 2019 with the purpose of providing greater clarity by permitting corporate restructuring schemes pursuant to resolution plans, upholding supremacy of financial creditors in the process of distribution of funds proposed by the resolution applicant and on the applicability of the resolution plan on all stakeholders and authorities. The article says that the restructuring of the corporate debtor by way of merger or consolidation or sale or transfer of assets of the corporate debtor pursuant to the resolution plan is permitted under the Corporate Insolvency Resolution Process, Regulation 37. The Amendment Act has also clarified that the resolution plan may propose restructuring of the corporate debtor by way of merger, amalgamation and demerger and hence has cleared the doubts on the restructuring under resolution plan. The authors have assessed that the amendment act will maximize the value of assets of the debtor by permitting the resolution applicants to come up with dynamic resolution plans [8].

Singhania B.K. (2019), the article is written by an Insolvency Professional who professes that the primary focus of the Insolvency and Bankruptcy Code, 2016 (IBC) is ensuring revival and the continuation of the entity by protecting it from the death of liquidation. The IBC acts as a shield of the corporate debtor from the hands of its own management. The Code is a beneficial legislation which puts the corporate debtor

back on its feet and it is not merely recovery legislation for the creditors. The interests of the corporate debtor are separated from the interests of the management and the promoters. The article evaluates that the resolution process under the Code protects the interests of the corporate debtor and is not adversary to the interests of the corporate debtor. This article in the end assesses that the IBC gives the corporate debtor a chance to revive itself through the resolution plan before its corporate death (through liquidation) [9].

Kohli H. (2020), the article says that the Insolvency & Bankruptcy Code, 2016 (IBC) was introduced as a reform for improving the financial health of the Indian banks. Resolution is the primary objective of the Code and its purpose is to maximize the value of the assets of the Corporate Debtor and hence for all creditors. the author of this article mentions a resolution plan as a “Jinnie in the bottle” for all the stakeholders as it revives the corporate debtor in hitting back to the mainstream, relief to the creditors and a ray of hope to the employees of the debtor. The article refers to a resolution plan as a revival plan for the insolvent company. The resolution plan is not a sale, not an auction, not recovery, it is not liquidation rather it is a revival plan of bringing back the corporate debtor out of Intensive care unit (ICU). It mentions that the resolution plan is submitted by the prospective resolution applicant and the plans may include – transfer or sale of assets or part thereof (whether subject to security interests or not), it may either provide for satisfaction or modification of any security interest or may also provide for reduction in the amount payable to any class of creditors [10].

Gupta N., Desai N., Garg E. (2020), this research paper has attempted to highlight the background of the Code in the light of the applicable legal regimes before the implementation of the IBC along with the challenges that were faced in the initial stages of its implementation. The study also analyzes the impact of the Code on the macro economy of India with a detailed focus on the effectiveness of the IBC in reducing the level of NPAs in India. It has recognized that the Indian banking sector has gone through several changes over the last few years and there has been tremendous increase in the amount of the NPAs in the country which is a cause of major concern, has put the individuals and organizations under extreme pressure and raised several issues before the banks, corporate and individuals. The researchers have evaluated the introduction of IBC as one of the most effective reform and it has glorified the position of India globally [11].

Research Methodology. The research on the present study is a Doctrinal Research involving review of the earlier insolvency and bankruptcy laws that existed before the advent of IBC and the present insolvency and bankruptcy legislation in India and its impact on the economic development of India. The present study is Empirical and an Economic Policy Research. The research design is exploratory design is chosen for this study. Since, the study has to explore the impact of IBC on Indian Economy, therefore, it is exploratory in nature.

Results and Discussions.

Pre-restructuring

Moratorium

Once the CIRP application is admitted, the first step of business restructuring under IBC calls for a halt of a few activities. The Adjudicating Authority (NCLT) declares a moratorium prohibiting any initiation of proceedings, continuation of pending suits, execution of any judgement, decree, or order of any judicial authority against the corporate debtor. To avoid the possibility of potentially conflicting outcomes of related proceedings. Furthermore, any asset, security interest, or legal right transference, disposal by the corporate debtor is barred. This ensures that the assets of the business are together during the CIRP to be able to maximise the value and reach an orderly completion of the process. The NCLT also orders a public announcement to be made for the CIRP and invites submission of claims by creditors of the business, after appointing the Interim Resolution Professional (IRP). The effect of the Moratorium lasts till the completion of the CIRP, or when liquidation order is approved by the NCLT. As of March 2020, 3774 CIRPs were admitted, and thus 3774 moratoriums were declared; Chart 2 provides a breakdown of moratoriums declared since IBC commencement.

Supply of essential goods or services

An important part of the business restructuring under IBC requires for the business to continue its operations and affairs during the insolvency process to protect the value of assets from deterioration. This is achieved in the pre-restructuring process by prohibiting the termination or suspension of essential goods and services to the business, as may be to keep the business running as a going concern. However, the costs for such goods or services will have to be paid in priority to other costs as part of a resolution plan or during distribution of assets, in case the corporate debtor goes into liquidation. Interestingly, in March 2020, an important update at the Lok Sabha surfaced which recommends that the supply of “critical services” to the business undergoing CIRP should not be mandatory on the supplier as it might cause an undue burden on the latter.

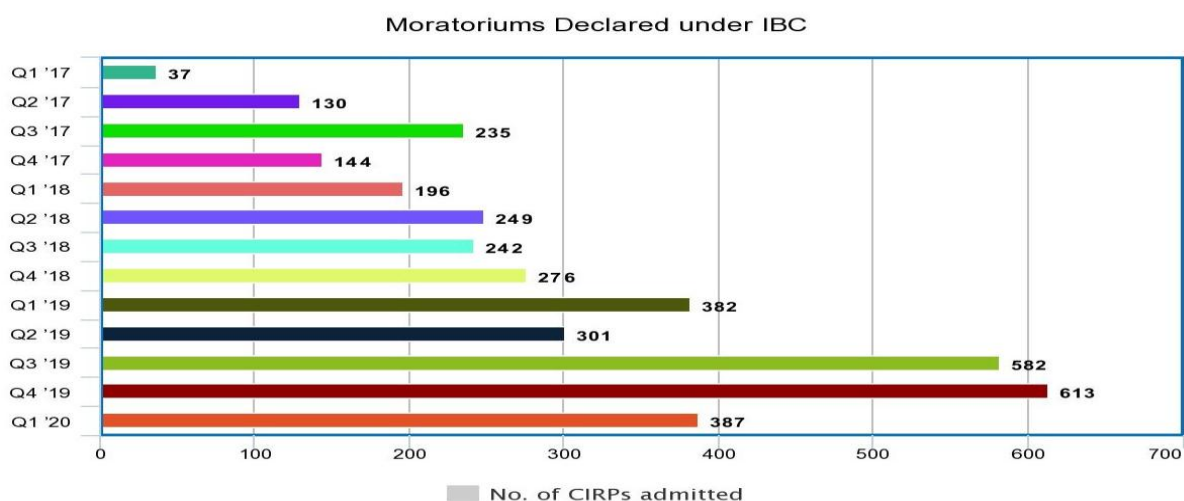


Chart 2.

Organisational Re-engineering Functions of an IP

Once the NCLT declares a moratorium and appoints the Interim Resolution Professional (IRP), the powers of the board of directors or the partners of the business in consideration are suspended, and the management of operations and affairs is vested in the IRP as the Officer of the Court, to protect and preserve the asset value of the business as a going concern. This shift in the business management structure is ensured to prevent any malpractice that might surface during the insolvency process if the corporation was to maintain its current managerial infrastructure.

The IP has the power to take any action necessary to keep the business as a going concern, and to continue to manage the business operations after the expiry of the CIRP until the Adjudicating Authority (AA) passes an order. The IP can appoint accountants, legal or other professionals as per required in the effective management of the business, and has the authority to enter into, amend/modify contracts or transactions on behalf of the corporate debtor, including the ones entered into before the commencement of CIRP. The authority extends so much so, that the IP has to represent and act on behalf of the corporate debtor with third parties, and exercise rights for the benefit of the business in judicial, quasi-judicial or arbitration proceedings. The personnel of the business and the financial institutions attached with the business are to follow the instructions given by the IP in furnishing all information related to the business.

While the IP conducts the array of business-related duties for the corporate debtor, they also have to conduct the entire insolvency process from maintaining an updated list of claims against the corporate debtor, convening and attending all meetings of the committee of creditors (CoC), preparing information memorandum, presenting all resolution plans at the CoC meetings, to most importantly, raising interim finances for covering the cost of the ongoing CIRP.

Table 1.

Number of ongoing business organisational restructuring

| Status of Ongoing CIRPs | No. of CIRPs |
|--------------------------------|---------------------|
| >270 days | 738 |
| >180 days < 270 days | 494 |
| >90 days <180 days | 561 |
| <90 days | 377 |
| Total | 2170 |

Source: IBBI

Table 1 provides an overview of the number of ongoing business organisational restructuring currently facilitated by an IP under CIRP until March 2020.

Power of CoC

Although the power of an IP during a CIRP is immense, the Code provides that the IRP appointed by the NCLT is subject to replacement with a different Resolution Professional (RP) if the Committee of Creditors, in its first meeting, reach a majority vote of 66 %. The CoC do not have to justify the reasons for doing such. If not, the IRP is retained as the RP for the rest of the insolvency process. The CoC suggests an RP to the Adjudicating Authority for approval. A database of all the IBBI-registered IPs is shared with the AA, so the IP to be appointed as an RP can be verified against

any pending disciplinary proceedings. Till March 31, 2020, a total of 826 IRPs have been replaced with RPs.

Table 2.

Status of IP and of CIRPs

| Status of IP to function as RP | No. of CIRPs |
|--------------------------------|--------------|
| IRP became RP | 2631 |
| IRP different from RP | 826 |

Source: IBBI

Business personnel co-operation

To ensure a proper flow of managerial restructuring, the Code mandates all personnel, including promoters related to the business to cooperate with the IP and provide access to documents and records of the business as and when required by the IP to manage the affairs of the corporation. The non-compliance of this obligation causes a hindrance in the duties of the IP and as noted in the matter of *Ajay kumar. Vs. Shree Sai Industries Pvt Ltd & Anr.*, necessary steps can ensure obligation via legal enforcement authorities and, if necessary, via criminal action against such business personnel or promoters.

Financial Restructuring

Interim Finance

Financial restructuring under IBC is particularly important, as a business entering insolvency proceedings is often financially distressed for a certain period of time and finds it extremely difficult to obtain credit from hesitant lenders. The IBC addresses this issue by allowing the IP to raise “interim finance” while managing the operations and affairs of the corporate as a going concern- basically, any financial debt raised by the IP during the period of CIRP.

The IP requires prior approval of the creditors whose debt is secured over an encumbered property if the interim finance is raised by providing security of such property of the business. Such interim finance is treated as a part of the costs incurred during CIRP and is repaid in priority to other debt as part of resolution plan. Such priority also applies in distribution of assets in case the business goes into liquidation. As of March 2020, INR 6.34 crores have been raised in interim finances.

Conclusions and Recommendation. The approach under the IBC towards reviving a “sick” business in a time-bound manner of 180-270 days, by restructuring it organisationally and financially is unique. The importance of an Insolvency Professional in achieving this goal is immense and if a business restructuring plan is not agreed to, or implemented by the CoC, the business goes into liquidation. Till date, business re-engineering under IBC has revived 221 business, while constant updates in the legislation increase the chances of more business revivals.

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**ADVANTAGES AND DISADVANTAGES OF THE HOTEL
INDUSTRY IN HAINAN ISLAND (CHINA)**

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Introduction. *A country located in Central and East Asia. It is one of the most populous and largest countries in the world. To the east, the Pacific Ocean is bordered by the Yellow, Shanghai China and South China Seas. The area is 9.6 million. km². Population 1 billion. 394 mln. person The capital city - Beijing is administratively divided into 23 provinces (including Chinese Taipei), 5 autonomous regions and 4 cities subordinate to the center (Beijing, Shanghai, Tenzin, Chunxin). Hainan is the smallest and southern province of the People's Republic of China (PRC), consisting of various islands in the South China Sea. The Hainan Island, the largest and most populous island under the PRC administration, makes up the majority (97 %) of the province. "Hainan," the name of the island and province, literally means "south of the sea," and reflects its southern position. Qiongzhou Strait separates it from Guangdong's Leijou Peninsula and the rest of the Chinese mainland.*

Research Methods. *In the past, the best resort of the Middle Kingdom and the main resort of China, Hain Hainan was a special island for the aristocracy. The traditional image of Hainan beaches is even boring - all with luxurious tits, toothbrushes, emerald palm trees, snow-white sand and azure water. Let's talk about Hainan's "chips," they have a lot of islands.*

First, Li and Miao are the main ethnic groups in Hainan, making it a great funeral and wedding ceremony for tourists, which is unlike the rest of China. Second, the fruit - lychee and other exotic fruits from Hainan - can be eaten at any time of the day or night, any good.

Conclusions and discussions. *With liquid and quiet access, the beach is very nice, so it is comfortable and safe for comfortable and safe swimming. The beach area is conditioned and divided between hotels, but there is no barrier. Free on a large scale, like shower, dressing room, toilet. The only thing you have to pay is hammocks and umbrella, and all kinds of aquatic entertainment. Diseases of the island Gastrointestinal tract, lung, skin and urological diseases, rheumatology and hypertension disease.*

Treatment to the island eliminates surgical practice and performs traditional Chinese methods with the use of natural relief. Garden Longevity The traditional medical center is known in the province of Daddongay Pearl River Garden Hotel. Another Santin Center has opened this clinical branch of this clinic in this Bay of Cactus in Cactus Resort.

But "Hawaii in China" has one of the hotel guests to provide customers.: Delicious dishes, comfortable conditions, luxury interiors, that is, everything you need for a comfortable vacation on the beach. Many tourists simply visit Hainanian hotels as "Accommodation". Due to modern medical devices, the hotel is called an island of health.

Keywords: *Hainan Islands, Sanya, hotel industry, international images, Dam Star, tourism flow.*

Introduction. The rich world of South China Sea is an island of stable flow of the various corners of the first year. When the field of vision in the water exceeds 20 m, one year of diving can be completed by the lack of slight climate stable and strong current. Occasionally, the South Arashi Echo reached the south and was forced to close the melting for several days.

The province covers an area of 33,920 square kilometers (13,100 square miles), Hainan Island covers 32,900 square kilometers (12,700 square miles), and the rest is divided into more than 200 islands divided into three. archipelagos, namely Zhonsha, Hisha and Nansha. Guangdong was ruled as a part of it from 1950 to 1988, when it became a separate province; At the same time, it is China's largest economic reform as part of the Deng Xiaoping, established by the Special Economic Zone.

There are a total of ten major cities and ten counties in Hainan Province. Haikou, the provincial capital, is a popular tourist destination on the southern coast of Sanya on the north coast of Hainan Island. Other major cities are Wenchang, Qionghai, Sichuan, Wujishan, Dongfang and Danzhou.

According to China, territorial claims govern several covers the area of 33,920 square kilometers (13,100 square miles). The island of Hainan covers 32,900 square kilometers (12,700 square miles), and the rest is divided into more than 200 islands. Archipelagos, that is, Zhonsha, Hisha, Nansha. Guangdong province was dominated as part of 1950 and 1988 that became another state. At the same time, it is China's greatest economic reform as part of Dengue Xiaoping established by special economic zones.

The Hainan Province has a total of 10 main cities and 10 counties. The state metropolitan area is a popular tourist destination of the Sangi coast on the north coast of the island of Hainan. Other main cities are Wencang, Qionghai, Sichuan, Takeyama, Tochiga and Dazaifu.

By China, we manage some areas, including the China South Sea, including the Spraty Islands (Nansha) and the Paracel Islands (Hisha).

Materials and Style. Shvoka Popular Plot: Secondary Coat (Two Shelves, Dry Frame, Boat, 5 m), Houxai Bay (Korea, 30 m), Fengzāzhou Island (Rock and Shelf, 25 m).

Hainan's business card is a gem known with its linear and varieties. The island has tea, imitation diamonds, silk, porcelain, wood carving, Buddhist souvenirs and flexible wind water.

Types of Chinese tea were attempted for the first time and I liked the tea shop that was scattered throughout the island. Haicsun Street can buy art crafts on the market. In Sanya, department stores are located at Liberty Street in the center of the city. The tax-free system has recently been introduced to the island, but has been introduced into multiple stores. The purchase must be between 800 and 5,000, 11 % VAT. It is Hainan, go through 2-3 days, and you need to travel on the island for beautiful views and fun attractions. They are overwritten.

Visit the Nansan temple to see the culture of Buddhism. Then, on the artificial island that is not so far away, Guanine, Goddess has the highest image of the temple, the temple has a hot Buddha image. In front of the southwest, there is a beautiful view of the sea, a beautiful view of the sea and a huge image of the Bodhis. The Bethel-Nat Ethnic Park is 30 km from Sanya. It is dedicated to daily life, habits and traditions of Li and Meov small people. The gray colors are scattered throughout the region. Here you can learn about the functions of tattoos, frames and other locations.

Sky Grotes is the oldest place in Hainan. There are many beautiful parks and reservations in Hainan. One of them, Monkey Island is in more than 2,000 deer houses. You have to get an interesting look here, but you can praise the island and the sea of South China in a circumstance. Another entertainment is that there is a small restaurant that offers gift fishing and large seafood.

Other parks are the oldest attraction on the island of Goto Heavenly. It was established about 1,000 years ago. Today, the mountains of the south attract tourists in beautiful views and historical places, and in it, the southern kins and mountain peaks maintain the enrollment wall. There is also a museum in the Taost Park district of Sanya Natural History. Huge statue of Bodhiotat. The ethnic park of Bethel-Nat is 30 km from Sanya. It is dedicated to the daily life, customs and traditions of the small peoples of Li and MeOv. Gray colors are scattered throughout the area, where you can learn about tattoos, dialects and other features of the locals.

Heavenly Grotes is the oldest place in Hainan. There are many beautiful parks and reserves in Hainan. In one of them, Monkey Island is home to more than 2,000 tailed deer. You have to get on the funny side here, but you can admire the island and the South China Sea all around. Another pastime is that there are small restaurants that serve gift fishing as well as great seafood.

Other parks are the oldest attraction on the island of Goto Heavenly. It was established about 1,000 years ago. Today, the mountains of the south attract tourists in beautiful views and historical places, and in it, the southern kins and mountain peaks maintain the enrollment wall. There is also a museum in the Taost Park district of Sanya Natural History.

Hainan Resort is very suitable for recreation with children. In most cases, playground, small entertainment pool for slides, children's menu for children.

So far, the large modern aquatic parks are not open in Sanya. It is divided into three areas, children, adolescents and adults. There is a pool equipped with artificial waves divided into two parts at present. Zongshanhu has dispersed the largest natural

zoo in Asian regions on the banks of a good lake. Here is an animal, elephant, giraffe, monkey, imaginary deer from all over the country. Hazardous predators are lions, tigers and crocodile, so the jeeps and buses are busy. The area is separated, but the barrier is very spacious and there are almost no limits.

Results. China's research and foreign tourists, the island of Hainan showed one of the tourist attractions frequently visited by China. This tropical island is washed by the South Sea of China. With the other geographical purposes of the PRC, Hainan is the second in terms of the length of the region. [4, p. 112]. The popular islands in tourists are called "sea south" and "heavenly paradisiacal". However, the most popular names among local and foreign tourists should be considered as "Hawaii Chinese". And this does not match, because Hainan is in the same latitude as the most famous Hawaiian Islands, unlike other continental objects in the country.

The location of the Hainan Peninsula is shown in Picture 1.



Pic. 1. Hainan Peninsula on the map

As for the reasons for the popularity of Hainan, that here, first of all, it is worth noting the unique tropical climate in China, which allows tourists to spend their holidays all year round [1, p. 3-5].

The island also complies with strict environmental standards, in all spheres of tourism there is a developed dynamic infrastructure that allows not only rest, but also to carry out wellness procedures during the rest.

Ample opportunities for a beach holiday are also attractive, because the coastline in Hainan stretches for almost 1,500 kilometers. The resort area of this international tourist center includes amazing clean (which is very rare in large

populated countries) sandy coastal zones [8, p.56]. Hainan, in addition, has a large number of thermal complexes, as well as several radon and mineral springs.

It is also worth noting that Hainan is a winter destination with unique resources and attracts many international guests. It is of particular interest to tourists from northern countries with cold winters. Hainan Island, located in the south of China, is the best winter vacation for these countries [3, p.63].

It should be noted that a significant part of trips to the island of Hainan are carried out for work purposes, which contributes to the formation of the image of both the region itself and hotels and hotels of various classes

Of particular importance in the organization of tourist activities on the island of Hainan should be given to the hotel business. After all, most of the tourists arriving on the island are the "sophisticated" contingent, which makes special demands on service and comfort. According to statistics published in 2015 on the Chinese information portal hainan-travel.ru and presented in Picture 2, the increase in revenue from the hotel business in the Chinese city of Hainan from 2006 to 2015 increased by almost 7 million US dollars [20]. The positive dynamics is explained by the effective economic policy of China and the support of this promising and profitable tourist region.

There are Chinese in the Marta resorts and from February they can occupy the Europeans. One of the most popular tourist attractions is the island of Hainan with photos that can be found on the internet. Surrounded by the waters of the South China Sea, Hainan is a large province geographically belonging to the People's Republic of China and also located in the south of the country. Having a general idea of the island, you can see that its coastline is 1,500 kilometers long and has a population of about eighteen million. The southern and central part of the region is covered with dense forest, as well as areas with banana growing, mango, coconut, tea, coffee.

The northern part is an industrial center, so the tourist is on the map of Hainan Island, so it is important to fully understand where to go for the holiday. The provincial capital is Haikou, with a population of 1.5 million. There are well-developed industrial centers and advanced cultural centers and well-developed industrial centers and advanced cultural centers with a wide network of different entertainment, different classes of hotels. The island is also a unique microclimate, as swimming and relaxation are possible here all day long. It should be noted that the country supports strict adherence to the environmental regime.

It is forbidden to build any production related to the industry in any direction from Sanya, in addition to the fact that the sewage system is defective and it is impossible to clean the sewer.

Over the past few years, Hainan Bay has become a popular destination for travelers around the world. Therefore, the provincial government found it difficult to create a strong infrastructure that is rapidly developing tourism. Vacationers around the world are attracted by a wide network of interesting tourist destinations along the coast, and the mountain ranges are rich in mineral and radon sources, high-quality sandy beaches. Tourists can enjoy the beautiful view of the ethnographic villages, the beautiful views of the geographically important places, as well as the arrival of adrenaline on one of the local highways.

Hainan's volcanic activity ceased eight thousand years ago, confirmed by extinct volcanoes. You can go on an excursion to the crater. If a traveler doesn't know what will happen to Hain Island, he should visit the most famous local volcano called MA. Its shape is visually resembling a saddle. The ascent to the crater that protects the lattice may be related to the volcanic eruption. Upstairs is a large surveillance vessel where you can look into the bed. Frozen lava on its neck, for many years developed a variety of tropical advocacy plants, dense shrubs. Attractions of the tourist area include a large park. In addition to the observation, the restaurant is also an open-air restaurant between the locals, representatives of Miao, Miao and Li, in the open air between the palm trees.

Additional confirmation of volcanic activity are the attractions of China's Hainan Island, which attract many tourists from all over the world. Such springs are unevenly distributed throughout the province and are surrounded by small summer resorts buried in green trees, mostly tropical plants. The most famous place is the Guantanamo Bay complex, where temperatures reach 70 to 90 degrees. The traveler can get here on the Insterzuan River, which is the third largest on the island.

Direct flights to the island from any airport, even from the Far East and deep Siberia, have not yet been identified. Exceptions are charter flights sent from Moscow. Today, most airlines offer their customers flights in various cities in China. From Khabarovsk and Moscow to Monkey Island, Hainan may be a single transplant member with two or more transplants from St. Petersburg or another region.

Discussions. If a traveler wants to enjoy mainland Chinese tours and want to travel longer, he should consider an option like rail bus routes. It still needs to fly, but significantly less. Most of Russia's flights are operated to the southern resort city airport called Sanya. It is also necessary to adopt a special economic zone to help develop inbound tourism in the region, so the visa regime is relatively simplified here. Therefore, the visa can be obtained by the traveler immediately upon arrival. Individual programs are also offered for groups of Russian tourists. If the number of groups visiting is not delayed by more than 15 days, visitors to the group list can use the visa-free regime.

If you look at the climate of the Hainan Islands in Hinan for a few months, it emphasizes that its main distinctive feature cannot be called stability. There are almost no temperature differences throughout the year. On the south side of China, the jets are constantly receiving visitors. During the season, temperatures range from +23 to +26 degrees, except in rare cases. So it won't be winter julout or summer heat. Also a great feature is that the air temperature is several degrees higher than the actual air temperature.

The best time for a beach vacation is from October to November, as the holiday weather begins to recover, which means more and less articles. So, in the fall, Hainan's weather island is happy with the wind and moderate, comfortable air temperatures.

Thus, in addition to the beach holiday, a large number of places are offered for additional visits to the holiday farm, which does not last for a few weeks on vacation. That's why tourists often come back here. Eighty kilometers from Sanya is an island of 1,000 hectares, inhabited by more than 2,100 monkeys, a giant Mecca species.

There, the tourist can visit the unique monkey circus, as well as the religion inside the restaurant located on the water.

It can be said that in any weather, Hainan Island in China will be the ideal place to relax. This is due to the large options of free time. If the weather isn't on a beach vacation, you can go on an excursion or take a walk around town.

The indigenous inhabitants of the island are now Li (Li) and Miao (Miao), located in the dense rainforests of the center of the island. The coast of the island is inhabited by Han Chinese.

Today, Hainan has a population of more than five million, of which 700,000 are miao and 40,000 are miao. They are very compact and the island is desertless, especially when they are approaching or coming from neighboring Hong Kong

For comparison: more than 20 million people live on the island of Taiwan with a similar area.

The first attempts to conquer the first Han emperor, taken by the native population of Hainan - Peopia Li - di (140-87 BC) by the famous Han emperor, appeared. In the 6th century, during the intensive settlement of the Chinese island, the aborigines settled south, in mountainous areas.

The appearance of ancestors is guaranteed in many legends. One of the legends crossed the South Sea and found Hayne's egg in the mountains. The egg touched the girl who was his wife. From this pair, the tribe occurred. Since then, the main ridge of the island has been called Lishkhan, meaning "mother of the mother."

According to another legend, Rodonharch Lee reached the island in the sea by boat and came across a dog in the mountains. By the way, there is a similar legend, as well as Aboriginal Japanese - Ainov.

Li is close to these peoples in the language and culture of the Thai group. Thus, the hypothesis is that for a long time they were not from Hainan, but from the Southeast Asian islands.

Their accommodation, food, clothing, weddings and celebrations reflect their unique culture. In ancient times, houses were built of grass, mud and bamboo. The food consumes rice cooked in bamboo. Make vodka from sticky rice. Clothes made of dominant fabric. Whether or not folk dances are performed during the traditional "Third March" holiday.

The Miao tribes ruled a nomadic way of life, engaging in mountainous terrain, difficult terrain, hunting, and fishing. They were frightened and called "mountain dragons." Miao still kept the old traditions, there is an elder at the head of the village, they are an elder called "Shan Jia". Miao wears traditional clothes, they have their own dances, songs, wedding ceremonies. During the "Third Place Holiday," Miao continues to perform folk dances, "Children's Sports Sister," and more.

For a long time, the islanders did not even know about the remarkable history of its emergence, but careful and precise mapping allowed the scientist to compare the coastline and the coastline of the Lazhou Peninsula. The results surprised everyone: these lands were one of the whole, but the active tectonic movement of the plates in the region led to their separation, and the island gradually began to move away from the mainland.

Hainan Island is one of the most popular alternative medicine centers in all of Asia. Here are the most convenient hotel complexes on the beach and in various medical facilities. A special priority of health care on the island is the work of doctors. The fact is that the flora of the island is very diverse, and for centuries the local population has increased its ability to produce the most beneficial substances from each plant. Thanks to this arduous experimental work, Hainan began to glorify the whole world with phytotherapeutic practice.

The range of diseases that doctors are working on on Hain Island is very wide. Hundreds of thousands of people who want to overcome their illnesses come to these places every year. The most popular trends are considered as follows:

- Boop diseases, in which compresses from herbal infusions, acupuncture and bamboo sticks are used. These procedures restore blood circulation in problem areas and are able to completely eliminate the pain syndrome for 10 sessions.
- Coping with nicotine addiction by breathing and heating the chest.
- Fast and effective weight loss is sometimes accomplished by shrinking and reducing fat deposits.
- Relieve pain symptoms during boy conquest. After a thorough examination, the experts will develop an individual program that combines acupuncture into herbal remedies, which will allow the normalization of the work of the female organism.
- Minimize the effects of a recent stroke by stimulating nerve endings with special needles.

Particular attention deserves water order. The fact is that the local population, given the previous volcanic activity on the island of Hainan, has many sources of enriched water, which gives very great results.

Often tourists are sent to the Valley of Health, where there are many heat streams. However, you can find both renton, both potassium-sodium conditions, water from +45 ° C to +65 ° C. The small town is surrounded by tea and coffee crops, whose products can be easily purchased at local markets. Despite the compact size of the accounts, travelers can stay in comfortable villas and hotels with a level of service that is not inferior to European hotels.

Another popular for treatment in thermal waters is Nantia. The complaint from the sources is that they are decorated in the form of various small pools. After receiving the initial advice of a specialist, patients are not satisfied with their working hours for hours, their health is calmed and satisfied.

Hainan attracts not only those who want to improve, but also those who prefer a beach vacation. To deal with the geography of the island, it is very convenient to divide it into three zones.

Dadonghai Bay is one of the most popular places to relax. Hotels of all categories are available and have attracted those who want to dive into the seawater. There are shops, cafes and markets all over the coast where you can buy anything. This place is a favorite among young people because it is very easy to find bars and discos of different styles and formats.

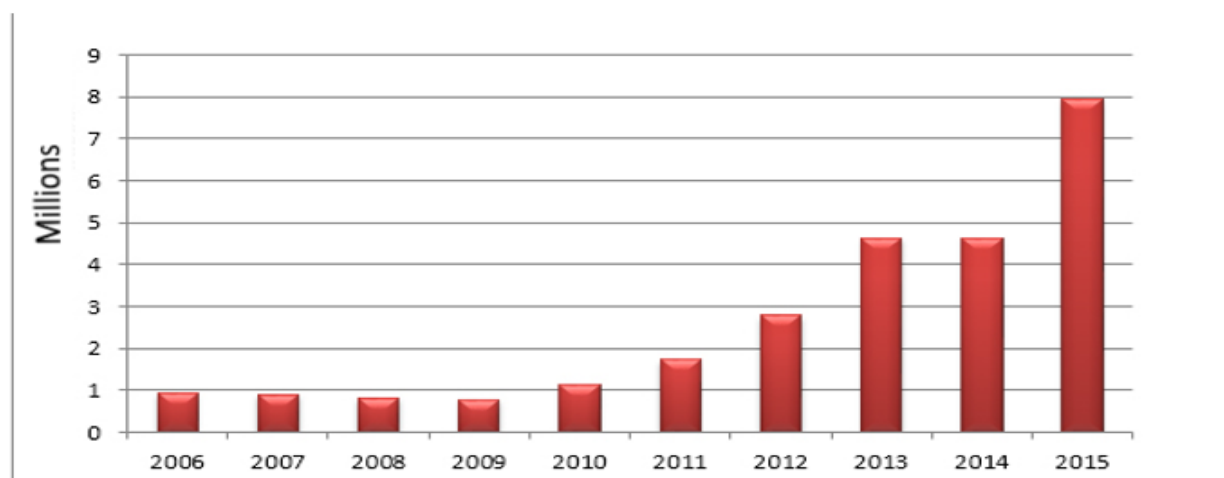
Yalannvan Bay is aimed at wealthy tourists, so most hotels have 5 star status. As you exit the hotel, you will immediately find yourself on an individual beach with snow-white sand and clear water. The cleanliness of this area immediately led to the

emergence of diving clubs. Organize exciting adventures on a regular basis to the water where you are interested in the wonderful life of exotic sea dwellers.

Sanyan Bay is the most economical beach holiday. This is not the most convenient infrastructure, as tourists are forced to travel along the way every time they come to the sea. But saving money on the hotel will attract more tourists and unique places on the island of Hainan.

The center of tourist life on the island is the city of Sanya. It is distinguished by a convenient transportation section that allows you to visit any corner of Hainan. Just 20 minutes drive along the beach line, you can find a wonderful park with a curious name - the "edge of light". In our understanding, the park area should be covered with lawns and trees, but in China there are completely different ideas. The giant rocks that are randomly scattered on the "edge of light" are the giant rocks that are so scattered, the huge beach that remains as volcanic activity on the island. Almost everyone has a board, some of which is very popular as depicted on local banknotes. And the name of the park itself copies the inscription on one of the stones. According to him, this place is the most extreme point of the whole Chinese land.

The first and, perhaps, the most specific feature of Hainan hotels and inns is the large number of Russian tourists among all foreign travelers (Pic. 3). This is not accidental, because China has always been characterized by openness and friendliness towards Russia [14, p. 103]. In addition, the large flow of Russian tourists is explained by the proximity of the borders of the countries.



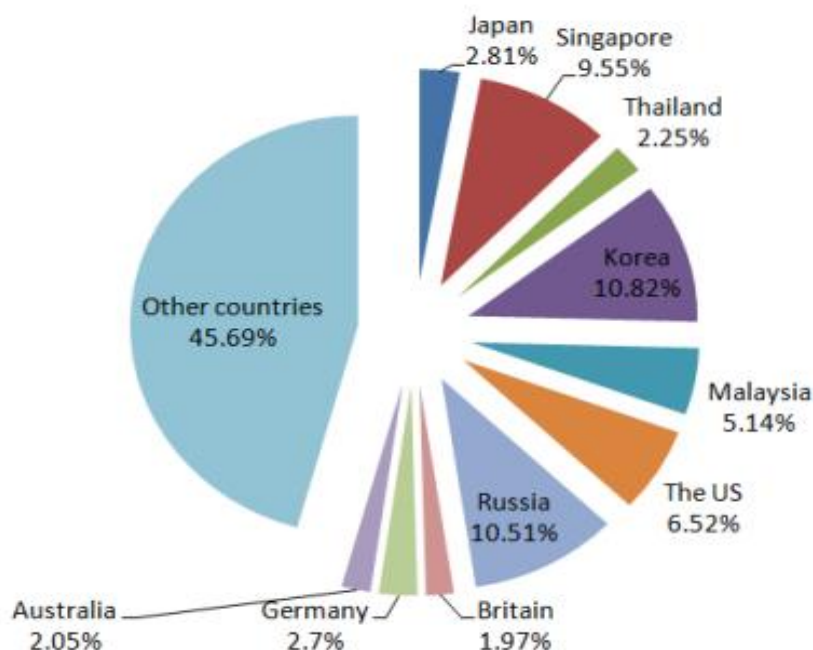
Pic. 2. Dynamics of income from the hotel business on the island of Hainan[20]

But this factor gives rise to a significant drawback: not all service personnel of hotels that do not have a high star speak English. More and more often you can meet a Russian-speaking hotel employee, rather than an employee who speaks the international language of communication.

Often, employees of hotels with three or less stars status in Hainanen even speak a basic level of English. However, this disadvantage can be explained.

Any business, including tourism, is based on a comprehensive analysis of the consumer audience. Russian travelers make up the main contingent of tourists settling

in 1-3 star hotels in Hainan [18, p. 216]. Therefore, the owners take this factor into account, the main emphasis is placed on learning the Russian language, which is very difficult for the Chinese.



Pic. 3. The percentage of tourists on the Hainan Peninsula in 2015[22]

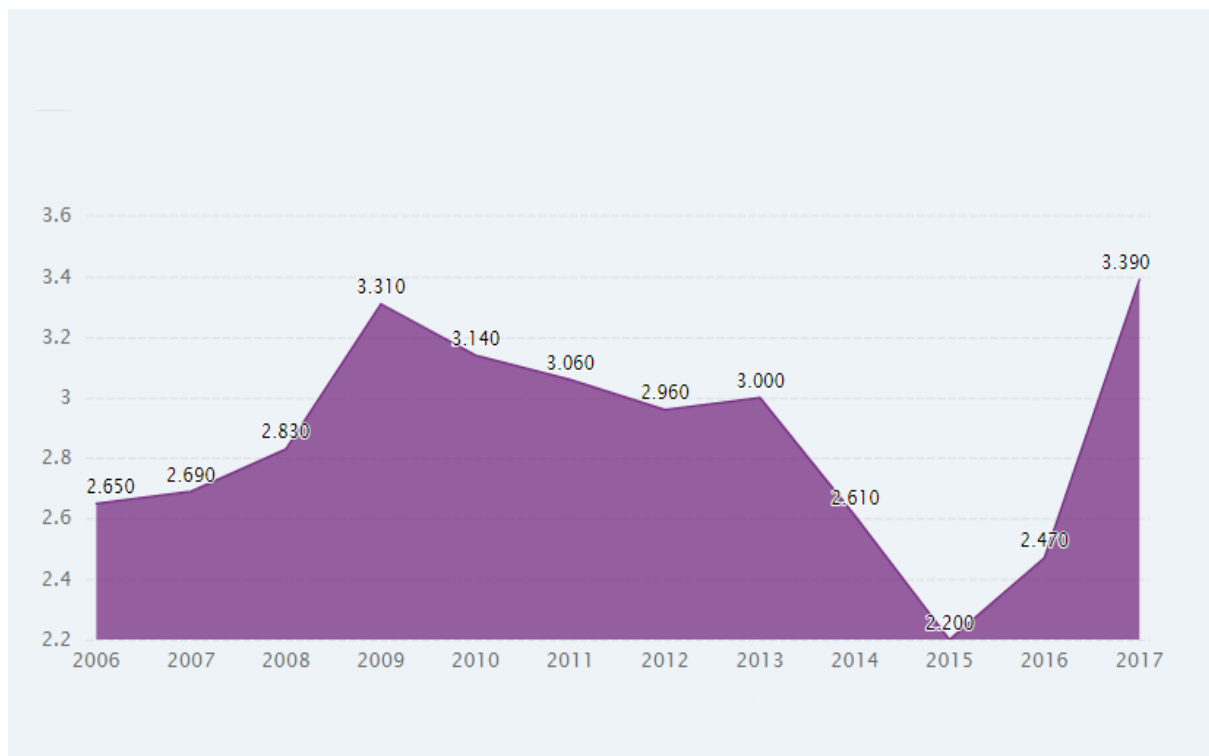
It is also worth noting that, according to foreign tourists checking into hotels in China, there were very few sharply and negatively opposed to such a shortage. Foreigners explain that hotel workers in Hainan compensate for their lack of knowledge of the English language with their friendliness and professionalism. In addition, the peninsula, according to statistics, is more visited by neighbors in the Asian region (Table 1).

A significant plus, which also compensates for the aforementioned shortage of hotels and hotels of lower and middle levels, is also a large number of guides offering their services at a relatively low price. Often, it is the guides who help tourists and service personnel in Hainan hotels to overcome the language barrier.

Table 1
The number of tourists on the Hainan Peninsula by countries from 2006 to 2015, tens of thousands of people

| Year/Country | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | 2013 | 2014 | 2015 |
|--------------|-------|-------|-------|------|-------|-------|------|-------|------|------|
| Japan | 3,83 | 3,95 | 3,68 | 2,75 | 2,48 | 2,13 | 1,7 | 1,1 | 0,99 | 1 |
| Singapore | 2,13 | 3,09 | 3,41 | 2,78 | 4,76 | 5,91 | 6,94 | 4,48 | 3,96 | 3,4 |
| Thailand | 0,74 | 0,74 | 0,56 | 0,33 | 0,51 | 0,62 | 0,73 | 0,71 | 0,55 | 0,8 |
| Korea | 13,26 | 17,52 | 12,71 | 2,38 | 3,17 | 2,62 | 1,61 | 2,74 | 1,82 | 3,85 |
| Malaysia | 1,54 | 1,03 | 3,33 | 2,16 | 2,75 | 2,22 | 2,66 | 2,56 | 2,24 | 1,83 |
| USA | 1,9 | 1,98 | 2,2 | 1,66 | 2,24 | 2,86 | 2,11 | 2,32 | 2,28 | 2,32 |
| Russia | 8,55 | 15,11 | 17,45 | 7,97 | 14,84 | 22,76 | 19,2 | 12,49 | 9,33 | 3,74 |
| Britain | 0,65 | 1,76 | 1,04 | 0,71 | 0,64 | 0,84 | 0,57 | 0,66 | 0,69 | 0,7 |
| Germany | 1,27 | 1,27 | 1,35 | 1,2 | 1,71 | 1,55 | 1,04 | 1,04 | 0,95 | 0,96 |
| Australia | 0,6 | 0,68 | 0,7 | 0,61 | 0,73 | 0,86 | 0,69 | 0,77 | 0,8 | 0,73 |

The presence of a large number of tourists from neighboring countries is also reflected in the statistics. According to studies [22], foreigners visit Hainan on average for 2-3 days, this is also due to the fact that Hainan is convenient to use as a destination in combined excursion and beach tours, in which, after excursions in China, tourists rest on the beach of the resort (Pic. 4).

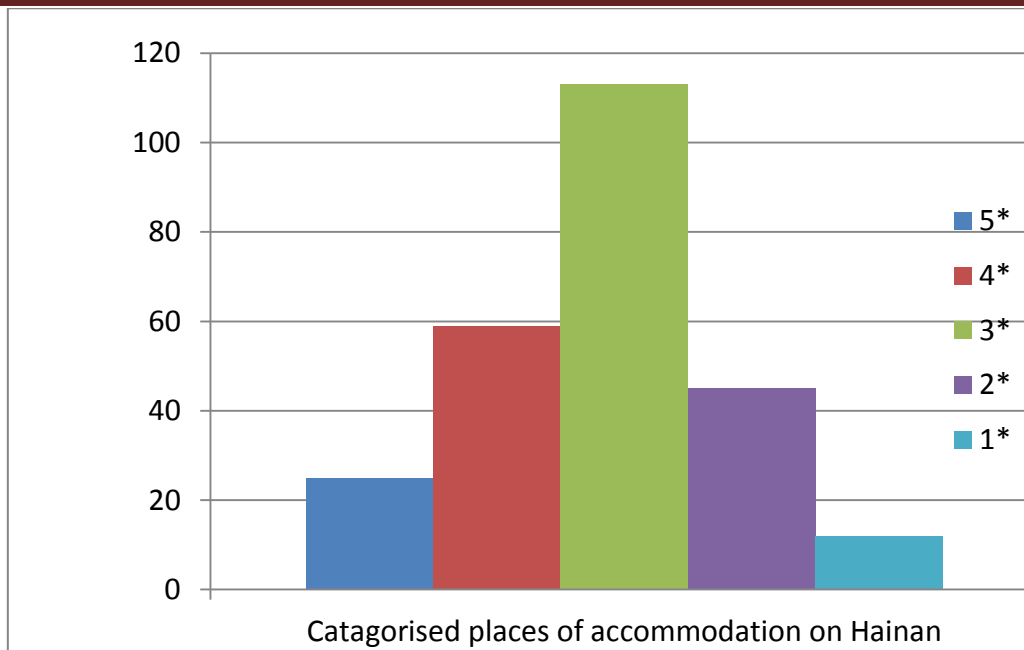


Pic 4. Average number of days spent by foreign tourists in Hainan from 2006 to 2017

With the development and strengthening of resort tourism in China, the occupancy rate of hotels on Hainan Island is increasing every season. In some years there is an excess of tourists. For example, during the 2015 Spring Festival, newspapers occasionally reported that hotel room prices in Hainan exceeded 10,000 yuan / night. Hotel prices in Hainan seemed falsely high, rising to staggering high prices. The lowest price in Sanya, MandarinOriental is 18,400 RMB / night, Marriott Hotel, room with an ocean view - 15,341 RMB / night, PullmanHotelYalongBay, villa with a pool - 15,985 RMB / night [15, p. 143].

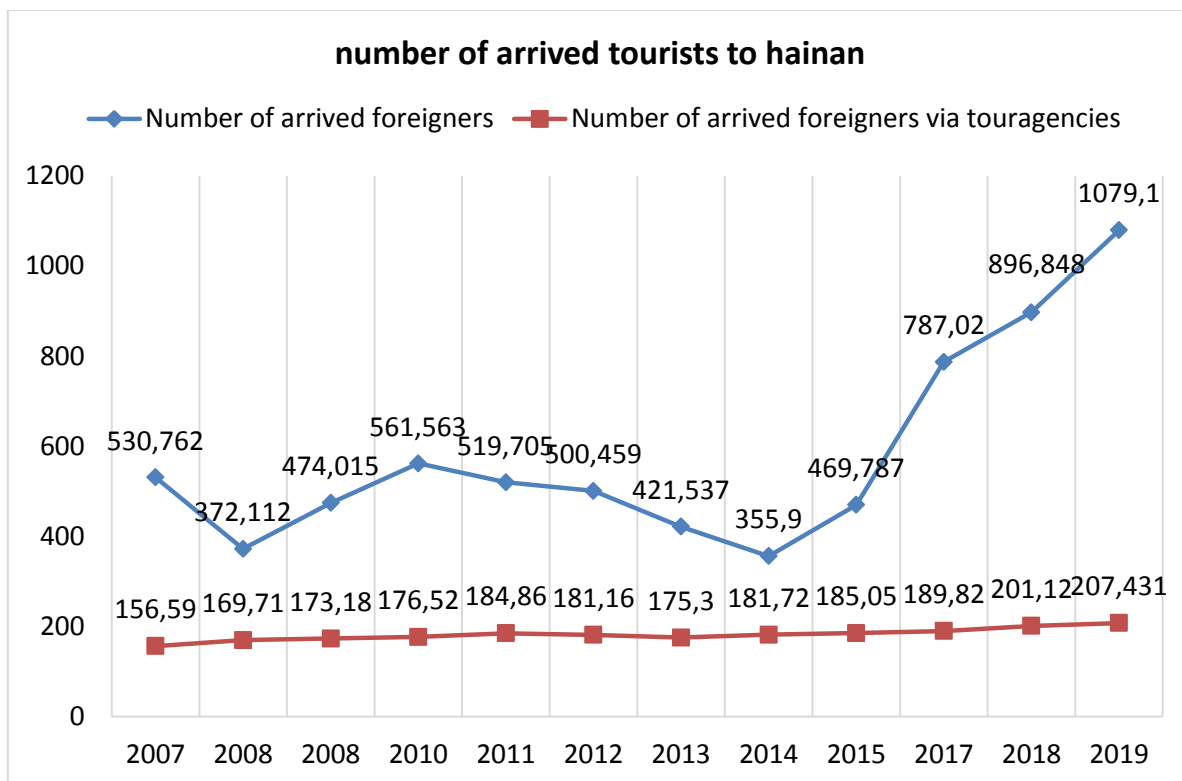
While such high prices can bring some profit to local operators and contribute significantly to the local budget in a short period of time, they do not bring much benefit to the Hainan tourism industry.

There are currently 254 star hotels in Hainan Province, including 25 five-star hotels, 59 four-star hotels, 113 three-star hotels, 45 two-star hotels, 12 one-star hotels and 41,515 suites.



Pic. 5. Hotels in Hainan

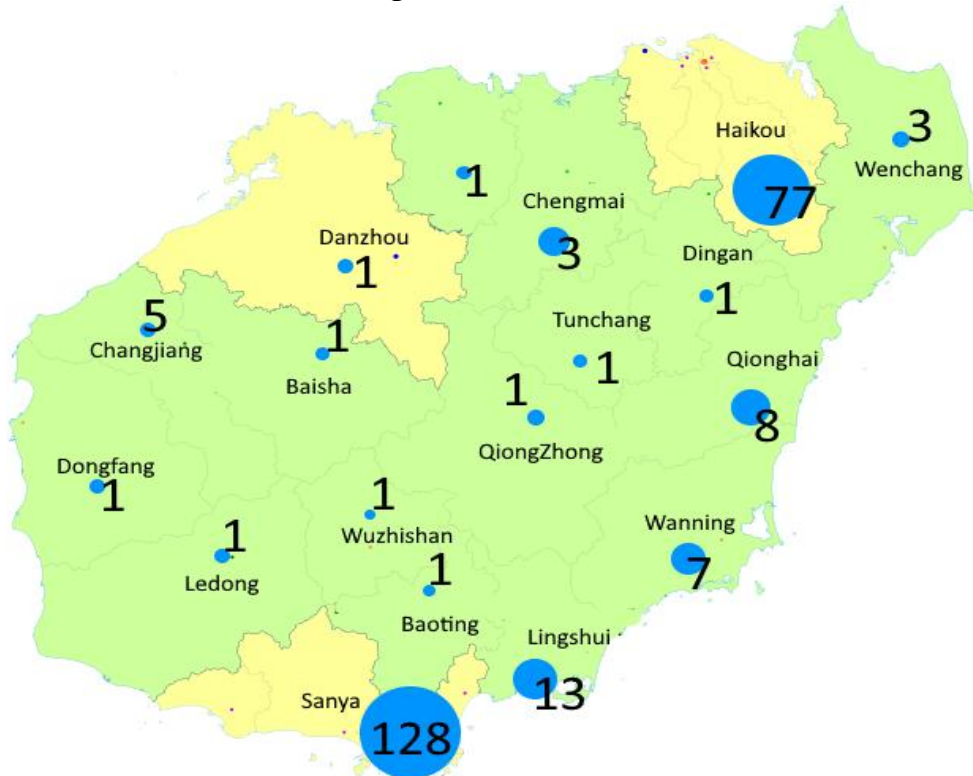
It is also worth noting that the number of apartments on the Hainan Peninsula directly affects the organization of the tourist flow to this region (Pic. 6). On the comparative chart, you can see that the number of independent tourists is much higher than the number of organized tourists. This can be influenced not only by the number of uncategorized accommodations, but also by the availability of hotels on various booking sites (for example, Booking, Tripadvisor, Agoda, etc.)



Pic. 6. The number of tourists who arrived in Hainan from 2007 to 2019[23]

Hainan is the island with the largest number of five-star hotels outside Beijing and Shanghai. The United States is the most economically developed country in the world with only 44 five-star hotels, while the United States has 50 states and one Special District. On average, each state has at least one five-star hotel, while Hainan, which is not a US state, has over 20 five-star hotels. This is truly an unusual phenomenon, requiring an analysis of such key business characteristics as demand and consumption.

The distribution of categorized hotels in Hainan is shown on the map (Pic. 7).

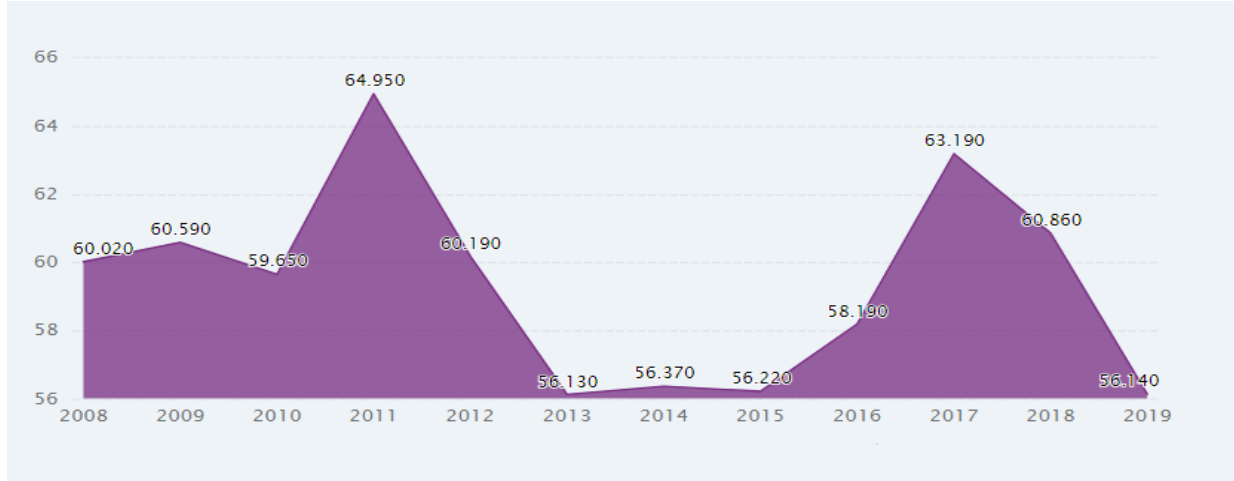


Pic. 7. Distribution of Hainan hotels by region

It should be emphasized right away that the policy of organizing the tourism business (like the policy of organizing any other sphere of the economy, culture, etc.) in all countries has its own characteristics. Moreover, China and the United States are located in different continents [9, p. 206].

Investors have high hopes for the future growth of the Hainan tourism industry, so they have invested heavily in the province's five-star hotels. This happened even before the 2000s, when Hainan was shaping its image in the global travel market. However, the actual growth rate fell short of investors' expectations and the outlook was not as strong as expected. Inspired by the long-term plans and projects mapped out by the business community, people flocked to the city and bought many homes and land in Hainan province, which led to a sharp rise in the value of the local hotel industry. This led to the fact that the growth of profits from the hotel industry on the island fell sharply due to inflation [11, p.104].

In the future, large, expensive, modern and technically equipped five-star hotels in Hainan did not fill even half of their seats almost all year round, which made this tourism industry in this place unprofitable and unprofitable (Pic. 8).

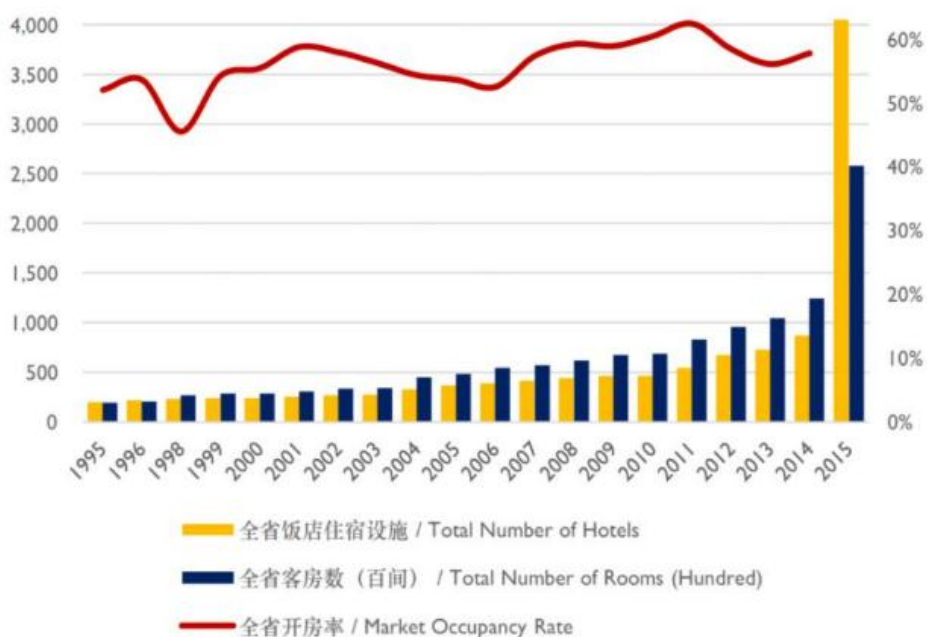


Pic. 8. Rating of hotel occupancy in Hainan in% [23]

Of course, the contrast between low hotel occupancy rates and the rapid increase in tourist numbers has always existed and is now becoming more acute. The profitability of most hotels is not optimal. On the one hand, the capacity significantly outstrips the number of arriving tourists, but tourists prefer cheaper hotels than they are offered. Thus, expensive hotels are empty, cheap hotels are overcrowded, which affects the quality of service.

This filling of hotels could have a negative impact on the healthy development of tourism in Hainan province, affecting investor confidence and dampening their enthusiasm. In addition, the problems caused by fierce tourist competition and operational losses are not conducive to the sustainable and healthy development of the high-end hotel industry in Hainan and could even threaten the entire tourism and hospitality industry, leading to the collapse of the entire industry. A graph of the growth in demand for hotels can be seen in Picture 9.

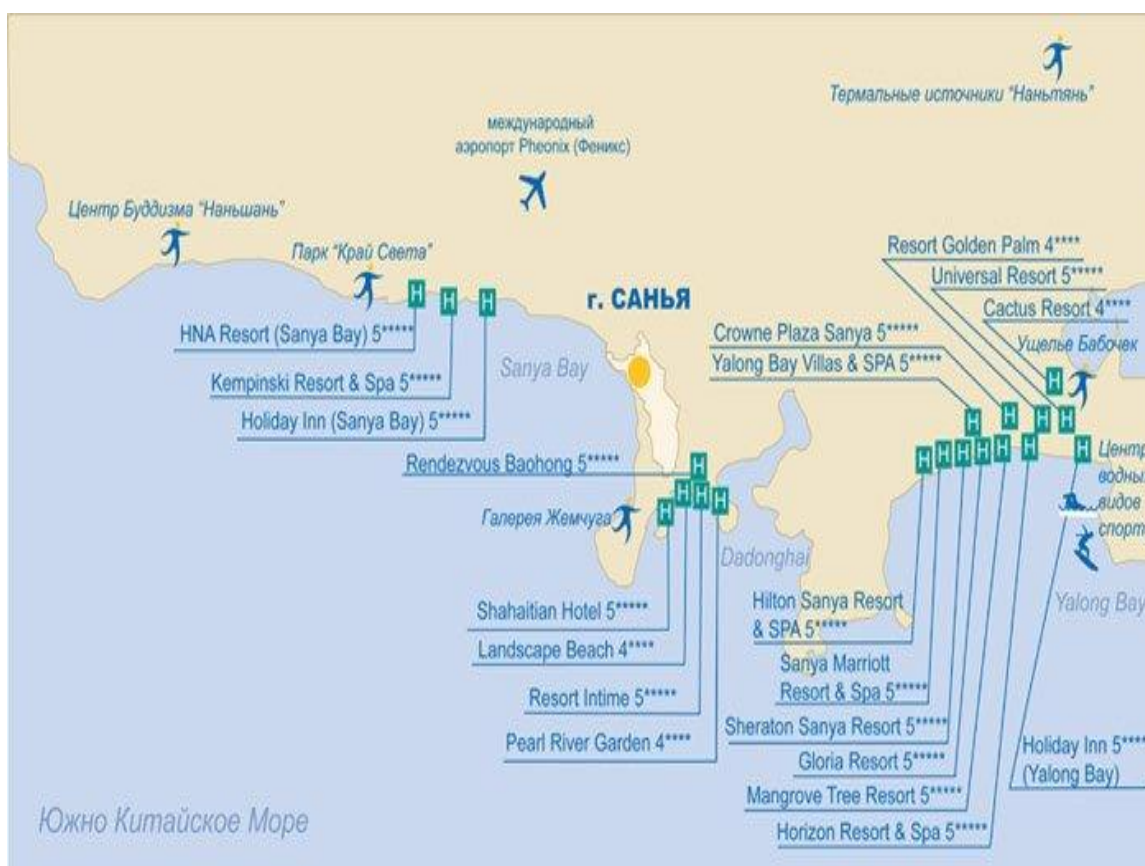
Historical Hotel Supply 1995 to 2015



Pic. 9. Change in demand for hotels in Hainan from 1995 to 2015

A large number of large four-star five-star hotels are located in the capital of Hainan - Sanya. The city itself is the main and most popular holiday destination on the island. The length of the city is 200 kilometers of the coastal zone, which could not but become the main factor in the location of a large number of modern hotels here. Below, in Picture 10, the linear arrangement of a large number of high-star modern hotels is shown [19].

Sanya Bay - Dadonghai Bay is the most popular among Russian and European tourists. The bay contains a large number of restaurants and hotels, as well as the largest and most modernized hotels on the island. One of the largest modern hotels here is the Barry Boutique Seaview. Speaking about the positive qualities of this hotel, foreigners note its considerable size, luxury and convenience. However, at the same time, a significant drawback of both this hotel and many other holiday destinations located in Sanya is its exorbitant price, which does not justify the lack of many services included in European and American more modest hotels.



Pic. 10. Layout of 4- and 5- star hotels on the coast of Sanya (Hainan) [19]

In addition, a survey conducted among tourists from China and foreigners on the Hainan Tourism Information Portal in 2019 showed that Barry Boutique Seaview and several other hotels of this chain have only three elevators [18, p.91]. In a multi-storey hotel, such a significant factor significantly affects the image of a five-star hotel among foreign visitors, who, according to the comments of the same publication, will not choose this hotel next season, despite its many other positive qualities.

As for the rest of the features of this chain of five-star hotels in Sanya, Barry is one of the best, luxurious and comfortable hotels for tourists who do not save on vacation [9, p. 6-8]. The hotel complex includes many beach areas, shops, restaurants and discos.

A famous service, especially attractive for tourists, are the outdoor pools on the upper floors, allowing you to swim and admire the scenery of Hainan.

Among the disadvantages of hotel tourism on the island, a small area of personal space should be noted. According to foreigners, this problem is especially evident in the Narada Resort Sanya Bay hotel chain, located in the Sanya Bay.

This factor is due to the fact that Narada is located almost in the center of Sanya, which entails a large flow of people. According to polls by Chinese tourist newspapers, many foreigners are looking for solitude, tranquility and comfort, they want to enjoy the mountainous and seascapes of Hainan, which is hampered by the large number of people who have arrived from all over the world [10, p.12-13]. By the way, this disadvantage applies to almost all hotels in Hainan. Because, in addition to foreigners, Chinese tourists also stay there, the number of which is much larger.

For tourists seeking peace and solitude, the Hainan government has developed special projects that include "quiet hotels." So, for example, after the noisy and crowded Dadonghai, introverted tourists are offered a new five-star hotel GloriaResort, which in a sense can be called the opposite of Barry. The hotel chain is relatively new. The "newbie" area consists of many buildings that stretch from the main entrance to the sea. If in Barry and Narada there is a large flow of noisy tourists, then in Gloria guests are greeted with silence and calm majesty [18, p. 99].

"Quiet Hotel" is located in Haitanwan Bay. Compared to other large hotels, this complex was built only 2-3 years ago. Numerous investors, hoteliers and restaurateurs did not have time to come here. In addition, Gloria's policy itself prioritizes the comfort of each visitor, rather than maximum occupancy, as in most hotels.

The hotel has isolated beaches, large fountains located near historical Chinese monuments, and cozy restaurants serving famous Chinese cuisine. The service personnel take into account the fact that the contingent of tourists in such a place has a very high level of income and does not spare finances for the sake of personal comfort.

A common disadvantage of hotels of medium and low stars, according to the statistics of hainan-travel.ru, is the discrepancy between the price-quality ratio. This, in particular, is manifested in the high cost of the room per night, as well as the lack of food acceptable for foreigners [20].

Restaurants attached to hotels and 3-star hotels, as a rule, do not have highly qualified specialists among the chefs who have the skills to cook European Mediterranean or African dishes. Most of the chefs in such hotels in Hainan are Chinese, who, according to tourists, "express Chinese character in Greek, Mediterranean and Arabic cuisine."

It is worth noting that earlier, at the very beginning of our article, Hainan's strict environmental policy was mentioned, aimed at maintaining cleanliness on the entire

island. The main directions, laws and principles of this policy are extended to the sphere of hotel tourism.

However, with a large influx of tourists from all over the world with different mentality, age, upbringing and so on, it is more and more difficult to maintain the most popular international tourist complex in China every year. The Hainan authorities provide for fines for all residents and tourists of the island for environmental pollution in the province. [21]

Among the measures proposed by the Hainan government to protect the environment, flora and fauna, it is worth mentioning the exclusion from the hotel range of services of the petting zoo, which has been popular for many years around the world and in China with its amazing fauna.

At the same time, in the framework of environmental protection, the use of plastic disposable supplies brought by foreigners and local tourists to hotel complexes in Hainan has been prohibited in tourist hotels in Sanya since 2018. According to China Daily, "these measures are aimed at protecting the ecology of the region and promoting a green lifestyle" [21].

As part of environmental protection, the Hainan Tourism Association has proposed to limit the "provision of disposable nail files, razors, shoe cleaning sponges, moisturizers, mail envelopes, cloth bags, slippers, and cotton swabs in rooms from September 1, 2020. It is noted that if necessary, guests can get such accessories at the hotel reception or ask the service staff to deliver them directly to the room. "

"Recently, the problem of disposing of unused disposable items has become especially acute," admitted the deputy general secretary of the association Wang Deyu. "The increase in this kind of waste can harm the environment - mostly disposable items are not made from environmentally friendly materials."

Conclusion. After analyzing the statistics published in authoritative sources in China and Hainan, it is worth noting that the popular international tourist center has its drawbacks and advantages. It is important to emphasize that the Chinese authorities systematically conduct monitoring and poll their customers in order to improve service. This policy of "careful" attitude towards customers is bearing fruit.

Despite the significant difference in the service and cost of hotels of low and high stars, the high status of a hotel, according to the above data, is not always a guarantee of comfort. Crowdedness often makes it difficult to stay in hotels, but this problem is already being solved by the heads of hotel centers [19].

However, "Chinese Hawaii" has something to offer its guests in their hotels: delicious food, comfortable conditions, luxurious interiors, that is, everything you need for a pleasant beach holiday. Many tourists visit Hainanian hotels simply as a "lodging" place. The hotels are called the island of health due to their modern medical equipment.

An essential positive quality of the hotel industry in Hainan is the government's concern for the island's ecology.

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**FORMATIVE ASSESSMENT OF STUDENTS' KNOWLEDGE – AS A
MEANS OF IMPROVING THE QUALITY OF EDUCATION**

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Abstract:

Introduction. Regular assessment of the level of knowledge of students, the process of mastering educational information is one of the important factors that ensure the interconnectedness and harmony of education and upbringing. Formative assessment can be used as an effective tool in the successful implementation of this process. In this article, the experience of developed countries in the formative assessment of school students' knowledge, the results of scientific research of scientists in the field of pedagogy were analyzed and the main conditions for the application of this practice in the context of the Republic of Uzbekistan have been identified.

Methods. The analysis of the above research has shown that the student knowledge assessment system includes a number of common components. Such components include the collection and analysis of data in the educational process, a reasonable conclusion on the level of formation of skills and abilities, as well as the ability to apply these knowledge, skills and abilities in practice.

Results. Diagnostic, formative and summative assessment methods have special functions in the acquisition of knowledge by students. The application of diagnostic, formative and summative assessment methods in school practice in a certain sequence and sequence serves as an important tool for the formation of a stable need for self-assessment, self-monitoring of learning and independent learning.

Discussions. Student feedback and responses can also be in oral or written, formal or informal forms. The most important thing is to continuously assess students' knowledge in the current learning process, to pay more attention to underdeveloped information, to ensure the effectiveness of the next stages of learning through repetition. At this stage, constant feedback is important, and the student develops the need for self-assessment and self-monitoring of their learning activities - learning motivation.

Conclusion. Assessment of students' knowledge can be in methods such as written test, control work, interview or assignment. It can be recorded in writing, using photographs or other visual aids or audio recording. Regardless of the environment in which the assessment is conducted, it must be successful. It is important for teachers and students to know what their goal is.

Keywords: criteria of assessment, diagnostic assessment, formative assessment, factors of formative assessment, summative assessment, quality of education.

Introduction. The further development of the educational and scientific spheres in the new development period of the Republic of Uzbekistan, the achievement of its competitiveness with the countries that are ahead in the development of all spheres of the world today, is associated with the quality and efficiency of the knowledge given to young people. To achieve this result, it is necessary to train a new generation of personnel who have strategic thinking, are educated and skilled. Because "where there is no knowledge, there will be backwardness, ignorance and, of course, error from the right path." [1]

Over the past three years, all stages of the education system in Uzbekistan are being rapidly reformed. Training of a new generation of high intellectual and spiritual potential, capable of coming up with new initiatives and ideas for the development of the country, the formation of the necessary knowledge and skills, along with the knowledge of students in science, their literacy, basic and scientific competencies and the introduction of a new system for assessing personal qualities. [3]

Acquisition of modern knowledge, true enlightenment and high culture should become a vital need of every citizen. It is important for us to bring up young people as "independent-minded, modern people with modern knowledge and skills, with a strong life position, truly patriotic people." [3]

The criteria set out in the innovative assessment of students' knowledge acquisition are defined as progress that creates the ability to determine the compatibility between academic achievement and potential levels. The assessment criteria are aimed at selecting students' educational achievements, as well as providing information about their level of competence.

Regardless of the assessment system, its main task is to determine the process of formation and development of knowledge, skills, competencies, life and science competencies in the student. Assessment is a means of interaction between the student and the teacher that helps to determine the process of mastering the learning materials and the level of mastery. Approaching the issue of assessing students' knowledge as a simple "dry" technical tool reduces the objectivity of the assessment results.

One of the most important issues facing educators, scientists and teachers today is to provide modern education to a new generation that will replace us, with their own ideas, worldviews, modern knowledge and thinking. However, "modern education" means not directly copying curricula and science programs from developed countries, but adapting them to the national traditions, values and customs of our people. Because education cannot be imagined in isolation from upbringing. To do this, they need to find answers to a number of questions "What method should be used to test students' knowledge in order to deepen their knowledge of the lesson?", "Which materials on the topic are difficult for students to master?", "What additions, changes or corrections should teachers make to the forms and methods of teaching so that students can master the knowledge effectively?"

Addressing the above issues at the national level - in order to raise the quality of education in schools to a new level in line with international standards Decree of the President of the Republic of Uzbekistan dated April 29, 2019 No PF-5712 "On approval of the Concept of development of the public education system of the

Republic of Uzbekistan until 2030" was published. This decree defines in detail the tasks to be performed in the education system, which is the main link in the formation of human capital, and ways to implement them. Therefore, improving the quality of education in schools of the country is an important didactic problem today.

Literature review. Formative assessment of students' mastery of academic knowledge has been used for many years in developed countries such as the United States, England, Scotland, Sweden, and later in Russia. It has been proved in practice that following such a sequence in the assessment of students' knowledge at school will help to improve the quality of education at the level of modern requirements. In recent years, in Kazakhstan and Kyrgyzstan, special attention has been paid to the advantages of this assessment method and its introduction into school practice.

According to R.E. Mashkova, in essence, formative assessment is a process of goal-oriented, continuous monitoring of student learning, aimed at providing feedback to ensure self-assessment on the criteria. Formative assessment is "informal" and the student is not assessed in the class journal. That is, the formative assessment method does not assess a student's mastery level in each lesson in numbers or scores. Perhaps, through regular monitoring, the student will be directed to self-assessment, self-monitoring of their learning activities. [13]

Catarina Andersson explored the impact of formative assessment on teacher classroom practice and student mastery. The researcher noted that when using this method of assessment, the teacher's creative approach to teaching and practical training has a positive effect on students' knowledge of mathematics. In addition, the effectiveness of the formative assessment method depends not only on the teacher, but also on the development of students' skills in its use. [4]

Endorsing the researcher's view, we believe that a science teacher should be aware of their character traits, psychophysiological and intellectual characteristics, knowledge acquisition mechanisms, thinking strategies, and leading representative systems before formatively assessing students in the classroom. This is because the process of acquiring knowledge by students differs in their age, the speed of receiving and processing information, the specifics of the strategy of thinking, which is confirmed in the scientific research of D.R. Gulyamov. [9, P.40-41]

Ian Clark, in his research project on the formation of formative assessment strategies in UK schools, acknowledged that the development of communication between teacher and student and student in the classroom will ensure that their learning activities are effective in the learning process. Ian Clark emphasizes the need for teachers to achieve a change in students' attitudes toward learning activities as a key aspect of the formative assessment method:

- 1) students understand what they want to learn and what is required of them before the topic is covered;
- 2) promptly receive information from the teacher about the quality of their work and what can be done to better perform the learning tasks, ie the presence of rapid "feedback";
- 3) get advice on what students need to do to maintain an effective learning process;

4) students are ready to make decisions on their next steps to complete the learning tasks;

5) students know who can help them and have the opportunity to apply if necessary;

6) be able to involve parents and guardians in the educational process;

7) have the ability to gather relevant information as a student and be very eager to learn;

8) students take responsibility for their education and spend most of their time in the learning process. [5]

The above qualities are mainly referred to in the pedagogical-psychological literature as "the formation of learning motivation in the student."

David J. Nicola and Debra Macfarlane-Dick have scientifically explored the relationship between formative assessment and students' self-management of the knowledge acquisition process. Special attention was paid to the importance of "feedback". Researchers have found that the process of acquiring knowledge can help students control themselves and manage themselves independently. They believe that the role of feedback in formative assessment is to have an active character rather than a reactive one that occurs immediately after the teacher's influence. This approach has been used by experts to identify seven principles that determine how feedback governs a student's learning activities. [6]

Researchers B.D. Nygmetova and N.S. Sarbasov, who studied the essence of criteria-based assessment of students' knowledge in an innovative educational environment at school, also confirmed that the mental development of students and increased motivation to learn are associated with assessment criteria and constant "feedback". [15]

M.R. Gozalova, T.I. Spatar-Kozachenko and E.S. Loseva believe that the assessment of students' knowledge in the educational process should not be a random "novelty" for them. The researchers found that all situations were related to the following three factors when assessing students' knowledge:

1) transparent goals;

2) to achieve the goal jointly;

3) conscious acceptance of educational information by the student.

In order to ensure the positive impact of these factors, teachers consider it appropriate to develop forms of assessment in collaboration, and discuss the results not only among the teaching staff of the school, but also in joint conferences with teachers and scientists. [8]

In V.Yu. Dyadechko's research work on improving the practical pedagogical activity of teachers through the use of formative assessment strategies, formative assessment is considered as an element of effective teaching through the organization of modern lessons. The research recognizes the importance of reflection on the learning process in question-answer, discussion, and student self-assessment, and found that the improvement of a teacher's practice is interrelated with the solution of formative assessment problems. [11]

While studying the essence of criteria-based assessment technology, Yu.A. Pavperova emphasizes that all types of activities of students are carried out on

the basis of assessment criteria. The researcher emphasizes the importance of these criteria to be understandable to all participants in the learning process - students, teachers and parents, and the correct implementation of this condition will serve to ensure a positive result of formative assessment. [17]

V.X. Mansurova's research is devoted to the problem of assessing students' knowledge in the global educational environment and the essence of formative (formative) assessment, the researcher focused on the positive experience of British scientists in the implementation of formative assessment in practice - formative assessment as an integral part of the criteria-based assessment. [12]

We believe that such an approach to the issue will improve students' knowledge acquisition activities.

Ways of formative assessment of students' knowledge and the peculiarities of the activities of teachers and students were also studied by AA Medjidova, then it is necessary to clearly define the direction of interaction with students, which, in turn, helps to form in students a valuable relationship with the learning process. [14]

A.S. Yusupova and L.V. Obydenkina emphasized the role of formative assessment as an important factor in improving the effectiveness of education in the modern school. Scientists concluded that the presence of effective "feedback" with students as key components of formative assessment technology; increased cognitive activity of students, the opportunity to make adjustments to the educational process based on the results of the assessment, the responsibility for the learning outcome should be divided equally among all participants in this process. [19]

Some aspects of the application of the method of formative assessment by experienced teachers in the teaching of social sciences and humanities studied by Bychkova S.A., Radevich L.V. and Surina E.A. They analyze the best practices of Russian language teachers in general secondary schools in order to determine the criteria for assessment in the teaching of social sciences and humanities, and consider that conditional symbols, special terms, systematization are an integral part of assessment criteria. [7]

S.A. Odintsova, S.K. Abildina and A.M. Beisenbaeva in their research analyzed the issues of interaction between the subjects of the educational process. They conclude that the interaction of the subjects of the educational process, that is, the success of the "feedback" depends on the correct definition of the evaluation criteria. [16]

Mashkova R.E. has explored the possibilities of formative assessment in foreign language teaching, noting that in many cases formative assessment can be conducted anonymously without assessing the class journal. The researcher recommends preparing a class map based on the teacher's observations before applying formative assessment. [13]

PEDAGOGICS

*Determining the level of mastery of students on the basis of 5-point assessment criteria.
(In the example of studying a particular text)*

| The level of students' knowledge | Vocabulary | Grammar | Reading | Listening | Penmanship | Speaking |
|----------------------------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Students name | <i>5 point</i> | <i>5 point</i> | <i>5 point</i> | <i>5 point</i> | <i>5 point</i> | <i>5 point</i> |
| Karimova Karima | 3 point | 3 point | 4 point | 3 point | 4 point | 3 point |
| Salimov Salim | 4 point | 4 point | 5 point | 4 point | 4 point | 4 point |

This proposed map allows a diagnostic assessment of the initial level of competence of students - to differentiate their level of knowledge on the basis of predetermined criteria.

According to the results of the study of the topic from students you can ask them to answer questions such as:

- "Did I achieve good results in studying the topic?";
- "Why did it happen?";
- "What did I not understand?";
- "Have I taken any measures to clarify the information that I do not understand?";
- "What tool will help me to study this topic?";
- "What did I learn on the topic and what words mean?"

After that, the student is invited to self-assess on mastering the learning topic.

[13]

It is in this process that the teacher should also analyze the gaps that have arisen and work on the following questions and are required to answer questions such as:

- "Did I am satisfied with the result of the topic?";
- "Which method did the students choose to help them master the topic or did I use it incorrectly?"
- "Which method will I use to master this topic?"
- "Did I allocate time correctly during the lesson?"
- In what process was the interest of students most expressed?
- "Did the students like working in groups, did I pay special attention to individual relationships?"
- "Was I able to convey the meaning of new words and concepts on the topic to students?"
- "Did I correctly assess the process of mastering the topic?"
- "What new knowledge do I need to equip myself to teach this topic to students and ensure their mastery?"

In the sequence of the lesson and its outcome, not only the student but also the teacher will need to critically analyze and self-assess their performance.

Because education today should be based on the formation of the following skills:

1. Collaborative activities aimed at solving real problems
2. Creativity and innovation
3. Critical thinking and problem solving
4. Communicability

So far, the agenda of modern education is:

- ✓ Equipping students with 21st century skills;
- ✓ Ability to absorb flexible content in the acquisition of knowledge;
- ✓ Targeted use of tools and interactive methods to ensure the development of knowledge, skills and abilities of students, the formation of scientific and basic competencies in them;
- ✓ To be able to formatively assess the level of mastery of students on the basis of modern requirements;
- ✓ In achieving the quality of education in the classroom, there are tasks such as constantly acquiring new knowledge and its purposeful application.

Research Methodology. In school practice, various assessment systems, criteria and forms have been used to improve and determine the quality of the learning process in students.

Assessment of students' knowledge on the basis of international assessment programs is aimed at ensuring that they have a high level of thinking skills through the targeted use of modern methods of teaching and learning, and encourages them to go beyond thinking, creative, effective and conscious thinking.

It shows that **three interrelated types of assessment** of students' knowledge - **diagnostic, formative and summative** - are used. Each of these methods has its own place and role in the system of assessment of students' knowledge and the quality of education in the institution.

Diagnostic assessment allows to determine the initial level of competence of students. In most cases, the results of the diagnostic assessment are not recorded in the class journal. Diagnostic assessment is applied to a student who has just arrived in the classroom, at the beginning of the quarter and the beginning of the school year, before starting work with a new class, or before starting to study a section or chapter in the textbook. This method of assessment allows to determine the existing levels of knowledge of students and the neuro-pedagogical relief of the educational environment, to make the necessary adjustments and changes to the subject and calendar-thematic plans of the subject based on their needs. This, in turn, can be used to anticipate and overcome difficulties that may arise in the process of teaching and learning. The results of the diagnostic assessment ensure the most effective application of formative assessment.

Formative assessment is an assessment in the process of teaching, observation, analysis of student achievement in learning activities, in which the teacher makes adjustments to the teaching process without assessment. Due to the fact that this method is constantly used in the classroom, it allows you to monitor the dynamics of students' learning and, if necessary, make adjustments to the course and the curriculum. Student feedback and responses can also be in oral or written, formal or informal forms. The most important thing is to continuously assess students' knowledge in the current learning process, to pay more attention to underdeveloped information, to ensure the effectiveness of the next stages of learning through repetition. At this stage, constant feedback is important, and the student develops the need for self-assessment and self-monitoring of their learning activities - learning motivation.

The quality of formative assessment in the process of educating students affects the outcome of summative assessment. Formative and summative assessment methods are widely used in the process of knowledge acquisition and in determining the quality of education.

Summative assessment is the final assessment, which is used to assess the level of mastery of educational information by students in the study of the subject and section of the study, the assessment of mastery at the end of the quarter and academic year. This assessment method helps students gain information about what they have learned during their learning activities.

To organize the process of assessing students' academic achievement on the basis of criteria, taking into account the psychological and pedagogical characteristics of their learning activities, namely:

- The student is ready to improve their knowledge, skills and abilities in the performance of independent tasks and to seek new achievements;
- Be able to accurately assess their own success;
- Understand the tasks;
- The desire of the student to choose and organize the direction of personal learning;
- Striving for reading and independent preparation, active reading and learning in the classroom;
- Striving to communicate with classmates;
- Pay attention to the level of knowledge of peers, that is, strive for mutual evaluation;
- Formation of theoretical and critical thinking;
- Stability of motivation in the process of receiving information;
- Must be aimed at a goal.

Features of summative assessment used to determine the level of success of students:

- allow students to identify their strengths and weaknesses and address them as needed;
- to evaluate their own achievements according to the student;
- to achieve target standards for students;
- helps to guide students to gain in-depth knowledge or expend a lot of effort to achieve target standards.

Analysis and results. The concept of "formative assessment", based on its content and essence, can be defined as follows:

Formative assessment is - innovative method used by the teacher to correct the learning process and make systematic additions to it in order to achieve the learning objectives based on the information received through written or oral feedback with students in order to constantly determine the level of mastery in the teaching (lesson) process and to form a positive internal learning motivation. [20]

In order to properly use the method of formative assessment in the process of educating students in school practice, the teacher must know the specifics of this method, be able to distinguish it from other methods, be able to divide this method into components, apply it in the classroom, have the skills to establish constant feedback, make the necessary adjustments and changes to the calendar-thematic plan of the subject on the basis of recording the results of the assessment, the correct formation and development of social relations with the subjects of the educational process.

Diagnostic, formative and summative assessment methods have special functions in the acquisition of knowledge by students. The application of diagnostic, formative and summative assessment methods in school practice in a certain sequence and sequence serves as an important tool for the formation of a stable need for self-assessment, self-monitoring of learning and independent learning.

The purpose of the diagnostic analysis of the level of mastery of students during the lesson:

- Identify a clear and unambiguous situation about the process, develop and implement a plan and measures to fill the gaps based on the identified needs, provide prompt quality tutoring assistance
- This will require the teacher's professional competence, such as organization, management, pedagogical skills, ICT literacy.

The pedagogical skills of the teacher in the formation of life skills (competencies) in students include:

- educational approaches aimed at the formation of competencies in the process of achieving knowledge acquisition;
- strategies and technologies;
- be able to introduce methods and tools for assessing the level of skills development.

The main purpose of today's education is to form in students the skills of the XXI century, the content of the formation of life skills in the educational process:

- Preparing them for life;
- Provide a foundation for successful future professional and employment activities;
- Compliance with the requirements of the principles of DTS based on a competency approach;
- Learners need efficiency, a high level of thinking (“critical thinking”), problem solving, research, teamwork, flexibility, communication, listening to others, decision making, collaboration, problem solving, critical information to form and develop skills such as the ability to analyze, to determine the direction of their education, to demonstrate their knowledge.

Conclusion/Recommendations. Diagnostic, formative, and summative assessment methods should be used in a specific sequence to assess student knowledge. Otherwise, ignoring one of them can lead to a decrease in the student's need for self-monitoring of learning activities and independent learning.

The formative assessment method provides a guaranteed opportunity for the student to gradually master the subsequent knowledge in order to self-assess and achieve the learning objectives through self-monitoring of learning activities.

We believe that in order to increase the effectiveness of learning and assess the knowledge of students in schools, it is advisable to take into account the following suggestions for the proper use of this innovative method:

- the use of diagnostic, formative and summative assessment methods in a certain sequence in the assessment of students' knowledge;
 - the presence of constant "feedback" between teacher and student;
 - ensuring the transparency of learning objectives in the application of each assessment method;
 - the teacher should constantly analyze their activities, plan rationally, and then clearly define the direction of joint activities with students;
 - joint achievement of goals by teachers and students;
 - relying on the student's conscious acceptance of educational information;
 - to consider formative assessment as an integral part of criteria-based assessment in the assessment of students' knowledge, to pay special attention to mutual and self-assessment of students and assessment criteria;
 - differentiation of development criteria for the objective determination of the level of knowledge acquisition, taking into account the age and developmental level of students and the specifics of the subject;
 - students and their parents should be aware of the assessment criteria for the subjects.
- clarity of assessment criteria for all participants in the learning process. [21]

Principles of the system of criteria for assessing the level of knowledge:

1. Student learning achievement and summative assessment;
2. Direct correlation between learning objectives and expected outcomes.

Assessment of student achievement should be clear, objective, and transparent, as assessment requires clear, reliable information.

These requirements include:

- Criteria and tools are focused on learning objectives and expected outcomes;
- Accuracy and universality of assessment;
- Increased interest and responsibility of all participants in the learning process;
- Provide opportunities for systematic monitoring of student progress;
- Development-oriented;
- The success of students in achieving the expected results in learning activities and the processes of their formation should be evaluated, not individual characteristics;
- Algorithm of assessment results and norms, section and quarterly summative assessment (BJB and CHJB) results should be known in advance to teachers and students;
- Assessment is structured in such a way that students are able to master self-assessment skills and participate in assessment services.

Assessment of students' knowledge can be in methods such as written test, control work, interview or assignment. It can be recorded in writing, using

photographs or other visual aids or audio recording. Regardless of the environment in which the assessment is conducted, it must be successful. It is important for teachers and students to know what their goal is. Teachers' critical thinking includes critical evaluation of their own work experience, the use of new methods, and assessment activities. In the process of preparing the next generation to be able to participate in the life of a rapidly changing society, it is important that the teacher has professional competence, effective use of methods of updated educational content. It is therefore clear that teachers who focus more on practice will continue to work on themselves in the service process.

Taking into account these suggestions, the application of the method of formative assessment in school practice improves the quality of education and helps to form in students the desire to learn as much as possible, the need to learn and positive inner motivation.

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**CURRENT DIRECTIONS OF WORK OF FUTURE TEACHERS ON THE
FORMATION OF READING COMPETENCE**

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Abstract:

Introduction. *The article is devoted to the issue of teaching the development of reading competence among students. The article substantiates the need for future specialists to master the skills of various types of reading, since in their work in their specialty they will inevitably have to face the need to use foreign literature.*

Methods. *The authors consider three main types of reading, highlight the conditions that determine the success of teaching various types of reading, the basic skills that underlie them, and also provide a number of exercises aimed at their development.*

The article is also devoted to the problem of developing reading skills among students with insufficient language training, studying at universities. The types of reading and their functions are affected: viewing, introductory, studying, search. The text is considered as a unit of communication and one of the basic units of the organization of educational material.

Results. *The importance of teaching student's various methods of working with text is noted. The need for independent work with the text is indicated. Examples of exercises for working with text are given. Reading and learning cannot be separated from each other, and the ability of a reader to receive information as quickly and better as possible at a modern level is synonymous with his ability to learn, his ability to improve.*

Discussions. *Therefore, instilling reading comprehension skills is one of the goals of teaching foreign languages. In modern methods, reading is considered as a type of speech activity aimed at the perception and comprehension of written speech, and the extraction of information contained in the written text. The role of reading scientific texts in the process of teaching foreign languages as a means of increasing the level of language proficiency and as a source of information is dictated by the tasks of today, tasks that students will have to solve as future specialists in the context of rapid technological progress.*

Conclusion. *The flow of foreign information is growing every day, and students will inevitably have to face the need to use foreign literature in their work in their specialty. When working with both domestic and foreign literature, a specialist most often requires the ability to fluently read the material for general acquaintance with the information contained in it. Taking into account the limited terms of teaching a foreign language in a non-linguistic specialty, it is advisable to set the task of developing a minimum but sufficient number of skills in students, complex application provides the possibility of practical use of introductory reading.*

Keywords: *speech activity, introductory reading, learning reading, exploratory reading, learning success.*

Introduction: The book plays a huge role in the spiritual development of a person. Special its significance is great during the period of intensive formation of the personality - in children's years. A book read as a child often leaves an indelible mark on soul, is remembered for a lifetime. When they enter first grade, children are different level of training, therefore, starting with literacy lessons, I think over differentiated work, applying methods and techniques learning to read, and also arouse interest in reading not only through lessons literary reading, but also through extracurricular work and work with parents.

Previously, work with a book in our school was carried out in the framework of educational process. We relied on the recommendations of the defectologist V.F. Machikhina. In his monograph "Extracurricular educational work in auxiliary boarding school "she used to use the powerful influence of the book not only for the purpose of teaching, but also for the upbringing and development of a child with a personality mental retardation. Depending on the age of the students, V.F. Machikhina recommended various methods and forms of working with them.

Reading a foreign work is considered to comprehend the spirit of authorship expressed in the text. The ability to read, according to these researchers, is an integrative personal characteristic, manifested in the ability of a person to read and use the information extracted from the text in practical activities. A qualified reader performs a twofold act: "getting used" to the world developed by the creator, he tries to see everything that happens "through the eyes of the author", finds the proper author's "milestones "and" pointers", and recreates the author's"model". This peculiar conversation between the creator and the reader, mediated by the artistic text, M.M. Bakhtin called "the co-quality of understanding." The most serious obstacle to the awareness of the author's position is considered to be the difference between the system of moral values, the current and reading skill (V.V. Prozorov, M.M. Kedrov, A.I. Beletsky, M.B. Strapchenko et a l.). The above leads to adoption, in fact, that the present "the creation of understanding" will happen only if it is possible to organize the greatest involvement of a student reader with a topical, cultural and artistic "context" of the writer's creativity. Decisive in the culture of communication of the reader with an artistic word, takes the absolute or practically absolute effort of the reader, his right to freedom of perception of the poetic work, free from the Creator (V. Gumboldt, E. Ennecgen, A.A. Plebenza, A.G. Gornfeld, N.A. Rubakin, Yu.I. Ayhenwald, R. Bart, etc.). A.G. Hornfeld declared a proper theory of foreign work: "The artist's work we need just because it is the answer to our questions, ours, because the artist did not make them for himself and failed to predict them ...". Yu.I. Ayhenwald advanced his own point of view: "Never read the reader as one such, actually wrote a writer." Roland Bart declared the word zone of language interests that could give the reader a gaming pleasure: "... The birth of the reader has to pay for the author's death." The provided communication concept with an artistic word is principled for the conclusion of the difficulty of forming reader competence.

Methods. Based on the main provisions of all sorts of concepts of literary science, we define elements of reader competence.

1. Conversations about books and writers. Discussion of a book or series of books related to one topic.
2. Literary matinees or evenings.
3. Literary quizzes.
4. Specially organized quiet reading to oneself (in our school on this activity was allotted 10-15 minutes daily in the interval after breakfast before the first lesson).
5. Special classes to instill interest in the book (in our school such a lesson was conducted weekly by the teacher).

Now in the educational program of the school a section has been introduced, which bears the well-established name - "Working with a book". It includes a complex various activities aimed not only at education and training, but and to develop the social skills of students.

The term "work with a book" was introduced in the Soviet auxiliary school. Since then, he continues to live, expanding in directions and filling with new goals and objectives.

Previously, work with a book in our school was carried out in the framework of educational process. We relied on the recommendations of the defectologist V.F. Machikhina. In his monograph "Extracurricular educational work in auxiliary boarding school "she used to use the powerful influence of the book not only for the purpose of teaching, but also for the upbringing and development of a child with a personality mental retardation. Depending on the age of the students, V.F. Machikhina recommended various methods and forms of working with them.

The twenty-first century is the time of the active development of science and technology, and at the same time the weakening of people's interest in reading literature. All kinds of gadgets are used mainly for entertainment purposes, but how do you turn the younger generation to books?

During the formation of the information society, the problem of the development of the reading competence of an individual is especially relevant, since, on the one hand, on the one hand, there is low prestige among university students, its deformed character, due to the presented screen culture, characterized by polysemy, mosaicism, synchronous presentation of both audio and video channels of perception.

On the other hand, a competent specialist is one who is able to productively assimilate large amounts of information, use them in his "personal" knowledge and actively use them to solve diverse problems in professional activities.

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Results. An especially important role of reading competence lies in comprehending a multi-perspective socio-cultural space, updating and transforming the student's general cultural experience. The requirements for the level of reading competence, which can be determined by the qualitative possession and operation of sociocultural codes in their written representation, are also being rethought; the ability to use information effectively; operate with large amounts of information that involve balancing verbal and figurative ways of organizing.

The tasks of forming the reading competence of university students include: - development of communicative, intellectual and reflective abilities; - enrichment of personal and professional experience; - adaptation to the conditions of life and activity in the information society. In the National Program for the Support and Development of Reading, reading competence is defined as “a set of knowledge and skills that allow a person to select, understand, organize information presented in printed (written) form and successfully use it for personal and public purposes” [2]. Thus, the emphasis is on the operational, activity-based components of reading competence.

How can young teachers' reading skills be improved so that they can be examples for their students? To nurture a reading generation, young teachers must improve their own reading skills. Reading contributes to the development of thinking, and, consequently, to an increase in the level of intelligence.

Thus, according to Denis Diderot, "people stop thinking when they stop reading." In addition to thinking processes, working memory and stability of attention are also being improved. Reading skills perfectly expand horizons, which will help students of a pedagogical university in the future to build interesting and exciting classes.

That is why future teachers of a foreign language should read many-part literature in their native and deceased language. For a decade, many works have been devoted to the study of the reading process and the features of its development.

However, the need to optimize the process of improving reading skills, to increase its efficiency remains.

In a pedagogical university, future teachers get acquainted with various readings that require them to read a large amount of literature, but in our opinion, reading without delving into the context and going beyond the framework is superficial and not so effective. "Home reading", as one of the compulsory disciplines in teaching future teachers of a foreign language, provides an excellent opportunity to push the 4 boundaries of thinking and diversify the process of improving various types of speech activity.

The problem of reading competence is more relevant today than ever: reading is associated with literacy and education, forms ideals, enriches the inner world that forms a person.

The growing deficit of knowledge in society is largely due to a decrease in interest in reading among adults and children. Therefore, one of the main tasks of the modern school is to arouse an interest in reading among the younger generation, to create conditions for educating a competent reader who is able to select, understand, organize information and successfully use it for personal and public purposes.

At the moment, society is increasingly asking the question: "Why did children begin to read less?" or "is it more difficult for the young generation of today to perceive fiction in comparison with past centuries?"

This problem has become one of the most pressing at the present time.

The attitude of pupils to reading books can be considered a modern complex of many issues in comparison with past centuries. This is due to the fact that the life of the last century greatly simplified the choice. Now university graduates can express their thoughts competently and concisely, without stumbling in speech and without getting confused in words. The current generation has much more freedom and independence than the previous one.

State standards of higher education, which is based on a systematic activity approach, involves the upbringing and development of high-quality individuals who meet the requirements of the information society, a person who is free to navigate in information flows, who is able to constructively communicate, cooperate, and effectively solve educational and cognitive tasks in the process of life. This will become possible provided that all students master reading competence .

But as practice shows, children and their parents have no interest in fiction books, a low level of speech literacy, communicative culture, a preference for the Russian word in foreign vocabulary, and the use of profanity.

In the context of the modern transition to the new standard literature as an academic subject, a special mission is assigned - the upbringing of a spiritually moral personality with a high degree of consciousness of himself as a citizen of Uzbekistan.

It puts before educational institutions the training of a thinker capable of actively participating in creative life, showing initiative, independence and responsibility. In solving this problem, fiction plays an important role. Learning to read is an integral part of a person's general education. It is reading that is the most important way of mastering and maintaining any vital knowledge.

Therefore, it became necessary to develop and implement experience in the formation of reading competence as the basis of key competencies using the means of modern technologies [3]

A mature introductory reading follows the skill review. Therefore, the main skills are those related to understanding the content of what is being read.

Discussions. Information is perceived by the reader through the prism of linguistic phenomena. Accordingly, all the skills of introductory reading can be combined into two large groups: 1) skills related to understanding the content of the text, and 2) skills related to understanding the language material when reading. There are three types of reading: 1) introductory reading; 2) exploratory reading; and 3) exploratory reading. There are different learning methods for each type of reading. Introductory reading training 1. Conditions that determine the success of training: spending in time deficit mode (fast pace); organization as a one-time reading to oneself; checking understanding of basic information; exclusion of translation into the native language, because "Translation is contrary to the nature of introductory reading." 2. Skills underlying this type of reading: to predict the content by title , introduction, visual clarity; define the main idea; to separate basic information from secondary, factual from hypothetical; use footnotes (keywords, realities, etc.) as

support for understanding; establish a logical, chronological relationship between facts and events; summarize the data presented in the text; to draw conclusions from what has been read; write out the most significant information in order to use it in other activities (in project work, communication games, etc.); classify, group information on a specific basis; evaluate the novelty, reliability of the facts stated in the text, etc. 3. Exercises for teaching introductory reading: read the plan, statement, determine if it, it corresponds to the facts stated in the text; choose the correct answer from 3-4 options (multiple choice); find in the text the answer to the question posed in the title; make an outline of the text; find the main idea at the beginning, middle and end of the text; view the text and give it a title; list the facts that you wanted to remember; make an annotation, short abstract of what you read; convey the content of the text orally, in writing; draw conclusions based on what you read; name the most interesting questions, data contained in the text; indicate where this information can be used; express your opinion about the possibility of using information in your future profession, etc.

Teaching learning reading 1. Conditions for successful learning: a slow kind of reading to oneself without restriction; reading with a solution to the problem of the time of new tasks; translation into the native language of the entire text or its fragments; reading lightweight texts, difficult; independent reading, related reading, related reading, related texts. with reference to the dictionary. 2. Skills underlying this type of reading: to determine the importance (significance, reliability) of information; fully and accurately understand the content of the text; paraphrasing interpreting difficult words, sentences; disclose causal relationships; anticipate further developments ,actions; draw up a plan ,diagrams, tables; pose questions to basic and secondary information; to separate objective information from subjective, i.e. facts from reasoning; understand the content based on background knowledge, broader context; translate the text in full or selectively (orally or in writing). 3. Exercises for teaching student reading: arrange the facts that contain in the text, according to the degree of importance; add facts without changing the text; find in the text data that can be used for conclusions, annotations; compose an abstract ,abstract; ask questions about the basic and detailed information of the text; make a written assessment (review); read the shortened version of the text, fill in the gaps with the missing words (closed test); translate the basics of paragraphs,parts of text, etc. into your native language.

Learning search reading 1. Conditions that determine the success of teaching this type of reading: the main purpose of the search is informative information; carrying out reading in conditions of lack of time (the pace is fast, very fast); Using the methods of extralinguistic and cognitive supports; the beginning of teaching this reading is associated with already studied texts, i.e. read from acquaintance or study; carrying out reading on large-volume texts in the form of reading to oneself. 2. Skills underlying this type of reading: determine the type , structural and compositional features of the text (magazine, brochure); highlight information related to a current topic; find the facts you need (data, examples, arguments); select and group information according to certain criteria; predict the content of an entire text based on realities, known concepts, terms, geographical names and proper names; navigate the

text by putting forward a number of hypotheses; Conduct a cursory analysis of sentences, paragraphs; find paragraphs, fragments of text that require detailed study. 3. Exercises to teach searches to: define the topic, problem of the text (article); read the text, determine if it covers the issues; Find the main reason for the heading in the text; read two texts on the same topic, name the discrepancy in the content (in the given facts, the difference in estimates, etc.); instructions, recipe, recommendations, etc.; review the annotation, determine if it corresponds to the content of the text; find paragraphs on the topic; find in the text the answers to the questions (giving grounds for conclusions); look at the picture, name the paragraph it shows; find in the text the facts that the author refers to as positive; negative; divide the text into parts in accordance with the points of the plan;

Educators who work with students know how difficult it is to teach students how to read, but it is even more difficult to educate an enthusiastic reader. The main thing is to organize the process of the personality so that reading contributes to the development of the personality, feels the need for further development.

Among the many ways and means of developing reading competence, the most significant for students are enthusiastic teaching, the novelty of the educational material, the use of innovative forms and methods of teaching, the creation of a situation of success in the classroom.

These tools find their implementation when introducing unconventional methods of working with text into the learning process. With the help of non-traditional methods of working with text, it is possible, having the traditional content of academic disciplines, to make the learning process a developing environment.

Thus, the issues of the formation of students' knowledge, skills and methods of activity, which determine reading competence as one of the main ones that form the basis of the ability to learn, are relevant in a modern university and are a priority in teaching literary reading to students.

Work on the formation of the reading competence of students should be carried out systematically within the framework of lesson and extracurricular activities, in work with parents.

In literary reading lessons, use all kinds of methods and techniques to activate cognitive interest; complementing the existing system of speech development with a theoretical language, to acquaint students more widely with various speech genres that they will use in their lives.

The process of introducing students to reading and educating a qualified reader is a two-way process.

On the one hand, purposeful pedagogical activity, on the other hand, the internal process of introducing a student to reading, forms a persistent need for regular reading.

As a result, I would like to see a student who has the skill of teaching the technique of reading activity, who is able to think independently, to organize his own cognitive activity.

One cannot but agree with the great teacher V.A. Sukhomlinsky that "reading is one of the ways of thinking and mental development", as it teaches us to reflect,

think, speak. If we learn to read, we will learn to think! Let us learn to think - we will become successful both in learning and in life!

Scientific conclusions and proposals are supposed to be used to improve the process of enriching the educational process. The structure of the research work. The dissertation will consist of a manual, three chapters, recommendations, bibliography, appendices.

Orientation in the content of the text in foreign literature and understanding of its general meaning is revealed in the definition of the leading topic, a single purpose or purpose of the text. For this next tasks: come up with a heading for the text, express the general meaning of the text in one a sentence, to explain the meaning of the prescriptions proposed in the text, the main components of a table or graph to determine the purpose of the image or map, the type of edition of the book and the nature of the included texts, etc.

To determine a general understanding of the text, future educators can be asked to find the relationship between a particular text and a specific footnote, given by the author, part of the text and its general idea. From the key ideas of the text you can choose the most common, dominant, brilliant for the future teacher the ability to distinguish basic ideas from minor or find them in the title of the text and the wording of it main.

It is desirable to determine the ability to find information in the text with with the help of questions, why the future teacher will need "Skim through" the text with your eyes, understand its general content and start search for the necessary unit of information, which is sometimes expressed in text in a different (synonymous) form than in the question.

The ability to interpret the text, to determine its hidden meaning can be the offered pneumatic pneumatic canopy! Match the information contained in the text, find the arguments in it to confirm the assumptions made, make a side conclusions and determine the conclusion about intent about the author or about conceptual representation of the text.

Speaking of defining the content of a text, we can invite the future teacher to connect the information obtained from the text with available knowledge obtained from other sources, evaluate the conclusions, made by the author, based on his own ideas about the environment peace and find arguments to defend your point of view.

Determining the reflection of the tek form for the future teacher, it is necessary evaluate not only the content and meaning of the text, but also its form.

For comprehending this understanding needs adequate development critical thinking and independent judgment. For the future teacher knowledge of the structure of the text, genre features, skill recognize humor, irony, hidden meaning, the author's attitude to the problem, set out in the text.

Conclusion. In the course of the research conducted by the author, at the theoretical level, the definition of reading as a socialization mechanism for familiarizing with material and technological culture was clarified. The main content of reading, therefore, is the implementation of the educational, educational, self-educational and communication function, the formation of ideas, standards and the spiritual world of the younger generation.

The results revealed that research students mostly read books from the "grandmother's" library. Despite the abundance of fashionable and expensive modern literature in bookstores, parents have not stopped trusting the books on which they themselves grew up, and continue to educate their children on their basis, laying traditional norms and values. According to individual studies, home book collections, as a rule, are made up of classics of domestic and foreign fiction, Soviet books for children, remain one of the main sources of knowledge about the world around them.

For the family, as a reading regulator, it gradually fades into the background. The revealed trends in the genre-thematic preferences of students indicate that in the presence of a traditional, interesting at this age, reference to literature about nature and animals, adventures, a small number of choices of national classics (writers and poets).

The excessive enthusiasm of students for literature containing a minimum of text with a large number of pictures, often based on plots of visual products, was noted. The typology of reading practices proposed by the author, based on two grounds: by the way of reading (traditional, new); in terms of the degree of autonomy (controlled / channeled, independent / free) is intended to facilitate the sociological interpretation of empirical data on the topic of children's reading.

From our point of view, the results of this study give a versatile idea of the state of children's reading in modern society. The research results can be useful not only for the leaders of children's reading - teachers, libraries, educators, but also in the work of various organizations dealing with childhood (including associations, public associations, etc.). They can also be useful for the creation of new concepts, projects, specialists in their development work in the field of research and support of children's reading, including for improving library work with children.

The degree of knowledge of the problem.

Today, in order to adapt people to the complex and dynamic conditions of the development of modern society, it is necessary to be able to work with different information, most of it is acquired through reading. Accordingly, the development of a competent educational institution among future teachers. Not just mastering the technique of reading, but learning to read so as to understand what you read, extract the necessary information, interpret it, correlate it with personal experience.

Reading competence is not running along the lines, a constantly evolving body of knowledge, skills and abilities, that is, the quality of a person, which improves throughout his life.

The reading situation is that students began to read less, and this is obvious. Early introduction to visual mass culture, games on the computer form superficiality, fragmentation as features of perception. This makes it difficult to read in the traditional sense.

The ongoing process of modernization of education, a change in its target orientation - from socialization to the formation of a person who is the bearer of the culture of his time and people.

A new category of learning outcomes is proposed - competence.

The competence-based approach is not completely new; it has been used in teaching methods for a long time. In addition, the classification has not yet been fully

determined. In recent years, in the methodological literature of the entrepreneur, the definition of the concept of "competence" in relation to specific subjects.

In teaching literature as an academic subject, this (competent) approach is also most in demand as the most significant for the content of literary education in a modern university.

It should be indicated what components of intellectual competence in future teachers are formed in the process of analyzing a literary text. Analysis presupposes the achievement of a literary work, its aesthetic integrity, when subjective impressions are verified by objective methods.

In the process of analyzing the representations of this property and the qualitative screening out of the insignificant, the process of generalization-analysis is going on. Future teachers get an idea of the leading aesthetic principles of constructing a given literary text, on the one hand, and on the other hand, in the process of analysis, heightened attention to details that elude the first reading.

The object of the research is the process of forming the reading competence of future teachers (on the example of foreign literature) of students of the Navoi State Pedagogical Institute, Bukhara State University and Samarkand State University.

In the process of writing the thesis, we relied on the following studies of well-known researchers of the problem of the formation of reading competence: Asmus V.F. "Reading as labor and creativity", Astafyeva N.N.

"Formation of communicative competence in literature lessons", Bermusa A.G. "Problems and Prospects of Implementation of a Competent Approach in Education", Vygotsky L.S. "Pedagogical Psychology", Galizina E.G. "Linguodidactic Features of the Formation of Professional-Oriented Reading Skills", Lebedeva O.Ye. "Competence approach in education", Polkina S.N. "Competence-based approach as a methodological basis for updating the content of education", N.Yu. Rusovoy "Literacy and competence as parameters of the quality of education."

Subject of research: scientific, pedagogical and theoretical content, form, means, methods and technology for improving the pedagogical mechanism based on the competence approach.

Research methods. The study used the methods of pedagogical testing, electronic survey and testing, modeling, comparative, experimental testing, aimed at its goals and objectives.

Expected scientific results and their novelty. To increase the level of reading competence in future teachers, a number of effective techniques and principles of forming reading competence are required, as well as the possibility of using literature in the classroom. Among the principles, the principle of visibility, the principle of consciousness and actualization of personal creativity, the principle of aesthetic significance, cultural congruity, the principle of connection with the life experience of future teachers are necessary. Also:

1) formulate guidelines for the formation of the foundations of the reading competence of future teachers;

2) new types of lesson: educational - a lesson in reading foreign literature and control, testing and assessment of knowledge - a lesson in reading independence,

allowing to ensure the formation of the foundations of reading competence in future teachers;

3) use the results obtained in the development of special courses, programs of internship sites, curricula, electives aimed at developing speech; 4) reveal the essence of the reading competence of future teachers, substantiate its structural (personal-value, educational-cognitive, information-communicative competences) and procedural (educational, developmental, communicative, informational, hedonistic and social functions) components;

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**THE ESSENCE OF THE CONTENT OF PREPARING YOUTH FOR
FAMILY RELATIONS IN HIGHER EDUCATION INSTITUTIONS**

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Abstract:

Introduction. *The problem discussed in the article concerns family pedagogy, which has recently been separated from the pedagogical sciences as an independent scientific field. The object of the research is family development trends and its present state, the topic is the essence of family upbringing, this process mechanisms and their influence on personal development. Family pedagogy does not attempt to create a single rule that is binding on every family and clearly regulates the upbringing of children. It studies only those situations that are controversial and cause the young its difficulty. As all scientific knowledge, its conclusions can never fully replace wisdom and life experience. Preparing youth for family relationships cannot help but affect this aspect of pedagogical activity, more precisely on the preparation of youth for family relationships. The problem in question is global importance for our region, given some facts about family statistics. More precisely, the coincidence of the family creation period with the process of girls' study. Misunderstandings arising from the wrong approach to family conditions during this period are the object of our research.*

Research methods. *The article uses methods such as observation, comparison and analysis to help clarify the nature of the problem in question. As family pedagogy has specific tasks to fulfil, it is designed to examine the status, main trends and forms of parenting in the family. Sociological methods were also used: sociological surveys, interviews and questionnaires, psychological methods that deepen and broaden the understanding of the modern family and at the same time force choices, awareness of the subjects' relationship with their loved ones in favor of the best solution. In this case, the efforts of the researcher, in our case the teacher, are aimed at mobilizing the social activity of the subjects (students), through which they will develop positive ideas about different spheres of family life, parenting techniques, home care technologies and etc. A methodology has been developed to study families through the eyes of prospective members' or rather young people on the threshold of starting a family.*

Results and discussions. *Factors that point to a new approach in preparing the youth for family relations require a comprehensive solution to the youth preparing problem for eastern family relations. This, in turn, predicts the possible values in the long term, targeting the influence of various aspects on family formation.*

Conclusion. *As a consequence of the theoretical analysis of this article, an activity based on Eastern methods, which includes the formation of a strong belief in the sanctity of family bonds in the lives of young people is essential for preparing*

students for family relationships. Practical study of the problem of shaping people's readiness for marriage and family relationships has made it possible to study and scientifically define the essence of this quality of a mature person and the possibilities of shaping it in the innovative educational process of higher education. The priority of philosophical and pedagogical research is the individual idea as a system of self-development, striving for personal growth and to create one's life; the social goal of modern education and the idea of a humanitarian task.

The essence of personal preparation for marriage and family relations is defined in this article on the basis of maturity level of the complex, moral and psychological qualities of a mature person, adequate understanding of the set of demands, obligations, social requirements of the young person, the behavioral standards governing family life, and environmental, creative attitudes towards them.

Keywords: *family, family life, young students, national values, oriental methods of preparing youth for family life.*

Introduction. Today, it is considered a global problem to prepare student youth for family life, to form them as highly qualified specialists in the spirit of universal human qualities with high spiritual values.

The essence of the process of educating a competent person and an experienced specialist is comprehensively disclosed in the new Law of the Republic of Uzbekistan "On Education". In an appeal to the deputies of Parliament made by the President of the Republic of Uzbekistan on December 28, 2018, who set the task of giving a decent education to our young generation, stimulating their interest in science and knowledge. In this regard, it is necessary to develop the preschool education system, strengthen the material and technical base of secondary and higher education institutions, radically improve the quality of the scientific and educational process, while we must pay special attention to bringing to the younger generation the invaluable heritage of our great scientists, poets and writers, thinkers and theologians, feats of brave commanders, strengthening patriotism and national pride in our children [2].

The special attention at the meeting chaired by President Shavkat Mirziyoyev on October 8, 2020 "On measures to increase the role of women and youth in society and to ensure employment" in practice of promising plans related to improving the role of women in society was recognized as a priority task. It was noted in this meeting that a number of changes will be made to further improve the situation of women on the ground. Employment and social protection of women is one of the important tasks of the state. The creation of a ministry to support the activities of the mahalla and the family is the beginning of action in this direction. The first deputy minister of the mahalla and family support - and the first deputy heads of the territorial divisions of the ministry - are equated to the head of the territorial divisions of the ministry. All this will allow us to firmly assert that the family is the main unit of society and in this important link of society, attention should be paid precisely to the upbringing and preparation of young people for family relationships.

The essence of raising a child in a family and family relations are fully reflected in Article 63 of the XIV Chapter of the Constitution of the Republic of Uzbekistan,

which reads: "The family is the basic unit of society and has the right to protect society and the state", as well as in Article 66, which reads: "Able-bodied adult children are obliged to take care of their parents"[1].

The meaning of these thoughts is legally substantiated such concepts as "The family is the basic unit of society", "social and educational duty, the duty of parents to their children" and "responsibility, duty and obligation of adult children to their parents". Based on the above provisions for our students, who, after completing their studies, will definitely have a family, children, they are obliged to think about the family, about the well-being of family life, and therefore it is important for them to know the necessary conditions for creating family life and mutual understanding and relationships between family members. In the modern world, in the world of technological progress, globalization, in the age of the Internet and the strengthening of interactive learning, special attention is paid to the issues of subject teaching in the universities of our country. And the introduction into the educational process of a new subject "Improving the pedagogical foundations of preparing student youth for oriental family relations" for students of the pedagogical faculty is of significant importance at the stage of modern educational technologies.

The President of the Republic of Uzbekistan, in his address to the Oliy Majlis and the people of Uzbekistan on December 29, 2020, approved a further task: "We must create all conditions for the dream of more than 17 million of our sisters, daughters, mothers and grandmothers living in our country to come true. The post of adviser on women's issues was introduced to the khokims of regions, cities and districts. Now, as the next step in enhancing the role and prestige of women in society, creating new opportunities for them, I propose to create a Republican Public Council of Women, consisting of active and enterprising sisters who know life and women's problems well"[3].

Also, a "Strategy of Action" was adopted in five priority areas of development of the Republic of Uzbekistan in 2017-2021, the IV part of which is devoted to "Development of the social sphere". Clause 4.2. The strategy, which reads: "improving the system of social protection of the population and health protection, increasing the socio-political activity of women" - it is acceptable to consider the identification of ways to solve modern global problems encountered in everyday family life and their implementation.

The modern family is undergoing significant changes, i.e. it is characterized by instability and conflict in marital relationships. In recent decades, divorce rates among young families have increased, family structure has simplified and the importance of traditional family functions in dealing with daily matters has decreased. The requirements of spouses for the psychological foundations of marriage and interpersonal relationships in the family are changing. These factors lead to need to review the methodology of preparing youth for family relationships and to improve the technology of pedagogical assistance in preparing youth for family relationships. Before moving on a direct analysis of means and methods of preparing youth for oriental family relationships, it is necessary to define the content aspect of preparing students for oriental family relationships. Basic concepts such as family, marriage, students' responsibilities and the characteristics of student marriage

life in a specific ethnic environment should be analyzed. Each of these concepts has many approaches to its interpretation. For example, in S.I. Ozhegov's dictionary marriage means: "a group of close relatives living together. Together with a large village. Head of the family. Member of the family. 2. There are three children in the family. Transfer gathering of people with common interests. Friendly school family" [1/ d].

The pedagogical dictionary only reveals the meaning of the phrase "family education", not the family. It aims to ensure that the members of a small family conform to the elders' ideas of what a child, teenager or young person should be like. The philosophical dictionary gives the following definition: a type of social community, the organization of private life - the most important form of child-rearing is based on family reunification and family ties, i.e. the many relationships between husband and wife, parents and children, siblings, etc.

In his research, Kharchev describes the family as "a small social group based on marriage or kinship, whose members are bound together by a common life, mutual moral responsibility and mutual assistance". In recent years the family has increasingly been referred to as a unique socio-psychological group and is therefore characterised by a special system of interpersonal relations governed by laws, moral norms and customs. The spiritual and moral union of mother and child and is associated not only with housing and economic ties, but also with feelings of kinship.

Marriage originated in tribal society as a strong union between a man and a woman. The basis of the marital relationship is rights and obligations. As for the concepts of marriage and family, it should be noted that there is a close connection between them. It is no coincidence that they are often used synonymously in the literature of the past and sometimes in the present. However, the essence of these concepts has not only commonalities, but also many special, specific features. Thus, scientists have conclusively proved that marriage and family originated in different historical periods. Marriage has gone through certain stages of development, from polygamy to monogamy. The word "marriage" itself in Russian comes from the verb "to take". A.V. Mudrik believes that "... The family is a personal environment for a person's life and development before birth and death, the quality of which is determined by a number of parameters of a particular family". The socio-cultural dimension depends on the level of education of family members and their participation in society. The socio-economic dimension is determined by property characteristics and the employment of family members in work and study. The technical and hygienic parameter depends on living conditions, the well-being of home, the hygienic features of family lifestyle and the worldview of its members. Finally, the demographic parameter is determined by family structure (extended, full, incomplete, childless, low or large) based on evolutionary theory of marriage and family relations. A.G. Vishnevskiy believes that the ideal type of marriage inherent in a particular social system is certainly not repeated from generation to generation. Social development has put its imprint on it, subjecting it to norms and rules that change over time, leading to the conclusion that the preservation and transmission of family values is an essential consideration before entering into a family union.

Materials and methods. In preparing youth for family relationships, the socio-economic parameter of family employment or study defines many family characteristics. It is necessary to take into account the factor of multinationality. The classification of families according to structural and functional characteristics (E.A. Lichko) also seems appropriate: full family; incomplete family; broken or deformed family; harmonious family; non-harmonious family.

A.I. Antonov, V. Medkov distinguish types of family structures according to criteria of authority: patriarchal families where the head of the family state is father; matriarchy where mother has the highest authority and influence; Equal families, where there are no clearly defined heads of families and a casual division of power between father and mother prevails and in our case, the former predominates, as the Eastern family is more male-dominant.

Having considered the types of families that have been developed, we felt it necessary to give a family typology according to P.A. Reshetov as part of Eastern methods development of educating and preparing youth for family relationships

- a potentially successful family is a family that has no contraindications to its creation (biological, psychological, social, etc.);
- a successful family is a family that has fulfilled its potential (biological, psychological, social, etc.)

In forming family relationships within a documented marriage;

- a happy family is a family that is aware of its potential (biological, psychological, social, etc.) and that has been in a peaceful and happy state for a long time;

• family that may fail - existing family contraindications to starting a family (biological, psychological, social, etc.); a troubled family is a family that has been formed against a background of some existing contraindications (biological, psychological, social, etc.) and is therefore in a state of constant anxiety;

• a dysfunctional family is a failed family where there are tendencies for family relationships to break down based on existing objective and subjective characteristics. In addition to types of families identified in the research, we will also look at family functions.

V.G. Afanasiev understands family functions as 'a way of expressing the activities and family life and its members'.

T.A. Kulikova defines family functions as the direction of a family group or its individual members that reflects the social role and essence of a family.

There is no consensus among experts as how many functions a family has what they called, which one is the main function and how the functions are related to family structure.

V.T. Lisovsky distinguishes three functions of the family: natural-biological, economic-economic and spiritual-moral.

According to V.A. Slastenin, the family fulfils important social functions in relation to society and the individual.

The main functions of the family in relation to society:

- physical growth of population;

- educational function - transmission of knowledge, skills, norms, values, spiritual reproduction;

- production-economic;
- free time organization.

The family's duties to the individual:

- taking into consideration spouse opinion;
- parents;
- organization of daily life.

N.K. Yurkevich names 5 functions: birth (childbirth), home environment, education, leisure function and spiritual communication function. In our view, the family functions can be divided into 2 groups. 1) family functions as a social institution in society; 2) family functions as a small social group. In both the first and second circumstances, a central figure in the correct operation of this function is the formation of a method and means of organizing the preparation of youth for family relationships, which will have an effect in a well-organized, targeted and systematic way on youth in preparing them for family relationships.

Only the successful fulfilment of functions at the subgroup level can ensure the successful fulfilment of its functions as a social institution.

The difference between these two understandings of family functions is that family functions as a social institution are fundamental, while family function as a small social group is a mechanism. If we consider family functions as both a social institution and a small social group.

In our view, the family function has the following functions:

1. Reproductive function.
2. Educational.
3. Household or domestic.
4. Communication function.

All functions are very important and cannot substitute one another. Consider their distinctiveness on the basis of ethnic diversity among them. The reproductive function, which comes first, is the most important and the primary one. The family is first and foremost a producer of a citizen for their country. This is the reason why raising children in the family and preparing future mothers is an essential function. The educational function in both narrow and broad sense implies that family is a place of self-education, mutual education (in the broad sense) and family, where the availability of higher education determines the priority interests of the family.

The process of family life means that they are closely united. The presence of all four functions indicates the quality of a family, its full development and the prospects for further strengthening. If at least one function is lost, we can speak of fragility and frustration, in our opinion, a family that operates normally is a family that performs its duties in a stratified and responsible manner, resulting in a need for a family as a whole and each of its members, growth and change are satisfactory. Next, a questionnaire was developed to determine youth's interests in family life.

«Family for you?»

1. At what age one should get married/marry?
A. 18 years old

- B. 20 years old
 - C. 21-23 years old
 - D. 24-25 years old
 - E. 26-30 years old
 - F. after 30 years old
2. How old should be marriage partner?
- A. 18 years old
 - B. 19-20 years old
 - C. 21-23 years old
 - D. 24-25 years old
 - E. 26-30 years old
 - F. after 30 year sold
3. How many children should be in a family?
- A. One child
 - B. two children
 - C. three or more children
 - D. it is possible to live without children
4. What the family's monthly income should be?
- A. 1 million sum per person
 - B. 2 million sum per person
 - C. 2,5 million sum per person
 - D. 3 million sum per person or more
5. Will you be actively involved in housekeeping?
- A. yes
 - B. no
 - C. only when necessary
 - D. both husband and wife should do housework equally
 - E. housekeeping is the wife's responsibility
6. Would you like to learn from your parents' experiences in family relationships?
- A. yes
 - B. no
 - C. partial
7. Where do you intend to live?
- A. separated from parents in a separate flat
 - B. in any flat, but without parents
 - C. together with wife's parents
 - D. together with husband's parents
 - E. in the city
 - F. in the village
 - G. doesn't matter where, as long as it's friendly
8. Who should initiate conflict resolution in the family?
- A. husband
 - B. wife
 - C. closest relatives

D. we have no conflicts

9. Who should be the head of family?

A. husband

B. wife

C. both at once

10. What does it mean to be a good husband?

A. Loving your wife

B. Loving children

C. understand your wife, respect her opinion

D. to make a good living

E. don't drink

F. don't smoke

G. parenting

H. helping his wife to run the household

11. Are you ready for marriage?

A. yes

B. no

C. not quite.

D. ..

12. What does it mean to be a good wife?

A. loving your husband

B. be kind, affectionate, gentle

C. understand and respect your husband's interests

D. be healthy

E. enjoy running a household

F. being tidy

G. doing a lot parenting

H. know how to sew

I. know how to cook deliciously

J. always take care of your appearance

K. Problems that can arise between a wife and her husband in a relationship that require special treatment:

L. Peculiarities of spouse acceptance of psychological problems

1) Are there conflicts in your family? On what basis do these conflicts arise?

Who often initiates conflicts?

2) Are you frustrated by family conflicts?

3) How do you resolve these disputes?

4) Do you have conflicts with your parents? relatives? friends?

Why do they appear? Are they a problem for you?

5) Do you have children? Do you want children and how many? How do you think raise children in a family, on the land or in a woman?

6) What is a child to you, does he give you problems?

7) Who makes important decisions in your family? Do you face conflicts when you make any decisions in the family? Is this a problem for you?

8) What responsibilities should man (woman) have in the family?

Do you have conflicts in the division of responsibilities? Often?

9) What responsibilities should man (woman) have in the family?

Do you have conflicts in the division of responsibilities? Often?

10) Have you experienced a name change when you got married?

Did you change your surname when you got married?

These questions will provide an opportunity to look deeper into the nature of the young couple's relationship. Considering the statistics that by the 4th year, most students will have a family and children in higher education in our country.

Results. One of the main factors in a strong and long-lasting family relationship is considered to be love and respect between family members. "The hardest page of human wisdom is to comprehend with your mind and heart what it means to love so that the one you love is happy, that the happy one who is born of love comes into the world. Not only personal happiness depends on how to master the young generations with this great wisdom, beauty, moral purity, the happiness of the whole society depends on it. "In educating young people about the basics of family relations in an ethnic background, the legacy of the eastern sages about domestic affairs and folk pedagogy should be used on the basis of centuries of everyday experience, i.e. empirically. This is facilitated by the use of scientific works of such Renaissance scientists as Farabi, Ibn Sina, etc [2.; 50].

Family pedagogy in the process of its development contributes to finding new methods and approach for the formation of moral and educational impact on students in the process of study. Like all branches of pedagogical science, family pedagogy develops by analyzing, generalizing, absorbing everything of value created by the pedagogical thought of past times. The first ideas of family education, ideas about love, parents, children, ancestors were formed in ancient times. On our territory, the main levers of religious enlightenment, Zoroastrianism and Islam have established their own rules in the conduct of family life. The concept of the family and its main value orientations are formulated precisely with the help of the principles of these religions.

Many scholars, writers and poets such as Abu Nasr Farabi, Abu Rayhon Biruni, Mahmud Kashgari, Kaykovus, Alisher Navoi, Rizouddin ibn Fakhriddin, Ahmad Donish and many other great thinkers of the East have expressed their precious thoughts on these issues, which have a social and ideological significance in science to this day. In the works of scientists and philosophers, the theme of family and family relations has a significant place. We would like to acknowledge that the psychological views and opinions expressed by the aforementioned thinkers have not lost their scientific value even today. The views of orientalist are reflected in the role of the family and the family environment in human development. They emphasize the role of the family in the intellectual and moral development of the individual, the socially oriented and educational functions of parents and close relatives. The authors highly appreciate and value human qualities that can only develop in the family.

They emphasized the importance of honesty, purity, courage, goodwill, devotion, mercy and fairness in human relationships, primarily from the impact of parenting on a child, as well as a positive impact on personality development. Their valuable ideas in this direction are clearly reflected in their philosophical and

educational and pedagogical and psychological views. Family upbringing is a system of upbringing and education that is formed in a particular family by the forces of parents and relatives. The purpose of family education is the formation of such personality traits that will help to adequately overcome the difficulties and obstacles encountered on the path of life.

The development of intelligence and creativity, primary work experience, moral and aesthetic formation, emotional culture and physical health of children, their happiness - all this depends on the family, on the parents, and all this constitutes the tasks of family education. It is the parents who are the first educators who have the strongest influence on children. Even J.J. Rousseau argued that each subsequent educator has less influence on the child than the previous one.

The success of the family in fulfilling the leading function of raising children, their all-round development and preparation for socially useful work largely depends on the educational potential of the family. It is a complex of conditions and means that together make up the pedagogical capabilities of the family.

The person-centered pedagogy in the formative part of the pilot study proves the practical reliability of the process preparing students for marriage and family, given the findings of the experiment.

Organizational work was carried out as part of the educational activities of teachers and students. The results led to the conclusion that a comprehensive approach is needed in teaching and shaping students' personal readiness for marriage and family. The survey results were reviewed. Potential problems of joint activities, marriage were identified; a basis for self and peer monitoring of activities to form students' personal readiness for marriage and family was created. We found that teachers' awareness of potential opportunities, personal and professional development prospects had a positive impact on the overall psychological environment within the teaching staff. Teachers discussed the provision of psychological support to students from families on interpersonal relationships and assisted with individual counselling.

Discussions. The effectiveness of our work in shaping youth preparation for marriage and family relationships was determined by us at the final stage of the research. At the beginning of the experiment, the following indicators of personal development were analyzed: the system of life meanings and goals of youth; the emotional and evaluative subsystem of self-awareness; the ability of youth to express themselves in communication; the regulative abilities of respondents and their ability to show responsibility.

Conclusion. The issues of upbringing and education are acquiring a global character in the changing Uzbekistan. Reforms associated with education by an invisible thread are associated with the family. Taking into account the state of marriage and family relations and the influence of education and upbringing of parents and children on them, it can be concluded that the improvement of pedagogical technologies and methods of solving family problems are the main task when the status of women in all spheres of social life is increasing. And our words are confirmed by the words: "... Today, when the powerful potential of our people is fully realized, the foundation of a new era of Renaissance - the third Renaissance is

being laid in Uzbekistan. After all, today's Uzbekistan is not yesterday's Uzbekistan. And our people are not the same as they were yesterday."

These thoughts were voiced by President Shavkat Mirziyoyev at the ceremony dedicated to the 29th anniversary of the independence of the Republic of Uzbekistan. At the same time, the mention of the phrase "New Uzbekistan" on a global scale testifies to the recognition that in recent years we have entered a completely new stage of development - a stage of tremendous transformations and achievements. Today, the country pays great attention to improving the educational sphere, especially the comprehensive support of representatives of science and education. Intellectual wealth is revered, which is directly related to the history, character, mentality, age-old values and dreams of our people. And here the firm conviction is important, one might say, the life principle of the President - "The greatest wealth in the world is the knowledge and profession acquired in his youth"[13].

As Sukhomlinsky says: "We are dealing with the most complex, priceless, the most precious thing in life - with man. His life, health, mind, character, will, civic and intellectual face, his place and role in life, his happiness all depend on us, on our skill, craftsmanship, art and wisdom [7.; 24].

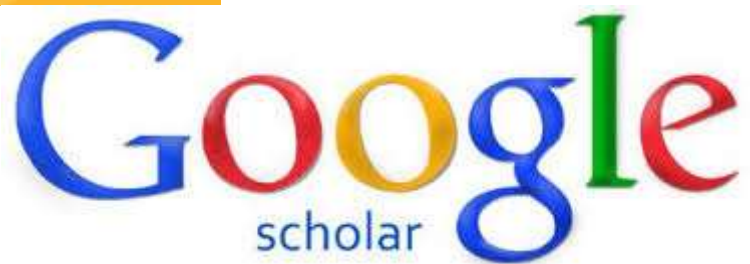
Theoretical analysis and practical research into the problem of youth readiness for marriage and family relations have made it possible to study and scientifically define the essence of this quality of a mature person and its formation in the process of innovative education.

The priority philosophical and pedagogical focus of our research is the individual idea as a system that strives for personal development, realizes its potential, creates its life, and develops; the social goal of modern education and the idea of a humanitarian mission. The current state study of the problem of pedagogical assistance in the formation of university students' readiness for family life in the theory and practice of pedagogy made it possible to substantiate the urgent needs in its solution due to the demographic situation in the country. National problem, the negative attitude of youth to the family and the formation of family relations, the inability of families to educate future family members, and the lack of a sufficient scientific and methodological basis for its solution, higher professional education in the formation of students' readiness to participate in higher education and haphazard implementation.

In revealing the essence and structure of preparing university students for family life, taking into account their age, individual characteristics and the specifics of their studies at university, it is necessary to include a set of knowledge that ensures an adequate and conscious choice of a life partner. The students should have a positive attitude towards the formation of marriage and family relationships and a conscious acceptance of family values; formation of communicative and reflective skills necessary for the formation of a successful family, as well as the level of its formation (high, medium, low) for family life in university students, which allows to study the dynamics and to have a corrective impact on the process effectiveness of the essence formation.

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