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METHODOLOGICAL POSSIBILITY OF INTERTEXTUALITY IN ARTISTIC TEXT.

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Abstract. *World linguistics has determined that the concepts and subjective relations that have arisen in the human mind arise through speech due to the integral connection of language with the development of society, human thinking, and feelings. Approaching the language system based on the principles of the anthropocentric paradigm, classifying the laws specific to the theoretical and practical aspects of linguostylistics, which researches the realization of linguistic possibilities as an artistic speech, and studying the general linguopoetic possibilities based on specific artistic texts on the basis of the principle of the commonality of creative style-language possibility-artistic product is important even today.*

A part of our spirituality is to protect our language, which is the basis of nationality, to research and develop it without breaking away from the ground of nationality, to comprehensively research such things as the understanding of humanity itself, others, and the whole world through the possibilities of language and fine art works, in their interconnectedness and coherence, it is also important for national and cultural development. This article discusses the specific aspects of the artist's style, which are important for ensuring the penetration and viability of any artistic work, as well as the methodological possibilities of using fragments of artistic texts on an intertextual basis.

Key words: *intertextuality, compositional renewal, lyric retreat, intertext, allusion, psychological image, monologic speech, syntactic-stylistic compatibility, linguo-aesthetic value, individual style, stylistic tool, stylistic opportunity, style of expression, personal speech.*

Enter. *One of the prominent aspects of the epics created in the second half of the 20th century is the tradition of enriching the content by skillfully placing samples of folk art into the plot of the work. This phenomenon, scientifically known as stylization, creates intertextuality in linguistics. Based on this stylistic style, the treasures of Uzbek literature are Mirmuhsin's "Shiroq", A. Oripov's "Hakim va ajal", "Ranjkom", O. Matjon's "Swan's Cry", H. Davron's "Seven Narratives about the Motherland", E. Vahidov's "Rebellion of Spirits". ,*

"Orzu Chashmasi" and "Velvet" became rich with priceless masterpieces. Folkloric materials and stories included in epics serve to provide epic content, increase artistry, vividly express aesthetic and emotional impact, and also brought compositional renewal to the artistic construction of Uzbek epics. It served as an important tool for revealing the ideological and artistic intention of the creator, defining the image style, and manifesting the national spirit. In fact, the placement of folklore genres in the works arose out of the need of a certain social reality. Already, some issues and events, which were difficult to say publicly in a certain period, were absorbed into the core of the work based on fairy tales and legends.

These poetic updates can be clearly seen in the example of Erkin Vahidov's epics, which continued the traditions of classical and folk epics. The poet skillfully uses monologic and dialogic forms of speech, combining lyrical pathos and dramatic intensity in reflecting the experiences of the characters. The artist's lyrical retreat in the course of events, skillful absorption of old and modern stories into the essence of his works, and thereby enriching the intensity of events and the scope of the content show his unique style. Especially in the composition of the epic "Rebellion of Spirits", which is the peak of the poet's creative skills, "Narrative about Eternity", "Narrative about Ignorance", "Narrative about Sacrifice", "Narrative about Shahjahan and Avrangzeb", "Narrative about Supreme Souls", "A series of narratives and stories such as "The Tale of Ascetics and Sages", the old story "A Beautiful Girl - About a Dream" in the epic "The Fountain of Dreams", the sad story "About the bride who lost her child early due to a disaster" in the "Epic written in Palatka" or the original in Tashkent The story of Lyubov Timchenko, an adult construction girl (from Kharkiv), the story related to the war period told to her by her father, the story of Sunbul, which contributed to enriching the content of the epic "Velvet", and the placement of the story of Maqsud as a means of psychological representation in the work on the basis of intertextuality are highly appreciated by the author. show their skills, they serve to increase the effectiveness of events.

Methodology. This method is given in the research work of M. Yoldoshev: "the presence of elements related to other texts in a specific artistic text is the intertextuality of this text"[1,129], and in addition, any artistic text does not have to be intertextual, this is the writer's artistic goal, style in other words, any other text or its element included in the artistic text should be combined with the content and linguistic structure of the main text and should serve for the realization of the writer's aesthetic intention. Or referring to historical events, famous works, religious, mythological narratives and

similar things known to the general public and taking the fixed concepts in them as an allusion to the artistic text (one of the stylistic figures consisting of referring to historical events or famous works in fiction and rhetoric) it is said that intertextuality can also occur as a result of access [8,133].

Based on these ideas, the intertextual elements used in Erkin Vahidov's epics to enrich the content and increase the effectiveness can be defined as follows:

- 1) intertextuality created based on the introduction of narratives and stories;
- 2) intertexts in the essence of an epigraph;
- 3) intertexts added based on proverbs;
- 4) journalistic intertexts from newspapers and magazines;
- 5) intertexts based on letters or personal correspondence;
- 6) intertexts added based on poetic passages.

Results. Intertextuality created based on the inclusion of narration and stories. The selection of narratives and stories based on intertextuality in Erkin Vahidov's epics in accordance with the plot of the work is related to focusing the reader's attention not on a single word, but on understanding the whole reality and mental state, and at the same time contributes to enriching them with colorful content and impressiveness. For example, if we look at the example of the epic "Rebellion of Spirits", we can witness that the titles and texts of a number of narratives and stories are chosen in accordance with the development of events in the plot line and enrich the content of the work. In the preface of this epic, the author points to the transience of worldly pains and sorrows, and says that there is such a pain that gives hellish pain to the human heart and soul and cannot be easily escaped from it:

This is the poet's heartbreak

It is the pain of tyranny.

You are bleeding from the heart

It is the pain of talent. (from the epic "Rebellion of the Spirits")

The author, who considered it important not how long a person lived, but how he lived, and who saw its meaning in free and free living, quotes the "Narrative about Eternity" in a suitable way.

In the first chapter of the work called "The Heart of the Poet", the author praises the Indian poet Nazrul Islam, whose heart has become the heart of the people, his love and pain, saying, "He raised his heart as a flag" and "The fire of rebellion did not die out in his heart until the last moment. The world

got used to injustice, but the poet didn't," he says with pity and pride, pointing to the fact that his courage is connected to songs.

However
Yes, there is oppression,
There is injustice
It is obvious to all that
But do it slowly
It is an unspeakable time...

verses reflect the true feelings of the author. Already, these grassy, painful confessions seem to refer to our selfless intellectuals who lived with the desire to see our nation free through the sad fate of Nazrul Islam, but became a victim of time and politics, and "Narrative about Sacrifice" is directly added to the plot.

In the second season, called "Galayon", the author shows in impressive pictures that the actions of the British colonists, who sowed the seeds of discord between the Hindu and Muslim brothers living in peace and harmony, caused ignorance and bloodshed. Poet Nazrul Islam, who could not keep silent about these events

They are
Coming from a far country
We bow to the ground,
Making us our enemies
They are asking for our blood

He tries to open the eyes of the people by shouting. However, "the poet who sacrificed his life for El was called El's enemy." The author directly connects these bloodsheds with the story of the burning of the doctor, who has been curing people's ailments for several years - the content of "Narrative about Ignorance".

The third season of the saga is called "Imprisonment" and Nazrul Islam's life in prison, sufferings and confessions are reflected on the basis of the lyrical hero's monologue. The poet, who has rebelliousness and pride in his soul, even in captivity

But there is no regret in my heart,
Sincerely Allanechuk.
Although my body
bandi cage,
Freedom in my soul
wishes the fate of the Motherland:
please

If I am a prisoner.
Be free, Mother!
In a thousand tortures
if i die
My country, stay
Be safe.
However
They tormented him
Gentlemen from a distant country.
Did not break, but torture,
He could not suffer.
....He gave wings to his heart
Love for the Motherland.

While Nazrul Islam was in captivity, the fate of great poets such as Firdawsi, Rudaki, Navoi, Babur led him to distant history. The image of Babur is involuntarily embodied in the eyes of the poet, and he says that he was exiled due to the betrayal of his relatives and came to India in search of refuge. At this point, the author skillfully places Babur's rubai in the heart of the work to clarify the experiences of the lyrical hero:

There is no tole, my soul became a child,
I made a mistake.
I left my country and turned to India.
Oh Lord, what a terrible thing it was. (Babur Rubaiyi)

After that, a thought that occupied the poet's thoughts gives him strength and comfort:

Nazrul Islam
The dream is fading,
His mind will not be perfect.
Der: The poet has a fortune,
That is, the poet does not die.

The author Nazrul directly connects the fate of Islam with the capture of his father Shahi Jahan, the great king who contributed to the prosperity and well-being of the country for thirty-one years as the crown of the Indian ruler Aurangzeb, who built unique monuments, and the story of Shahi Jahan and Aurangzeb. enriches based on.

The events of the fourth chapter of the saga, called "Ghosts", are driven by the mental torture of Nazrul Islam, who can't stand it within four walls, and his distraction from the sight of ghosts. The poet begs Allah to take his life, and the High Spirits say, "Alib, the poet's soul, flew to the eternal sky. Only the

soul and the body were thrown into the narrow dungeon. The author includes the narrative text "The Tale of the Supreme Spirits" in a realistic manner.

The culminating idea of the work is reflected in the fifth season called "Freedom". The auspicious days that the unconscious poet was waiting for have arrived. Nazrul Islam's poems took place in the language of the people. However, the poet did not feel this. The author unwittingly sees him in the status of ascetics and scholars who left the world. Even though he lived another forty years, as a stranger to his mind, he could not feel the joy of the invaders leaving the country, India's freedom and prosperity, as he had expected. The author's heart is crushed by this and essentially connects the events with the text "The Story of Ascetics and Sages".

Intertexts in the essence of an epigraph. In the epics of the poet, it is possible to observe the intertextual use of not only narratives and stories, but also artistic elements in the essence of epigraphs, journalistic text fragments or folk proverbs. For example, in accordance with the plot of the epic "Rebellion of Souls", the creator wrote Indian poet Nazrul Islam's poem "You were born free, always stay free!" If he took his poetic piece as an epigraph, he chooses the verses of the Uzbek poet Mirtemir, "Yesterday's moon, spring's day, Katra-katra yosh tokar bulak" in accordance with the content of the "Orzu Chashmasi" epic. And for "Epic Written in Palatka" he quotes an excerpt from the journalistic text reflecting the essence of the work: "Tashkent" seismic station reports: "Today, April 26, at 5:23 in the morning, a strong earthquake occurred in the city of Tashkent... The epicenter of the earthquake is under the city. .. The power of the earthquake reached 7.5-8 points in the center. According to the preliminary information..."

Added intertexts based on proverbs. A number of examples of the use of proverbs as intertext in the author's epics can be given. In such examples, linguistic expressions such as "they say", "der", "as they say", "there is such a proverb" serve to connect the main text with the intertext. For example, the author uses the proverb "Don't be your father's child, be a man's child" in order to express the experiences of the lyrical hero in bright colors, to show the moral and spiritual aspects embedded in the blood of the Uzbek nation. That is, it is emphasized that it is important for a person to grow up to be a good person rather than to resemble his father:

The wisdom of the ancestors
It is a bright way to life.
Don't be your father's child
Be a son of man, he says. (from the epic "Shout")

According to the following proverb, "no matter how luxurious, another house is not as comfortable and valuable as one's own house. After all, a person is safe and free only in his own home."

There is a song: What does the Motherland begin with?

I'm looking for a meaning, and so am I.

Maybe it starts from the threshold,

They say: Live in your own house. (From the epic "The Place of the Sun")

The author expresses the meaning of "the value of everything is known when it is lost" from the language of the hero through the proverb "The handle of a lost knife is gold":

Sharqavi: There is no coup. The girl who was given to you has a boyfriend. Taking advantage of the fact that the guards were asleep, he took the girl with his friends and ran away.

Fikrat: Good luck, good luck...They say that the handle of a lost knife is golden. The lost bride looks beautiful in my mind now. (From the epic "Throne and Happiness")

In order to express the idea that "before doing harm to someone, try to feel yourself in his place", the author quotes the proverb "Stand a knife on yourself, if it doesn't hurt, on someone else" based on a slight change in form:

One day it will come to you too,

You are young, there is time for testing

Strike yourself first,

If it doesn't hurt, someone. (from the epic "Rebellion of the Spirits")

Journalistic intertexts from newspapers and magazines. In the literary text, if the situation requires, it is possible to insert intertext based on quoting excerpts from certain newspapers and magazines or letters. For example, the author's writing in a more journalistic style is noticeable in the "Epos Written in Palatka" dedicated to the details of the earthquake that occurred in Tashkent on April 26, 1966. In fact, these events are born in the heart of the poet, first of all, in the form of a report. For this reason, the details of people's life and events are expressed in this epic in the language and style of official information, as well as in poetry and prose. In order to increase the effectiveness of the development of events, the author quotes the letter of a girl from Osh: "Tashkent, let the president of Uzbekistan touch. I graduated from the fourth grade this year. I don't know what earthquakes are like when I'm eleven. Yesterday in our neighborhood they collected money to help Tashkent. I'm sending the five soums I've been saving for a satin dress. I ask you to build a kindergarten. Dilorom. From the city of Osh."

The author's epic "Throne and Happiness" also uses the text of a radio message. This text also contributes to the clarification of the nature of events as a journalistic intertext: Radio voice: foreign news on the "Alanga" wave. Ethnic clashes continued in Jabalia yesterday. According to the information of the "New Day" agency, the number of victims is seventeen. There are no specific information about the injured. Now relax by listening to "Alikambar" tune. Stay tuned. (From the epic "Throne and Happiness")

Intertexts based on letters or personal correspondence.

The events of the author's epic "Throne and Happiness" are related to the history of Jabaliya, one of the Muslim countries, and begin with the arrival of the ambassador to Turkestan seeking salvation. Although Syed Muzaffar Zako was a migrant, he was the ruler of Jabaliya and ruled the country peacefully for a long time. Today, the death of the king causes unrest among the people, and the diary of the king, which fell into the hands of the ambassador, says that he has descendants. While talking to the mufti, the ambassador assures him that the "Salvation Book" in his hand will give hope to the people. In the course of events, the ambassador is lucky enough to meet Fikrat, a student of Tashkent University, who is the only grandson of the tsar, and takes him to his country with great difficulty...

In order to clarify the reality, the author cites the writings written in the notebook that fell into the hands of the ambassador as an intertext:

Mufti: (opens the notebook and reads) "The history of the struggle for autonomy in Turkestan... April 1917... The first All-Turkistan conference of Muslims... "Shurai Islam"... Freedom of conscience is guaranteed, and no one is persecuted for his faith. will not be persecuted... "Al-lzah" magazine... Khoji Nabiyeu from Abduma... Mahmudhoja Behbudi... (turns through the notebook) Turkestan government committee... Long live independent Turkestan... Mustafa Cho'kai and Ergash Jr.. Debate with Madaminbek... National independence... Interview with Munavvar Qori... Who is Anvar Poshsho?..." (Looking up from the notebook.) This is the history of our country. How did these records fall into the hands of the King of Jabaliya? (From the epic "Throne and Happiness")

Intertexts added based on poetic passages. In Erkin Vahidov's epics, it is also possible to observe that poetic verses are given as intertext:

Mufti: The guest is very dear to us.

Ambassador: You treat a foreigner as a guest. In our Udum, it means an immigrant-hoja, the owner of the land.

Mufti: There is a verse of our famous poet from Khoqandi Latif: "If I came from the land of Hind-u-Marv, I would find attention. I am a Muqimi, my people are Fargana." (From the epic "Throne and Happiness")

Or the author tries to illuminate the experiences and observations of the lyrical hero in the epic "Rebellion of the Souls" based on his imaginary conversation with great poets, and through the figure of Z.M. Babur, skillfully introduces his rubai in accordance with the content of the work: "There is no way, my soul has become a child..."

The inclusion of such intertexts in the plot of the work or their use in the form of an epigraph provides a clear expression of the author's artistic goal.

Summary. In general, no matter what genre each artist works in, none of them repeats the other and each one creates in their own style. Indeed, in the artistic text, each language unit is important as a stylistic tool, through which the author's individual style is shown throughout.

Literary means of pictorial reflection of social life (plot, composition, genre) also serve to realize and embody the pictorial potential of language. The stylistic variety and poetic language problems in the current Uzbek author's epics are a reflection of the changes in the artistic thinking of the period of independence in poetry, and their study is relevant in linguistics. Because, on the one hand, the style reflects the researches in the literary process of the period and certain aspects of the creator's individuality, on the other hand, the leading aspects of the interaction and improvement of the creative method and genre are visible.

Erkin Vahidov's epics are examples of realistic works. Although they are rich and diverse in terms of subject matter, structure and style, they have the priority of truthful image. After all, there is a significant influence of phenomena such as developments in genre improvement, expansion of the scope of reality and psyche, increase of internal types of epics, and synthesis with elements of other genres in the emergence of the possibilities of traditional realism.

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