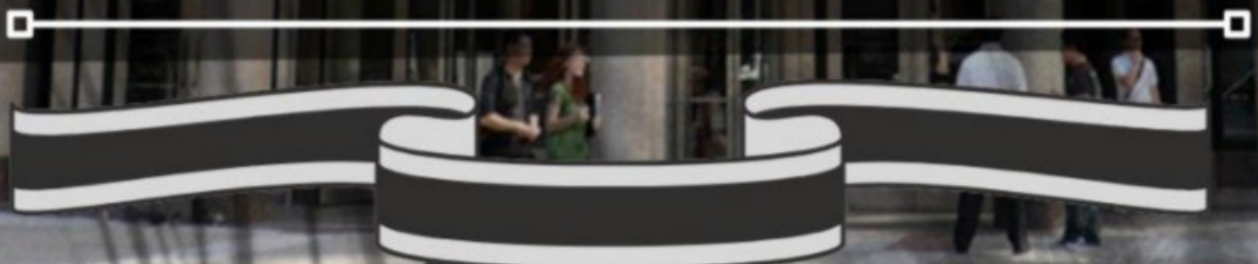


**Part-5**



**International Scientific and  
Practical conference "Actual  
Issues of Science"**





## International Scientific and Practical conference "Actual issues science"

*5<sup>th</sup> part, 2-342 pages.*

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## CONTENT

<b>Abduhaliqov K.A</b> <i>SOCIO-ECONOMIC GEOGRAPHICAL ASPECTS OF PILGRIMAGE TOURISM DEVELOPMENT IN TASHKENT REGION</i>	<b>7</b>
<b>Abdullayeva Ozoda Izzatillo qizi</b> <i>USE OF INNOVATIVE TECHNOLOGIES IN THE LESSONS OF NATURAL GEOGRAPHY OF UZBEKISTAN</i>	<b>12</b>
<b>Abdulxafizova Surayyo Abdulxamid qizi</b> <i>THE PHENOMENON OF EUPHEMISM IN LINGUISTICS</i>	<b>16</b>
<b>Abdurazzakov Erkinjon Gofirzhanovich, Абдураззаков Эркинжон Гофиржанович</b> <i>PARTICIPATION OF A LAWYER IN THE PROCEEDINGS FOR THE APPLICATION OF CORRECT MEDICAL MEASURES IN UZBEKISTAN</i>	<b>21</b>
<b>Axmedova Saboxat Kadirkulovna</b> <i>BUXORO VILOYATI TURISTIK SALOHIYATINING ISTIQBOLLARI</i>	<b>26</b>
<b>Baxronova Sarvinoz</b> <i>BOSHLANG'ICH SINFLARDA ONA TILI VA O'QISH DARSLARIDA PIRLS DAN FOYDALANISH</i>	<b>31</b>
<b>Boymirzayev Giyosiddin Sharofutddin o'g'li</b> <i>TOURISM FACILITIES OF KASHKADARYA REGION AND THEIR USE IN GEOGRAPHY EDUCATION</i>	<b>36</b>
<b>Charoskhan Rakhimova Muhammadjon qizi, Yoqutkhon Murodova Muhammadjon qizi</b> <i>THE DETERMINING ROLE OF THE COMMUNICATIVE INTENTION IN ACHIEVING POSITIVE EFFECT IN HUMOR TEXTS</i>	<b>41</b>
<b>Ergashev Islombek Ziyodulla o'g'li, Shukurova Bahora</b> <i>TILGA E'TIBOR-ELGA ETIBOR</i>	<b>45</b>
<b>В`aybullayeva Gulhayo В`olib qizi</b> <i>TA'LIMDA RAQAMLI TEXNOLOGIYALARNI TADBIQ ETISHNING ZAMONAVIY RIVOJLANISH OMILLARI</i>	<b>48</b>
<b>Gofurova Khamrokhon</b> <i>GENDER AND ITS PECULIARITIES IN THE ENGLISH LANGUAGE</i>	<b>51</b>
<b>Hasanova Nasiba Nazar qizi</b> <i>RATIONAL USE OF NATURAL RESOURCES OF BAKHMAL DISTRICT</i>	<b>55</b>
<b>Jabborov Mirsaid, Yakhyoyev Shermukhammad</b> <i>THE IMMERSION METHOD AS AN EFFECTIVE METHOD FOR LEARNING AND TEACHING ENGLISH AS A FOREIGN LANGUAGE</i>	<b>60</b>
<b>Jumanazarova Dildora Baxrom qizi</b> <i>"TAQDIRIMDAN MINNATDORMAN!"</i>	<b>63</b>
<b>Javlon Rustamov Bozor o'g'li</b> <i>KELAJAK TARAQQIYOTI KELAJAK LIDERIGA BOG'LIQ</i>	<b>70</b>
<b>Jurayev Asrorjon Mukhammadjonovich, Arustamyan Yana Yurevna</b> <i>THE EFFECTIVENESS OF PROJECT BASED LEARNING TECHNOLOGIES IN TEACHING ENGLISH AT SCHOOL</i>	<b>74</b>
<b>Khudoyorova Dilnoza</b> <i>GEOECOLOGICAL ASPECTS OF SPECIALLY PROTECTED AREAS OF KASHKADARYA NATURAL GEOGRAPHICAL DISTRICT</i>	<b>78</b>





<b>БОЛАЛАР БИЛАН ГЕНДЕР МАСАЛАЛАРИНИ МУҲОКАМА ҚИЛИШ</b>	
<b>Содиқов Хуршидбек Солижон угли, Исломов Абдулазиз Латиф угли</b> ДЕНЕЖНАЯ РЕФОРМА ПРАВИТЕЛЕЙ КОКАНДСКОГО ХАНСТВА	265
<b>Халмуратов Азамат</b> ПОНЯТИЕ И СУЩНОСТЬ ДУХОВНО-НРАВСТВЕННОГО ВОСПИТАНИЯ	269
<b>Юлдашева Г, Ахмедова Н, Балтабаева М.О</b> ИСПОЛЬЗОВАНИЕ ИННОВАЦИОННОГО ОПЫТА В ФОРМИРОВАНИИ ПОВЫШЕНИЯ УРОВНЯ ДОХОДНОСТИ НАСЕЛЕНИЯ	272
<b>Юлдашева Гульмира Азатовна, Балтабаева Малохат Ортикалиевна</b> РАЗВИТИЕ СОЦИАЛЬНОЙ ИНФРАСТРУКТУРЫ - КАК ФАКТОРУПРАВЛЕНИЯ ИННОВАЦИОННЫМ РАЗВИТИЕМ РЕГИОНА	281
<b>Aliyeva Dilorom Xolmatovna</b> THE PRIMARY STAGE OF FOREIGN LANGUAGE TEACHING THROUGH ACTIVITIES	291
<b>Hikmatova Mohira Akmal qizi</b> MODERN METHODS OF FOREIGN LANGUAGE TEACHING IN EDUCATION	296
<b>Inomova Zilola Orif qizi</b> O'QUVCHI YOSHLARNING MA'NAVİY DUNYOQARASHINI SHAKLLANTIRISH	301
<b>Qahorova Madina Komil qizi</b> VENA KLASSIK KOMPOZITORLIK IJODIYOTI	305
<b>Qarshiboyeva Maftuna Komiljon qizi</b> UMUMIY O'RTA TA'LIM MAKTABLARIDA MUSIQA MADANIYATI DARSLARINING XUSUSIYATI VA TUZILISHI	309
<b>Urinova Sabina Shuxrat qizi, Xolmurodova Nigora Ixtiyor qizi</b> BO'LAJAK MUSIQA O'QITUVCHILARI FAOLIYATIDA KREATIVLIK	313
<b>Madjitova Jadra Abdumalikovna</b> IMPROVING ECOLOGICAL EDUCATION IN NATURAL GEOGRAPHY	318
<b>Khujaakhmatova Qunduz</b> EFFECTIVE INTERACTIVE METHODS IN TEACHING FL TO MEDICAL STUDENTS	323
<b>Nazarov Feruz Yusufovich, Vafoeva Nigora Abrorovna</b> MATHEMATICAL MODELING OF THE DEGREE SEVERITY OF COMMUNITY-ACQUIRED PNEUMONIAS IN ADULTS	329
<b>Murodova Zarina Rashidovna, Shafiyev Tursun Rustamovich</b> <b>Hazratova Roila Zayniddinovna</b> METHODS OF FORMATION AND DETERMINATION OF POTENTIAL IN THE EDUCATIONAL SYSTEM	334
<b>Ruziyeva Nilufar Xafizovna</b> POLITENESS IN THE LITRARY WORKS: THE ARTISTIC PICTURE OF THE WORLD AS A MANIFESTATION OF ARTISTIC THINKING	339





## POLITENESS IN THE LITRARY WORKS: THE ARTISTIC PICTURE OF THE WORLD AS A MANIFESTATION OF ARTISTIC THINKING

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Fiction is a creative and individual knowledge of the world transmitted to the reader through language. It is a repository of cultural values and individual author's views and ideas. The language of fiction is a way of verbalizing thinking. According to O.G. Revzina, "poetic language extracts the hidden knowledge about the world contained in language." The existence of artistic thinking as a certain way of extracting knowledge is beyond doubt. It is "artistic" knowledge as an aesthetic way of cognition of the world, the sensual exploration of reality.

Fiction creates an artistic picture of the world, which is distinguished within the framework of the linguistic picture of the world [1,5]. An artistic picture of the world is an image of the world in the aesthetic point of view, an integral category of artistic creativity, which is also called an internal individual model of the world [2,36], as well as a nominal model of the world [3,12].

Researchers define an artistic picture of the world as "a secondary picture of the world, similar to a linguistic one, arising in the reader's mind when his perception of the work of art. The picture of the world in a literary text is created by linguistic means, while it reflects the individual picture of the world in the writer's mind and is embodied in the selection of elements of the content of the work of art, the selection of the language means used, in the individual use of figurative means. In the artistic picture of the world, concepts inherent only in this author's perception of the world, individual concepts of the writer can be found"[4,19]. The artistic picture of the writer's world reflects both individual the author's concepts underlying his work, as well as collective, national and universal concepts. That is why creativity is also a way of comprehending objective reality at a deep level and with a high degree of generalization and abstraction.

The artistic picture of the world and artistic thinking are closely related to the mentality and the conceptual sphere. The concepts of "mentality" and "the result of mentality" are differentiated in sociology and psychology. In social psychology, "mentality" is defined as the unconscious or semi-





conscious nature of mental life caused by factors and living conditions. "Mentality" is understood as the result of mentality and is put on a higher level. It is defined as a phenomenon encompassing different types of mentality (political, social, cultural).

It is worth noting that there are many similarities in the definitions of both mentality and the result of mentality. G.V. Akopov and T.V. Ivanova, who in their article "The phenomenon of mentality as a problem of consciousness" [5,23] associate mentality with the consciousness of a group of people in a certain period of time and in a given space. It is important to note that mentality consists in unconscious collective features that find their embodiment in both intangible and objectified forms of culture. Mentality, according to I.V. Konyreva, is a particular concept in relation to the general, or mentality. Therefore, we can talk about mentality on a local scale: the mentality of an individual or a social group, society or epoch. [6,2]

Being two different phenomena, mentality and conceptosphere interact with each other and influence each other. The mentality formed under the influence of objective social, cultural and political factors is the background for the conceptual sphere, or the field of knowledge and ideas of the people. However, the reverse movement is also possible: from the conceptual sphere to the mentality, when knowledge forms certain models and stereotypes in society. If the mentality is studied by methods of ethnopsychology and ethnoculturology, then the conceptosphere refers directly to the tasks of linguists and linguocognitologists, because the conceptosphere is "the sphere of thought, the information base of the cognitive consciousness of the people and the individual".

The conceptosphere is a complex system formation in which linguistic and cultural experience and part of the consciousness of the nation are recorded. In fiction, the conceptual sphere is, first of all, the assessments, judgments, ideas of the writer, his picture of the world. Researchers correlate the linguistic and cultural concept with mentality. The ethnospecific component of the concept occupies an important place in the content of the artistic concept. Values and valuations make up the concept layer. The correlation of cultural and artistic concepts is important in the study of not only the individual artistic world of the writer, but also the direction, style, current, epoch. With the help of linguocreative techniques, cultural concepts are reinterpreted and something of their own is selected from a huge layer of ideas and thoughts, correlating with the spirit of the time, in as a result, the concept becomes more individualized, personally specific.





The philosophy of the text reveals that "the modern text is busy "attributing" everything cultural the context, the entire sphere of conscious and unconscious language as an a priori condition of thinking, perception, experience. Language as an ontology of culture -an invention of the modern era" .

It was mentioned that the associative-semantic field is a way of presenting an artistic concept. In this regard, it would be logical to consider in more detail the theory of text associations, which is part of the direction of the communicative stylistics of a literary text. Intra-textual associations are very important for understanding the aesthetic and semantic aspects of the work. The analysis of associative fields is necessary for understanding the individual author's picture of the world. The associative field was considered in linguistic, psychological and psycholinguistic aspects in the works of L.S. Vygotsky, A. A. Leontiev, A. A. Zalevskaya, Y. N. Karaulov, A. P. Klimenko, L.Y. Maksimov, N. S. Bolotnova, etc. In this understanding the artistic worldview of a writer of English origin is important for comprehending the emotional and philosophical code that reveals the mentality and worldview of a certain group of people.

The peculiarity of the associative field in a work of fiction is the combination of words that at first glance have nothing in common. The dominant of the field are keywords with conceptual significance. N.S. Bolotnova suggests the following methodology for analyzing the associative layer of the concept in fiction:

1. Identification of the out-of-text associative potential of a keyword.
2. On the basis of the formed associative field, determine the main directions of association.
3. Analysis of the regulatory means of the text and determination of their associative relationship by adjacency, similarity or contrast.
4. Identification of associative series of text associates and directions of association.
5. Formation of the associative field and definition of the content of the concept .

According to D. Lakoff, cognitive models are the mental representations of the concept, but in fact we are talking about cognitive structures that can be used in cognitive poetics to explain the emergence of individual author meanings.

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