

Typical Methods of Using in Language of Linguocultural Units

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Abstract – The study of linguocultural units is directly related to the methodology and depends on all its directions (speech, formal, scientific, journalistic, artistic, literary methods). In particular, many words and phrases that reflect our national culture, Uzbek traditions, rules and beliefs are a vivid example of this.

Key words: Linguocultural unity, style, language, speech, style, conversation, formal, scientific, journalistic, artistic style, national culture, tradition.

I. Introduction

It is well known that the linguistic-cultural units analyzed from a linguistic point of view are also specific to language or speech. Russian linguist V.M. Solnsev "Language as a systemic and structural formation" in his work, "Due to the fact that speech is a special sphere of language functioning, it is possible and necessary to speak of speech units as specific phenomena, while not forgetting that speech units always consist of nothing more than language units". [Publishing house "Science" Moscow, 1971, 145-p.]

That is, speech is the use of language. Also, no matter how much we talk about speech units, no matter how we define its specific features, we must not forget that speech units are not an event that came into being out of nothing, but a functional form of language units. This includes linguocultural language units (whether it is related to speech or language, it is a form of use of a language unit). More broadly, it differs from others not only in its spelling or pronunciation, but also in its lexical meaning. Words that are a unit of speech also perform the functions of language units. From a grammatical point of view, words, linguocultural words, perform the same grammatical functions regardless of which speech or language unit they belong to. The opinion of linguists on this point is almost the same.

II. Literature review

"It is impossible to count the number of speech and language units available in all languages." Which of the following best describes you? Moreover, given that language is constantly evolving, both of these phenomena serve the function of communication as a whole. However, speech units have their own characteristics. Although speech units are part of language units, they have their own

means of communication. Grammatical analysis does not use speech units, and all three of them (phoneme, morpheme, word) are called language units. However, many of them are linguocultural words specific to speech units.

The study of linguocultural units is directly related to the methodology and depends on all its directions (speech, formal, scientific, journalistic, artistic, literary methods). In particular, it is reflected in many words and phrases that reflect our national culture, Uzbek traditions, rules and beliefs, as well as in stable combinations. This, in turn, greatly simplifies the analysis process by determining which style is specific. It also encourages the study of their historical sources.

III. Analysis

In order to supplement these ideas with theoretical information about the methodology, we present the following.

Conversational style - includes literary speaking style and simple speaking style. These two types of speech have a number of grammatical, lexical-phraseological and phonetic features.

Phonetic features of speech style. In the style of speech, on the one hand, one can see the peculiarities of the pronunciation of the common language, on the other hand, one can see the peculiarities of the pronunciation of the spoken word. There is a certain freedom in the pronunciation of literary-neutral words in the style of speech. Words belonging to this style often have phonetic features that differ from or contradict existing literary-normative forms.

The existence of different speech styles in a language does not negate the unity of the common language. No matter what style a word is used in, it belongs to the dictionary of the common language. The active part of the vocabulary used in the colloquial style is the active lexical layer. Also, a large part of the literary-neutral dictionary deals with the expression of things and events in everyday lives, which are also used mainly in the style of speech. The universal vocabulary that forms the basis of a conversational style is not “special” but stylistically neutral in terms of its use in any style of speech, in a variety of activities, and in a social setting. [Stylistics, p. 13]

Formal style - The style of official correspondence and documents is used for communication in economic, legal and diplomatic relations, government agencies, courts, trade. Accordingly, this style is used to write articles of legal law, diplomatic appeals - notes, decisions of government agencies, instructions, orders, contracts, official announcements and messages, correspondence and similar documents.

The structure of official correspondence and documents differs due to the wide and varied scope of their application. They differ from each other in the choice and use of lexical-phraseological and grammatical devices. The style of official documents in the Uzbek literary language has been further improved under the influence of the Russian language, the scope of its use has expanded, and the vocabulary has been enriched with new words and terms. [Stylistics, pp. 20-22]

Scientific method - (or method of scientific statement) clearly describes and explains the phenomena of nature and social life. This style is unique in that it has a special function. The scientific method is related to scientific terminology. Typically, the terms form the lexicon of a scientific style. However, the language of scientific works consists not only of terms, but also of common words with abstract vocabulary and ambiguity.

The grammatical structure of a scientific method requires logical coherence, consistency, and syntactic precision. The role of figurative names in the Uzbek scientific style is very big. Of course,

the imagery in the fiction differs from the imagery in the scientific style. In the scientific style, figurative names serve only as nominative nouns, while in fiction they serve as an aesthetic influence on the reader. The category of emotionality appears in the scientific style as "extinct, without light", and in fiction as "alive". [Stylistics, pp. 24-26]

The journalistic method includes all kinds of works that cover the issues of socio-political life in the broadest sense of journalism. The journalistic style began to appear in the system of speech styles of the Uzbek literary language, mainly in the late XIX and early XX centuries. In a journalistic style, the imagery of the speech is stable. The journalistic style is based on the syntactic norms of biblical-written speech. Extensive and detailed narrative is one of the characteristics of a journalistic style. The choice and use of language tools depends, first of all, on the genres of journalistic speech, their specific features. In addition, in all types of journalistic materials, speeches, the author's unique individual style is noticeable. [Stylistics, pp. 26-28]

Artistic style - each type of functional style is distinguished by the fact that it serves for a particular area of social life and belongs to a certain area of human practical activity. Therefore, they apply to a specific area of speech activity.

Artistic speech comes in many forms. Artistic speech style allows authors to skillfully use and select all lexical and grammatical means of language to enhance the aesthetic impact of a work, as well as to create new means of expression. In the art of speech, language serves as a means of creating images, characters, and landscapes. Artistic speech differs from other functional styles of literary language by its imagery. The combination of words, phrases and grammatical devices belonging to different styles of language in the text of fiction, of course, requires the author to know his language and its various methods very well, while the idea is certainly approved and grounded. [Stylistics, pp. 30-32]

Language is a social phenomenon that serves as the most important means of communication in human society. Language, which is a social phenomenon, performs a very important social function. The importance and significance of language requires people to treat language with care and attention, which is a powerful and sharp tool for communication and thinking. [Stylistics, 36-38p.]

To substantiate the brief information about the methodology, we have selected the stories of Said Ahmad, one of the leaders of Uzbek literature. In particular, we consider it appropriate to analyze the linguistic and cultural units in the author's stories "Sarob", "Borsa kelmas darvozasi" in the direction of the subject of our work.

It is no coincidence that our people say, "Dawn begins on the golden threshold of a new day." The central theme of Astana's linguistic and cultural understanding is the sense of homeland. The essence of the stories "Sarob" and "Borsa kelmas darvozasi" narrated by Said Ahmad is the unity and solidarity in overcoming difficult obstacles to the development of the Motherland, the people and the country described in these works. To be more precise, "Sarob" is the author's first work from the life of the camp. The narrator in the story is the imprisoned artist-writer himself. Our writer was in the camp described in the same story in the early 50's. It knows life from the inside. So why didn't he write about it for years? Perhaps the kingdom of fear did not allow it, perhaps the agony of writing about horrible events frightened him. Both assumptions are well-founded, and it was only during the years of independence that the "kingdom of fear" in which he withdrew and dared to speak boldly about camp life. No matter how much he suffered, he decided to write down the memories of life in

the camp, those terrible events. "Borsa kelmas darvozasi," "Fate, Fate, Are You So Cruel?" That's how a series of stories like "Mother of the Sun" came about."

The linguistic and cultural units reflected in these works are mainly the great art of the writer to describe the values of our national culture, our traditional country. The content of the sentence chosen as an epigraph to the story "Borsa kelmas darvozasi" is the same as that of famous works of art. From the works of the writer, the boundless devotion to the Motherland and duty, the feeling of devotion above all, warms the heart like the bright sun. The verses in Said Ahmad's story "Mother of the Sun" about the suffering of a Japanese citizen who failed to do his duty are astonishing. The composition of the work is structured in such a way that the story begins with the epigraph of the work and ends with the final part of the epigraph.

Siz asir bo'lgan qafasni tishlarim birlan buzay,
Buzmasam, mahshar kuni bag'rimni armon tirnalar".
["I will break the cage of your captivity with my teeth,
If I don't break it, my heart will be torn on the Day of Judgment. "]

Tashkent, May 4, 2000. [Borsa kelmas darvozasi, p. 41]

Even in these verses, linguistic and cultural units express human inner feelings. "If I don't break it, my heart will be torn on the Day of Judgment." In this case, the Day of Judgment is a unit of religious concepts that is rarely used, and represents: Mahshar in Arabic - a place of gathering, area; gather crowds According to religious belief, after the end of the world - the day when all the dead will be resurrected, resurrected (gathered) and interrogated. I cried for Allah in the dark night, on the Day of Judgment without shame. "Yusuf and Ahmad." [Explanatory Dictionary of the Uzbek Language, Volume 3. 576-p.]

It is also the language of harmony, in which the linguistic and cultural unity of the liver has the following meanings.

Cuddle - 1. In the sense of the liver. 2. The front of the mobile body from the neck to the abdomen; chest.

3. Portable Hug; protection, refuge; rib.

1) a tight hug; 2) mobile shelter, protection.

4. Portable poets. Heart, soul, tongue.

5. Slope of a geographical area.

6. Portable. A vast, elongated area of space, space; hug [P. 190]

The deep inner meanings of linguocultural units are mainly human emotions (feelings of joy, sorrow, pain, especially in the state of unjust suffering).

As you know, the protagonists of each work and their leading ideas are the main theme. Said Ahmad is the protagonist of the author's story "Borsa kelmas darvozasi". In the words of the author, his letter to Professor Umarali Normatov contains such sentences.

Here is the end of the "Borsa kelmas darvozasi". When I got up, I felt dizzy and sat down. I called my son-in-law Mahmudjon, who was watching TV in the house. He was scared when he saw me. He hurriedly grabbed my vein. He takes a device inside and measures my blood pressure - 200:130.

I know this is on the verge of a stroke." [Borsa kelmas darvozasi, p. 42]

In the continuation of the letter, Said Ahmad writes about the story of "Sarob".

I also wrote about camps and prisons in “Sarob”. The heart could not lift. I wrote it knowing it would happen. I wrote so that those who came after us would know what dark days we had.” [Borsa kelmas darvozasi, p. 42]

The description of the most difficult situations in human life of the sentences quoted in the author’s letter needs no comment. However, let’s explain a phrase in a sentence. The threshold of stroke is a new metaphor for a linguocultural unit. In this sentence, the word threshold has the opposite meaning, that is, the beginning of the disease. As a proof of our point, let’s look at this sentence: That was when Mahmudjan saved me from death. «The short text above shows that the great Uzbek writer Said Ahmad is at the peak, not the beginning of a heart attack. Let us now turn to the methodology of linguocultural units used in these works.

The work of art reflected in our work, a hybrid of stylistic types, is an artistic style. This technique is especially common in dialogues. Because a conversation is a two-way conversation between two people that follows the rules of unspoken culture. It is also important to know the psychological state of the interlocutors and where and in what environment the interview will take place. Of course, we are far from a comprehensive analysis of a work of art, limited only to the analysis of excerpts from texts.

To give a broader picture of linguocultural concepts and their inner meaning, we refer to the text of Said Ahmad's story “Borsa kelmas darvozasi”, which describes the author's conversation with a Japanese citizen.

"Yerosi got up and walked around. Then he sat down and began to speak.

- It's hard to explain. It's hard to explain this to someone who doesn't know Japanese, Japanese, our traditions.

The fact that you once insulted me still breaks my heart.

"Japanese women are depraved," you said. Then I swallowed my pain and didn't answer. Then the geishas would knock the sailors out of the way.

Ehh, let's just say I've seen better. I should have killed you for saying that. I didn't do that.

That's right- this is not about me. Dunn's teeth were chattering, his eyebrows were furrowed, and he looked like a lion ready to attack. But he stood up in silence and was blessed. He had a heart attack for three days and did not come to the workshop." [Borsa kelmas darvozasi p. 76]

In a small text from the work, linguocultural units are reflected: perverted (Japanese women are perverted), swallowed (I did not answer by swallowing), geishas (sailors get out of the way, teeth grind, eyebrows twitch, heart seizures).

In the conversation between the writers Said Ahmad and the Japanese Yerosi, the similarities and differences in the worldviews of Uzbek and Japanese culture, the comparison of traditions. Because the cultural values of the citizens of each nation, ethnic group, of course, differ to some extent. Therefore, our writer, who knows and follows the culture of the Uzbek nation and its values, cannot accept some of the traditions that are sacred to the Japanese.

That's why in conversations, Japanese women are said to be perverted (considering geishas). He also accused geishas of misleading sailors. In these words of the author, linguocultural units such as perverted, swallowed, geishas, misguided, not only have a textual meaning, but also reflect the concepts of culture. For example: corrupt

1. Broken, unusable, out of order; broken, ruined. Defective car. 2. Deteriorated, unfit for consumption, of poor quality; tasteless. Corrupt Vinegar 3. It's against the rules, incorrect. 4.

Immoral, fluid; bad intentions. 5. Portable Bad, out of place. Suspicion of multiple rotations. "Tahir and sold. [Explanatory Dictionary, p. 364]

A broken lock, a broken house, a broken door, a broken house... At the same time, the original meaning of the phrase to lead someone astray is to lead astray. [Dictionary, p. 123] encourages being, to break up a family, to tarnish the national culture.

During the conversation, the writer apologizes to his camp friend Yerosi Duin for hurting his heart. Because it is a sin to think badly of another culture without knowing it. At the end of the story, he describes a tradition that is one of the values of Japanese culture.

"Well," he said, "let me speak without fuss." Geishas are not as immoral as you might think. They are extremely delicate, charming, knowledgeable women. They were educated in special schools, had sweet conversations, sang Japanese songs, skillfully performed the wonderful dances that have come down to us from ancient times, revived the past when talking about history, were unparalleled cooks, aware of the secrets of medicine. are incomparably beautiful women. Foreigners who have enjoyed their conversation once will never forget these sweet moments." [Borsa kelmas darvozasi, p. 77]

It is clear from the passage quoted that geishas, who are highly valued by the Japanese people, are not perverts who are unknowingly insulted by the writer, but followers of the ancient culture of the Japanese, who are respected by the whole nation. The people's respect for these professionals is reflected in the following words: nice, knowledgeable, educated, sweet-spoken, who sang national songs. They are also beautiful women who know the national dances, which are the beauty of Japanese culture, who explain the history of Japan to their interlocutors, who are unparalleled cooks, who have learned the secrets of medicine.

It is an unforgivable crime for the Japanese boys not to fulfill their duty to defend the Motherland. In addition, if a Japanese soldier is arrested, it is his duty to act. Unable to fulfill this duty to his homeland, Dunn eventually fulfilled this duty.

"Duin kissed the crystal shores of his beloved country and died. The blood flowing from his lips was being absorbed by the sand.

Wrapped in a black tent under a sakura blossom far away from me, a nun stared at the people and burst into tears." [Borsa kelmas darvozasi, p. 85]

IV. Discussion

For the next analysis, we present the lexical analysis of the threshold linguocultural unit used in the passage from the novel "Jimjitlik (Silence)" by the writer Said Ahmad.

"There is no one but this poor grandson of the poor Prophet. Tolib, head to ceremony yourself. Hey Zaynab, run and call your neighbor. Let them report to the country. Damn death, it comes so suddenly. Crosses the threshold. It stumbles and falls. The day when the Messenger of Allaah (peace and blessings of Allaah be upon him) saw the Messenger of Allaah (peace and blessings of Allaah be upon him) did not diminish." ["Jimjitlik (Silence)", p. 146]

It uses the words of Risolat's grandmother, who heard that Bodomgul had committed suicide, and in her last verses, the word threshold, which is a unit of language and culture. "Crossing the threshold." The word "stumble", which is a compound of the word "threshold", has the following meaning: That is, they were married and shared grain with others, and the word threshold meant house. He betrayed this house.

But it is important to note that the word stumbling does not mean betrayal. This is an error based on the content of the work, however, an unforgivable mistake. In general, the threshold in this text has the following meaning: the threshold of the apartment, the apartment, the place of residence of the family, the homeland. The meaning of the text is: without thinking, without forgiveness, a tragic death comes to the house of the one who made a mistake. It wasn't just her fault, it was her only child, her son's.

The next passage from this work reveals the essence of our nation, its humanity, like a blue mirror. Its main theme is forgiveness. (In Islam, even the creator is forgiving).

The old woman touched her cold forehead. He rubs his eyebrows. Then, with trembling fingers, he covered the end of the shroud over her face

"He comes wearing a butterfly, he leaves wearing a shroud," the old woman whispered. "You came wearing a butterfly, boy." Now you are wearing a shroud. Originally this shroud was named after me. What can I do if this soul doesn't die? I have taken your sins upon myself, my child. I gave you my shroud. I gave him my shroud called a pure coin. Quiet yacht, baby. No one throws a stone from behind. No one speaks badly. As long as I live, I will not harm you. I will pray in the morning and ask for your sins. Don't curse me, boy. Agree with me. If Ravshanbekkin's body is found, I will lay it on the fire. You will be together."

A number of linguistic and cultural words and phrases are used in a small text. There are two main directions in the analysis of linguocultural units. The first is that linguistic analysis is lexical in nature, and the second is cultural analysis. The text contains the following phrases: He touched his forehead, his eyebrows were raised, he wore a butterfly, he wore a shroud, he said, "He who wears a butterfly comes, he who wears a shroud leaves." join the free-spirited, stone-throwing, my eyes are alive. The word lip also means kissed on the forehead in the same text. Lab is a common word used in all speech styles. However, remembering the unforgivable sins of the bride, the old woman only touched her lips, but did not kiss. Nevertheless, he forgave his bride. So he rubs the corpse's eyebrows.

Connected-Persian, constant, continuous; connected] joined together. Long, black, stitched eyelashes tremble, tremble. [Vol. 3, p. 201]

The next sentence in the text is about Ravshanbek's mother's speech and is taken from a folk proverb. "A butterfly comes and goes, a shroud comes and goes" means that a butterfly is born wrapped in a sponge and goes away in the same mushroom state. Man, on the other hand (comes into the world without clothes, but wears a shroud). They perform this ritual even in the most difficult and impossible situations.

Each verse in the text is dedicated to the nature of forgiveness, which is the greatest virtue of man. Notice, "You used to wear a butterfly, baby, now you're wearing a shroud" (not the bride, but the baby). He also said, "Originally, this shroud was given to me," "I have confessed your sins, my child." The bride, who was guilty before her mother-in-law, kept calling her son.

It should also be noted that the stable compound used was applied to the old woman's daughter-in-law, Bodomgul, who, when she stepped on the doorstep of this house, looked like an angel butterfly, an angel girl, and wore a shroud. To better understand the meaning of this wise linguistic unit, let us turn our attention to the image of Bodomgul as she stepped on the threshold in the following passage:

"Bodomgul was as beautiful as the morning of her wedding as a new bride. The moss-like spot on the white surface where the redness had escaped looked even darker. His eyebrows furrowed. The long lashes at the ends of the closed lids were glued together. In the morning, Bodomgul closed the silk curtain and greeted her mother-in-law. The bells at the ends of the hairs, which fell over his shoulders as he bent down, rang and rang. The mother-in-law opened the face of the incomparably beautiful bride and watched for a moment. Bodomgul's face was burning with embarrassment. He raised his eyelashes and did not look at his mother-in-law. Her lips moved, her little lips moved. Hi, I said, he said something. Someone patted her on the shoulder and kissed her on the forehead, saying, "Be happy, baby, and grow old with what you've added." Bodomgul's forehead was hot and her mother-in-law's lips were burning.

Ravshanbek's wife Bodomgul's portrayal of the new bride coincides with the post-death depiction of the linguocultural units used. In both cases, the image of the eyebrows (eyebrows stiff as a leech) is expressed. Leprosy - persian- zuluk 1. A representative of ringworms that live in freshwater basins and live without predators or parasites. Medical Zulu. Put on a leash. 2. Black as a portable leech. His mother stared at the Sultan's leechy eyebrows, full lips, and happy face. S. Nurov, Narvon. [164 pages 2 vols]

Long eyelashes, black eyebrows like leeches, bells at the ends of her hair, her face glowing with shame. He raised his eyelashes (did not look at his mother-in-law). The boy kissed his daughter-in-law on the forehead, and his forehead was as hot as burning his mother-in-law's lips.

From this text, we need to analyze the two phrases. The first one kissed her forehead (during the new wedding), the second one touched her lips (after Bodomgul's death). If these two words express the old woman's attitude and feelings towards Bodomgul. That is why it is obvious that the bride could not forgive her infidelity. Yet the most important word in the old woman's speech is "child," and in both passages is forgiveness, which is the greatness of our national virtues.

In addition, the words "I will burn in the fires of hell" (all your sins are on my neck) and you will join the "free people" (and you will go to heaven) will be used again and again. "Peace is with you."

Free Arabic - free, free; independent; loves freedom; original, clean. He was free to follow in anyone's footsteps; free country. Free man.

Free Arabic - coral eyes (girls). According to Islamic tradition and the Qur'an, she is an extremely beautiful girl (s) who lives in paradise with the pious and is free from physical and spiritual imperfections. After the evening prayer in the mosque, the imam gathered the worshipers and praised the beauty of the hurrahs in Paradise. "Jokes."

2. Mobile Very beautiful, beautiful, beautiful girl. [Majdiddin:]

3. Portable Shame, pure (about women). [563p.]

Gilmon is Arabic for "g'ulom (slave)." plural: children, boys; servants 1.din. A handsome young man serving in heaven. 2. portable s.t. Beautiful girl, woman; faerie. I will sacrifice my life, my lords, for the sake of peace. "Yusuf and Ahmad."

Also, our culture, which is rarely used, is our tradition of "as long as I'm alive", that is, as long as I'm alive, as long as my eyes are open, as long as I'm alive, I won't make you a bad horse. And again, these would mean that you have to spend for these processes. The series of words, phrases, and expressions quoted in the text above are ambassadors of our culture, that is, they discover the inner meanings of linguistic and cultural units that express emotions.

V. Conclusion

In conclusion, we have analyzed the methodology of the threshold linguistic and cultural unit based on the texts. We also tried to justify all linguistic and cultural units by comparing the results of the analysis with the lives and works of the protagonists of the work of art.

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