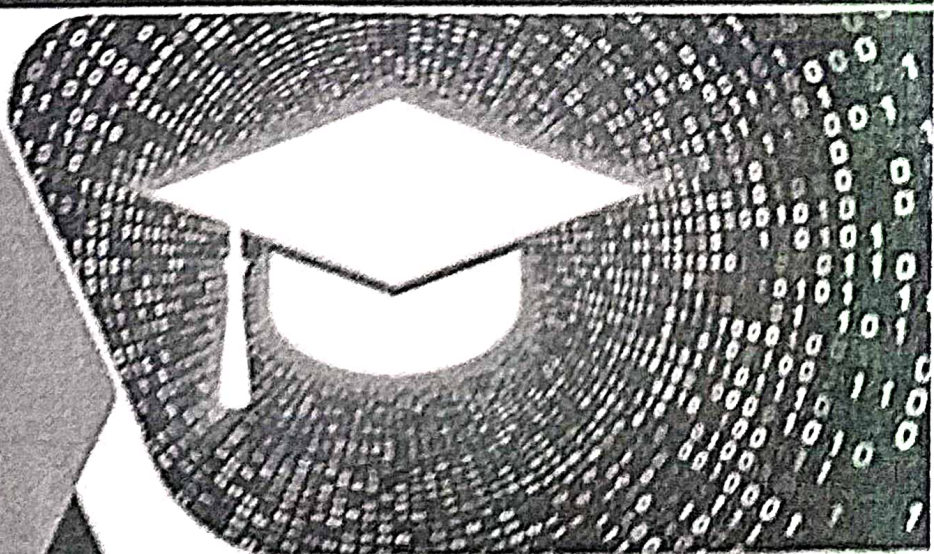
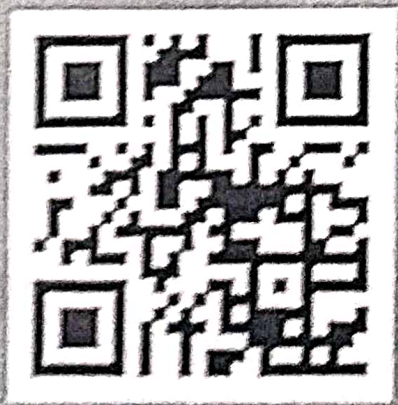
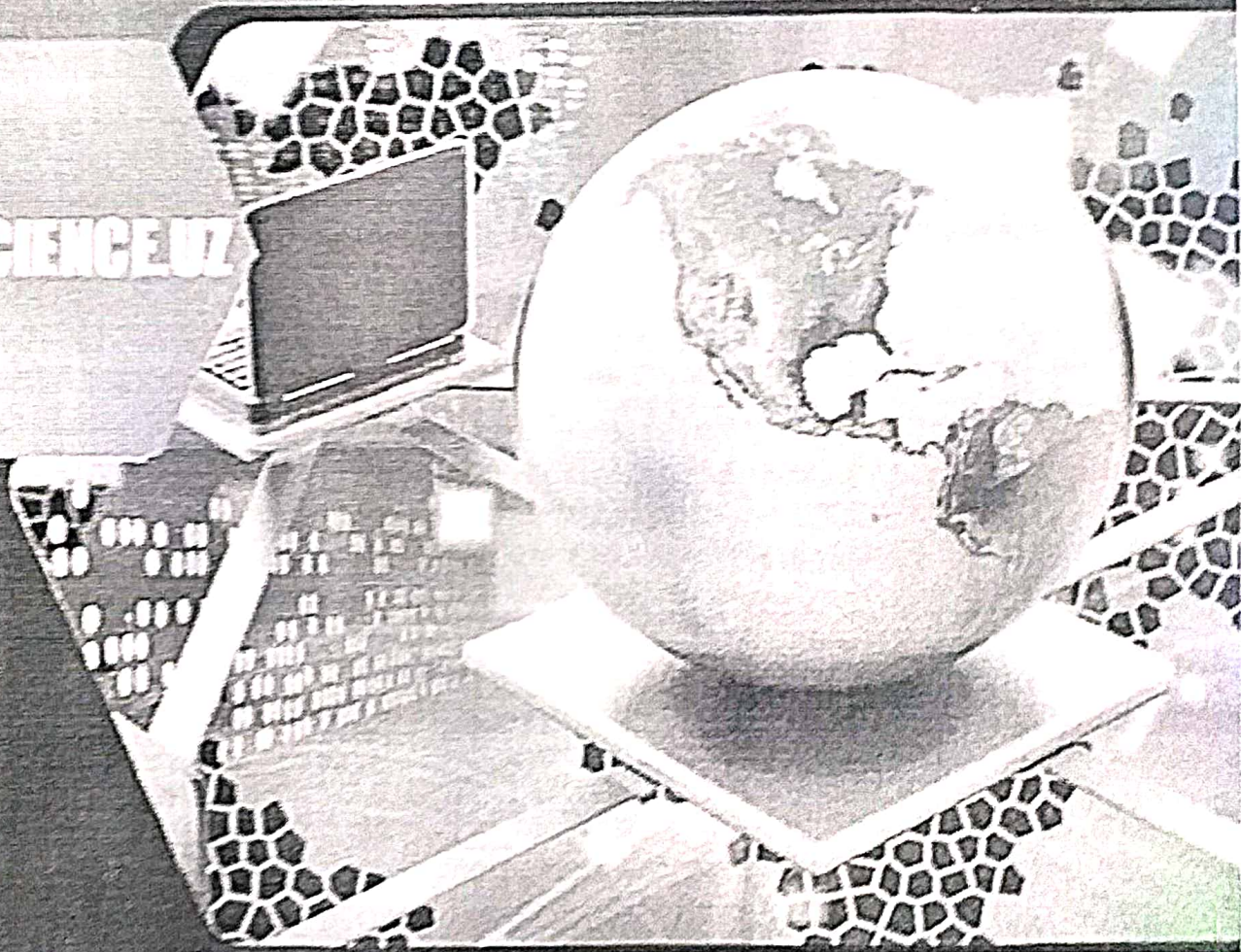




ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

KNOWLEDGE SCIENCE





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THE ISSUE OF POETIC SYNTAX IN MODERN WESTERN ENGLISH AND UZBEK POETRY. (ON THE EXAMPLE OF WILLIAM BUTLER YEATS AND ASKAR MAHKAM'S POEMS)

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Annotatsiya – maqolada zamonaviy she'riyat, hamda ingliz g'arb va o'zbek she'riyatida poetik sintaksis masalalar haqida ma'lumotlar keltirilgan. Bular Uilyam Butler va Asqar Mahkam ijodi orqali chuqur tahlil qilingan. Shu bilan birga ijodkorlarning ijodidan namunalar keltirilib, tahlil qilingan.

Kalit so'zlar: zamonaviy she'riyat, o'zbek she'riyati, poetik sintaksis masalalar, Uilyam Butler, Asqar Mahkam, ingliz she'riyati.

Аннотация - В статье представлена информация о современной поэзии, а также вопросы поэтического синтаксиса в английской, западной и узбекской поэзии. Они были тщательно проанализированы в работах Уильяма Батлера и Аскара Махкама. При этом были предоставлены и проанализированы образцы работ художников.



Ключевые слова: современная поэзия, узбекская поэзия, вопросы поэтического синтаксиса, Уильям Батлер, Аскар Махкам, английская поэзия.

Abstract - The article provides information on contemporary poetry, as well as the issue of poetic syntax in modern western English and Uzbek poetry. These have been deeply analyzed through the work of William Butler and Askar Mahkam. At the same time, samples of the artists' work were given and analyzed.

Key words: modern poetry, Uzbek poetry, poetic syntax issues, William Butler, Askar Mahkam, English poetry.

Introduction. William Butler Yeats was born June 13, 1865, and died January 28, 1939. Today he is the "folk poet" of Ireland (although he did not write in the national language) and was considered one of the oldest figures in English literature in the early twentieth century.

He was also the first Irishman to win the Nobel Prize in Literature (in 1923, later Irish laureates George Bernard Shaw, Samuel Beckett and Seamus Heaney) for the first time. It is "an expression to the spirit of the whole nation" for its very inspiring poetry.

Literature review. *W.B. Yeats and literature.* Although born and educated in Dublin, William Butler Yeats spent most of his childhood in Sligo County. Appreciating and studying his poetry in his youth, he was an Irish legend and, in general, a "secret" legend from his youth. Other secular themes came to an end at the beginning of the first century, towards the end of the century. Yeats' first collection of poetry was published in 1889 - slow, lyrical poems that reflected the influence of Elizabeth and Romance, such as Edmund Spencer, Percy Bysshe Shelley, and the Pre-Raphaelite Brotherhood [1].

Analysis and results. Beginning in the 1900s, Yeats' poetry evolved from metaphysics to much more physical and realistic. While officially abolishing many of the transcendental beliefs of his earlier years, he still showed great interest in both physical and spiritual "masks" and periodic theories of life [2].

Yeats was also (if not) one of the most important figures in the Irish literary awakening. Along with celebrities such as Lady Gregory and Edward Martyn, he founded the Abbey Theater in Dublin, the Irish National Theater (1904). He served as Abbey's director for many years. With the first two plays staged at Abbey ("Triple Money" by Lady Gregory), Yeats' *On Baile's Strand* and *Cathleen were Houlihan* [3].

Critically speaking, W.B. Yeats is among the few writers who have written and published their most powerful works since winning the Nobel Prize, particularly *The Tower* (1928) and *The Winding Stair and Other Poems* (1929) [4].

W.B. Yeats - life and love

William Butler Yeats was born into an Anglo-Irish Dublin family. His father, Johann Yeats, first studied law, which he left to study art in London. Yeats' mother, Susan Mary Pollexfen, came from a wealthy Sligo trading family. All members of the family chose an artistic career - her brother Jack, as an artist, sisters Elizabeth and Susan Mary, the Arts and Crafts Movement. As members of the rise of Protestants, the Yeats family supports a changing Ireland, although the resurgence of nationalism directly discriminates against them [5].



Political and social development had a profound effect on Yeats' poetry, a study of the Irish personality that reflected his changing times and attitudes. Although he wrote "we are Irish," the inclusive term is usually overshadowed by his privileged fan.

Aside from his next two terms as an Irish senator, and his philosophy, his fascinating feelings with Rosicrucianism and the Golden Dawn, what remains in the minds of many is Yeats' fascinating life [6].

Discussion. The words present in the language can become our prayer of obedience when we do not waste any of its letters. In the Eastern world, calling people to goodness was done through admonition, through conversation (3). Conversations, on the other hand, consist of sentences and their constituent parts - words. In the works of Eastern thinkers such as Hazrat F. Attor, A. Jamiy, J. Rumi and A. Navoi, attention is paid to the "word" and the "term" serves as a means of bringing man closer to Allah [7].

So'z din o'lukning tanida ruhi pok,
Ruh dog'i tan aro so'z din halok.
[The word is pure in the body of the dead,
Spirit spot loss of inter-body word]

It can be said that the words in Askar Mahkam's work have a special power and soul. The poet who reads the book "Tabriz Daftari" or "Analhaq" immediately understands this. It contains not words of language, but words of language. The poet, who likens the present state of the word to that of the sick Prophet Ayub (a.s.), says that personal interests are growing stronger and people are forgetting who they are, and the "word" has lost its influence; now that it is becoming a mere means of communication that serves only the interests and needs of the people. And [8]:

Menga gullar shivirlar giryon:
"Bugun she'ring kimga ham kerak!..."
Flowers whisper to me:
"Who needs your poem today?"

Because poetry and prose are becoming an art form, a simple hobby, or a private business that can be enjoyed by some free "creators," the devaluation of the word in the literary world under their influence does not bring positive results for people. Perhaps for this reason, few people pay attention to books, modern poetry and prose. As a result of our support for what is considered normal for literature, and our pity for it, artistic creation is becoming a public free property, an easy task that many can do. However, even in art, such processes as singing, painting, composing music are carried out with divine inspiration [9].

Fans of any move made with superficial and ambitious intentions are temporary. While we wish the average artist a bright future today, no one can guarantee that his works will live long tomorrow. "If you feel sorry for one author in a critique, you have hurt many fans of literature can't write... More than half of the art of writing is not about knowing what to write, but about knowing what not to write" [7]., Asqar Mahkam confirmed Teacher O.Sharafiddinov's formulas on artistic creation in his poems and explained the secret of being human in the following verses:

Osmon o'sha...



Qadimiy osmon...
Yulduzlar ham yonar to'kilmay...
Odam bo'lmas hech kim hech qachon
Buyuk Qur'on so'zin o'qimay!..
Garchi kajdir charx –
Bordir omon
U aylanar azal shu yo'sin...
Odam bo'lmas hech kim hech qachon
Navoiyning o'qimay so'zin!..
Yer aylanib turar har qalay
Ko'targancha inson zotini
Odam bo'lmas hech kim o'qimay
Mavlononing Kulliyotini!..
... So'z o'lmaydi!
O'ldirib bo'lmas!..
So'z joni ham Olloh qo'lida!..
[Sky is that...
Ancient sky...
The stars also burn without falling
No one will ever be human
Without reading the words of the Great Qur'an!..
Although kajdir charx -
There is survival
That's the way it always turns out...
No one will ever be human
Navoi's words without reading!..
The earth revolves anyway
Raising the human race
No one reads without a man
Mevlana's Kulliyot!..
... The word does not die!
You can't kill!
The soul of the word is in the hands of Allah!..]

As the gaze in front of the remarkable words enjoys the pattern of true creation, the heart strives to find the truth of involuntary creation. But, what is the need for a long definition? Creation can be briefly called a "divine prophecy." The patterns in the poem, the silent words, though consistent with the theory, do not enter into the product of creation on their own unless the spirit of divine enlightenment resides in it. The main sign of creation is manifested by the inspiration that lives in it. Inspired creation, on the other hand, is nothing more than dry action. A person who aspires to creativity must first be fortunate enough to understand creativity [10].

This is a very complicated job. The level of the reader is required to have a deep worldview, high enlightenment and purity of heart in order to see the writer's gaze. However, this does not mean that the possibilities of the creator are infinite, in turn,



literature seems like a vast and infinite ocean; in fact it also has criterion points. Because the original meaning of literature is "etiquette." As long as the artist does not move on these criteria, he will not be able to write without a purpose, and his work will not be among the works that will be inherited for generations. Naturally, the answer to the question of why today's Hafiz, Saadi, Navoi and Jami are not coming out can be seen here.

The poet's poems are not simply mystical. If we take a deeper look, we can see a world of wisdom and example at the heart of these poems. After all, Askar Mahkam is one of those people who were able to follow the rules and manners of mysticism in his creative work. Even when he says, "Hoja Hafiz is a poet with a ghazal," he humbly acknowledges that teachers like Hafiz are at the heart of his work. In Navoi's words, to enjoy one's work and life, to be in love with it, is completely alien to the poet (11). In his poems there is a humble philosophical spirit:

Umr kechdi xobu xulyoda
o'tdi qancha azizlar yig'lab...
Hamma shoshib turgan dunyoda
o'tiribman yalpizni hidlab...
So'ng yalpiz ham bir-bir to'kildi
o'z hukmini aytdi tiriklik...
Birov valiy birov shayx bo'ldi
menga qoldi tomoshabinlik...
[He died in a dream
How many saints have passed cry
In a world where everyone is in a hurry
I sit and smell the mint...
Then the mint was also poured one by one
Said his verdict of life
Someone became a guardian and someone became a sheikh
I'm left to watch...]

Conclusion. These lines depict a man observing the world from the outside. It is as if life is passing in sleep and fantasy, people are in a hurry to do something. Someone had become a sheikh in the meantime, and someone had become a governor, but only one person watched them. He did not follow others because he has his own purpose and mission from life. Not only is this poem of the poet Askar, but in his work in general there an image of a man who looked at life from the outside. No matter which verse we are familiar with, it embodies an image that observes the external environment from above. This is not in vain. The reason was that the poet himself was truthful in life. Perhaps this is the reason why the sounds of truth resounded in his work.

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THE PROBLEM OF COGNITIVE DISSONANCE IN TRANSLATION

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Annotasiya – Ushbu maqolada tarjimashunoslikda tarjimaning adekvatlik darajasini aniqlash, tarjimalarni saralash, tarjimon mahoratiga ilmiy-nazariy baho berishga yo'naltirilgan bir qancha nazariyalar mavjudligi, nazariya esa vaqt o'tishi bilan tabiiy ravishda zamonaviy nazariyalar bilan yangilanib, boyitilib borishi xuddi shunday yangi yo'nalishdagi nazariyalardan biri kognitiv dissonans nazariyasi ekanligi haqida batafsil yoritilgan.

Kalit so'zlar: kognitiv dissonans, kognitiv dissonans nazariyasi, badiiy tarjima, kontekstual tarjima, bilim tizimidagi mutanosiblik, shakl va mazmun mutanosibligi, adib, asar va tarjimon munosabati, tarjimonning fon bilimlari.