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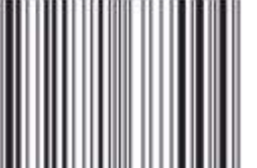


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## CONTENTS

<b>EXACT AND NATURAL SCIENCES</b>		
Abdiev U.B., Yuldoshov B.A.	Inspection electrical and heat parameters of photovoltaic-thermal battery, studying the effects of pollution	2
<b>LINGUISTICS</b>		
Bobokalonov R.R., Bobokalonov P.R.	Text linguistics and the problem of the syntax	21
Kurbonova G.S., Rofieva G.Y.	The use of conceptual metaphors in Uzbek-French texts	34
Khaydarov A.A., Norova M.F.	Connotative meanings of phonetically modified words in pronunciation	45
Kilicheva M. R.	Poetics of works on loneliness in American and Uzbek literature	56
Elova D.Q.	On the issue of tagging words of limited vocabulary in the process creation of the national corpus of the Uzbek language	65
Yakhyayeva N.	Aspect of universal values and their linguistic analysis	76
Azimova Sh.	Types of speech acts and its' studying in linguistics	87
Tukhtasinova N.	Scientific and practical importance of creating a concise dictionary of agiotermines	97
<b>LITERARY CRITICISM</b>		
Bozorova N., Saidova M.	The essence of symbolic images in the work of the theunque poet, skilled translator Rauf Parfi	109
Makhmudova M.M.	Fundamentals and ideological content of the creation of Y.V. Goethe's "West-east collection of poems"	119
Kurbanova O.B.	Critical skills of Ibrahim Gafurov	131
Khudoyberdieva N.Sh.	Alisher Navoi's works in the research of western scientists	144
Ruziyev N.K.	Theme types of Uzbek folk tales and their reflections in translation	154
Abdullayeva U.	Role-playing lyrics in the works of Usman Azim	167
<b>“NAVOIY GULSHANI”</b>		
Bekova N.J., Sayliyeva M.R.	The image of a flower in Sittai Zaruriya	178
<b>ECONOMICS</b>		
Ma Jia, Ivlieva O.V., Liu Chen, Tadjieva S.U.	Socio-economic state of chinese regions as a key factor of the dynamics of incoming international tourism (periods of formation and development of the tourism market in China)	182
Khodzhaeva D.Kh., Rajabova M.A.	Innovative methods for assessing the financial condition in family enterprises	195
Sharifova Sh.Sh.	Halal restaurants and measures to improve their services in Uzbekistan	209
Juraeva N.J.	The essence and functional features of quality management in school education	221
<b>PEDAGOGICS</b>		
Aliyeva Kh.	Universal ideas in the pedagogical accounts of Mevlana Jalaluddin Rumi	233

**INSPECTION ELECTRICAL AND HEAT PARAMETERS OF  
PHOTOVOLTAIC-THERMAL BATTERY, STUDYING  
THE EFFECTS OF POLLUTION**

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**Abstract:**

**Introduction.** The article discusses increasing the intensity of light incident on the surface of a photovoltaic battery (PVB) based on semiconductor solar battery, methods of cooling the PVB and protecting the surface from contamination have been investigated. To do this, the PVB is the planes that reflect light to the long sides, and a polycarbonate collector with a parallel channel on the back, this device looks like a photovoltaic-thermal battery (PVT).

The article presents the results of the study of electrical and thermal parameters of PVT when changing (increasing) the intensity of solar radiation using reflective planes and cooling by means of a collector. The effects of cold water temperature, environmental characteristics, and atmospheric dust on PVT efficiency have been studied.

**Research methods and materials.** The experiment compared the power of ordinary PVB, collector PVT, and PVTs with reflective planes and collectors. The temperature of the hot water in the collector PVT and the reflective planes and in the PVT with the collector is compared. Experiments have also been carried out to protect the surface of the PVB from dust. Initial measurements were made using PVBs with the same electrical parameters. PVBs are set horizontally, one of which is closed with a lid during the day. In the next experiment, it was studied that the degree of contamination of PVBs depends on the angle of installation. Two of them are horizontal, and the other three are at angles of  $30^{\circ}$ ,  $45^{\circ}$  and  $60^{\circ}$ , respectively.

**Results and discussions.** According to the measurement results, ordinary PVBs, PVBs with collector reflectors and PVTs with collectors have the highest electric power. The difference between the PVB with the collector and the reflection planes and the hot water outlet from the PVT with the collector was  $20^{\circ}\text{C}$ . It was determined that the hot water temperature would not exceed  $40^{\circ}\text{C}$  in the absence of reflective planes. Besides, most of the dust on the surface of the PVB falls at night and the level of contamination of the PVB for the city of Termez has been determined. PVBs installed at different slope angles were tested for PVBs installed below  $45^{\circ}$  with moderate levels of contamination and high electrical parameters.

**Conclusion.** *The PVT was found to produce 1,5-1,6 times more electricity in the southern regions of the country than the traditional PVB. It has been shown that hot water can be obtained at temperatures above 40°C in winter. Research and experiments conducted in the conditions of Termez have shown that it is possible to get the necessary amount of electricity and hot water throughout the year to create good conditions in a rural home. Besides, at night the surface of the PVBs was closed to prevent contamination.*

**Keywords:** *solar element, photovoltaic battery, light-reflecting planes, collector, polycarbonate, photovoltaic thermal battery, solar radiation, open-circuit voltage, short-circuit current, electric power, temperature, lid, pollution, degree of pollination.*

**Introduction.** High ambient temperatures cause PVBs to overheat, which in turn leads to a decrease in their electrical parameters. It will be necessary to cool the PVB to restore its effectiveness. There are several ways to cool PVBs with air or water.

Liquid cooling is most commonly used to increase the efficiency of PVBs. For example, [1] investigated a step-by-step variable microchannel heat collector type. The study examined the effect of water flow velocity in the microchannels of a rectangular cooling device on the parameters of the PVB system.

In a study conducted by Iraqi researchers, they studied the electrical performance of PVB by increasing the concentration of sunlight and cooling [2]. In their experiments, they used a simple PVB, a PVB system with a light-reflecting plane system, and a PVB system equipped with a light-reflecting plane system and cooling technique. They used the method of cooling the PVB with water flowing through the front surface.

The study [3] discussed the effects of temperature and solar radiation on a double-glazed PVB heating system and a conventional type of PVB. Copper tubes were used as collectors in the study.

There have also been studies of passive cooling of the pulsating heat pipe at the back of the PVB [4]. The attachment of a pulsating heat pipe to the PVB reduces its temperature, led to an increase in electricity.

PVT in our study has different aspects from the above devices:

- The type and strength of the PVB selected for PVT;
- the collector is made of parallel channel polycarbonate;
- the collector channels are rectangular;
- the presence of planes that reflect sunlight on the front;
- has a two-axis rotating base structure

These aspects of PVT ensure its superiority over the above alternatives. To compare the parameters of the devices, we present the results of the last measurements on PVT.

Central Asia is surrounded by mountains with cyclones and monsoons. The weather is very dry, high temperature (+ 40°C and above) and dust. Deserts cover most of Kazakhstan, much of Uzbekistan and Turkmenistan. The impact of wind erosion on the territory of Uzbekistan includes Kashkadarya region, southeastern part

of Surkhandarya region and the western part of Fergana region [6]. In arid climates, wind erosion is a major cause of increased dust levels in the atmosphere. The dried part of the Aral Sea in the territory of the Republic, the surface of saline lakes and salt marshes is a source of dust and salt. In recent years, the density of dust at checkpoints in Uzbekistan has increased significantly. In summer, sandy and dusty winds blow from time to time in the central and south-western regions of the republic. Under the influence of wind, saline soil particles settle on the surface of the PVB, forming a thin layer, the thickness of which increases over time [7].

In rural areas of Uzbekistan, the concentration of dust in the air in winter and early spring was negligible, the PVB surface was cleaned of rain and snow, and the efficiency was reduced by 8-15 % [8]. In the second half of May, the dust concentration increases sharply and does not decrease until the end of November. In Tashkent (latitude  $\sim 40^{\circ}$ ), the decrease in PVB parameters per month in terms of area width is 25-35 %. In addition, the maximum levels are observed in June-October (up to 40 %), and the minimum levels of pollution are observed in December-January (up to 15 %). The increase in dust concentrations in the air in summer and autumn is caused not only by winds blowing from the Aral Sea and salt lakes, but also by agricultural activities that begin in spring and end in late autumn. During this time, the PVB surface will need to be cleaned more often in late fall or winter. Long-term observations are required to make final predictions and practical recommendations. Therefore, the results should be considered as preliminary. At more than  $45^{\circ}$  turning angles from the vertical, a decrease in the effect of pollution on the PVB parameters is observed.

Contamination is maximal when the PVB is horizontal. In this case, over time, the interaction of atmospheric precipitation with the glass leads to damage to the glass surface (glass corrosion). Glass corrosion is a chemical solution reaction of  $\text{Na}^+$  ions and hydroxyl groups (OH) in the surface layer [8]. The erosion of the PVB surface varies by a few micrometers, leaving the surface opaque. The thickness of the glass corrosion layer can cause rough mechanical stresses, damage (cracks, scratches), etc., depending on the physical properties of the surface. Also, corroded areas of glass have different characteristics than clean glass: lower refractive index and coefficient of thermal expansion. When the glass surface is well moistened with water, the water film remains on the surface for a long time, even if the glass is installed vertically. Traces appear when the water dries. The air-dried surface of the glass is always dirty. This type of contamination is called wet contamination [9]. When there is no moisture with the water, the various substances around it are usually evenly distributed on the outer surfaces of the glass. This contamination is called dry contamination.

Dust particles in the atmosphere are very large. They are particles with a diameter of about 1 nm to several tens of microns and consist of several molecules (clusters). The degree to which different particles sink into the PVB depends on their size [10]:

- large particles - more than 100 microns, falling at a speed of about 0.5m/s;
- average particles - from 1 to 100 microns, slowly settling at a speed of about 0,2m/s;

- small particles - less than 1 micron, fall very slowly, and in a calm atmosphere this process can last from a few days to several years. In a windy atmosphere, they never sink and can be washed away by rain.

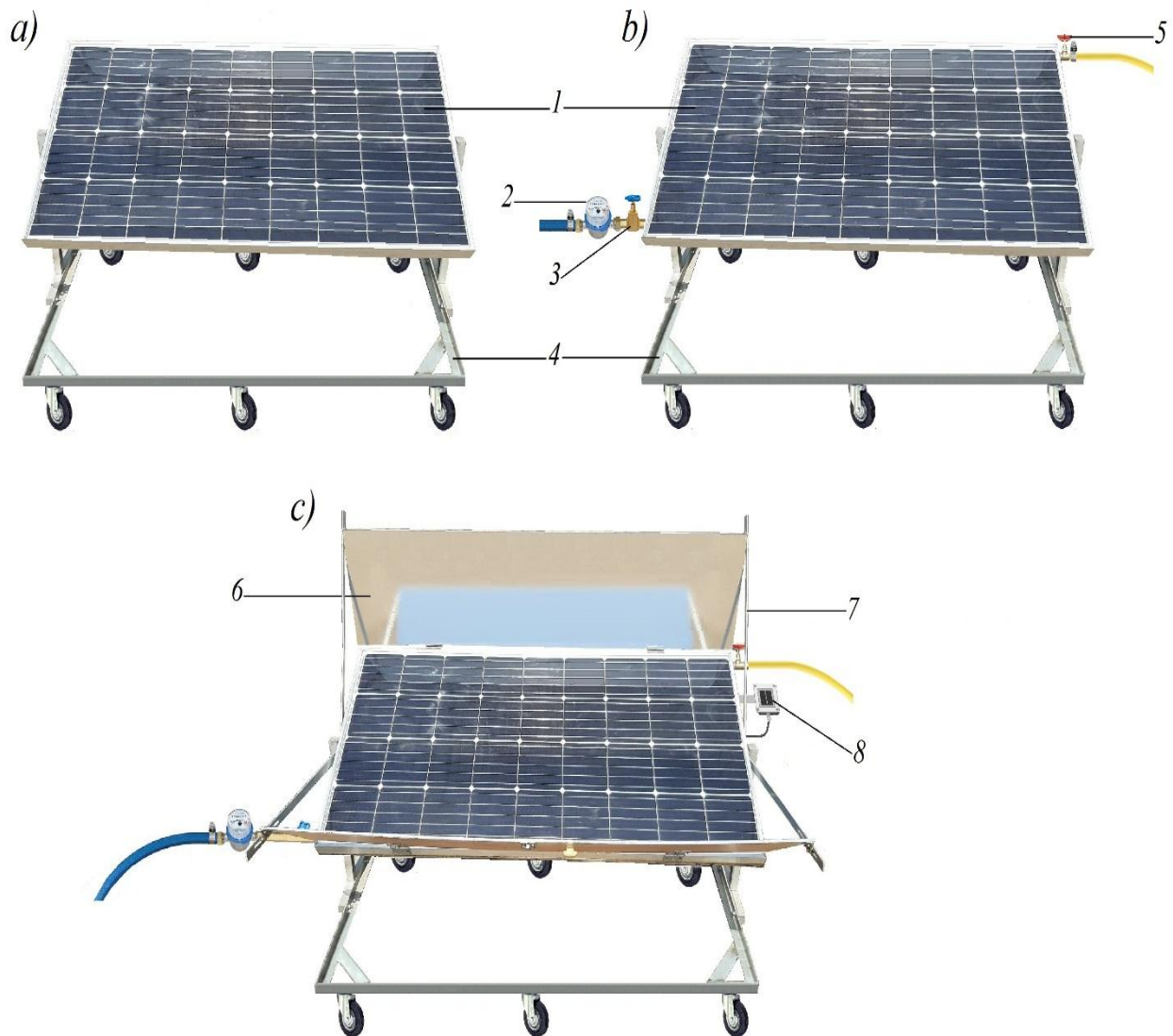
[11] studied the dependence of the air velocity that cleans the PVB surface on the distance to the PVB surface. It has been shown that low air velocities are required to remove large particles with a small electric charge. It is clear that the main contaminants for the PVB surface are particles of small diameter [12].

**Research methods and materials.** The PVT in the study was prepared on the basis of PVB, which consists of monocrystalline silicon solar cells. The number of solar cells in the PVB is 36, and the power at AM 1,5 is 175W. Unlike previous devices, the cellular polycarbonate heat collector has two modernized planes that reflect sunlight along the long side of the PVT [5]. The reflection coefficient of the light-reflecting planes in the PVT is  $\sim 0,5$ . The total surface area of the light-reflecting planes is equal to the surface area of the PVB. The optimal angle adjustment of the light-reflecting planes is determined by the maximum value of the PVB short-circuit current. In addition, the reflective planes are used as a cover (protection) to prevent contamination of the surface of the PVB outside of working hours, ie at night. On the first day of the experiments for the summer, the electrical parameters of the PVT were checked. In Figure 1, in the conditions of Termez, the PVT is shown at the optimal angle of the reflective plane during the experiment.



**Figure 1. The appearance of PVT**

On the second day of the experiment, a simple PVB with the same strength, collector PVT, and PVTs with reflective planes and collectors. They were set in the same condition in Termez and the electrical parameters were measured (Figure 2).



**Figure 2. Comparison of electrical parameters of ordinary PVB and PVT**  
*a) simple PVB, b) PVT collector, c) PVT with reflective planes and collector.*  
*1 - 170W PVB, 2 - water meter, 3 - tap for cold water, 4 - support structure with two-axis rotation, 5 - tap for hot water, 6 - reflective planes, 7 - metal bar to set the reflecting planes at the optimal angle, 8 - standart solar element*

We studied the level of PVB surface contamination during the day. We derived the assumption that the climate corresponding to the conditions of Tashkent is a dry climate in the spring-summer season, where the night and day temperatures vary by almost 2 times. In practice, assuming that a range of particles of different sizes move in the wind during the day due to the absorption of sunlight, the deposition of dust occurs mainly at night. Two PVBs were selected to test this hypothesis, their short-circuit current and salt walking voltage values are almost the same (1 %). The experiment was conducted in the open air in the city of Termez. The selected area is extremely polluted [13], unlike in Tashkent, there are no large-scale emissions companies. Figure 3 shows the PVBs installed for testing.

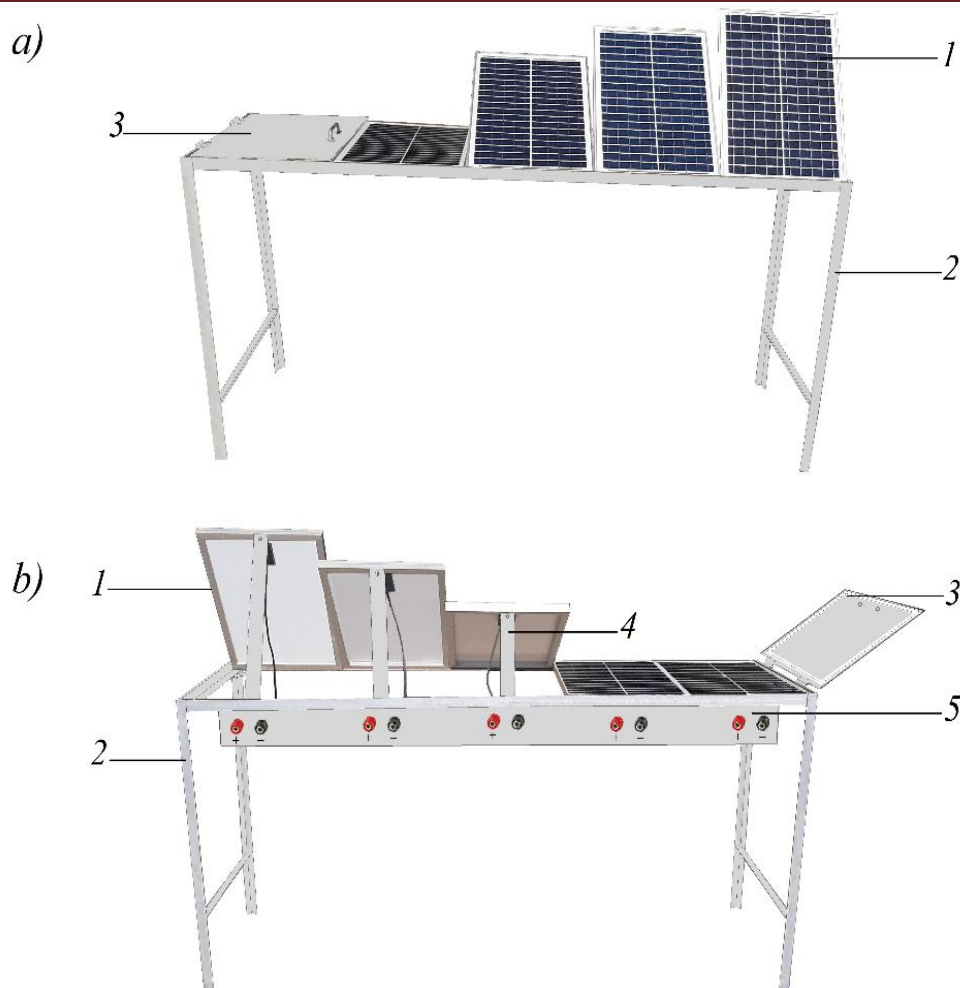




**Figure 3. Setting up PVBs for the experiment**  
*1 – PVB, the surface of which can be opened only at night,*  
*2 – PVB, the surface of which is always open, 3 – cover*

They are placed horizontally to ensure maximum contamination of the PVBs. The first PVB surface is closed during the day and open at night (from pm 19:00 to am 7:00 hours before sunrise). The second PVB surface, unlike the first, is always open during the day.

PVB parameters are measured daily when the sun reaches its zenith. In this case, the magnitude of the flux of sunlight incident on the PVB surface is almost the same and the measurement errors are minimal. The following parameters were measured: salt voltage, short-circuit current, solar radiation intensity, wind speed, air temperature and humidity. Measurements were taken on sunny days with minimal changes in wind speed and humidity. The degree of dusting on the surface of the PVB also depends on its angle of inclination relative to the horizon. The next study was conducted on this issue. The study was conducted in Termez, in the southern part of the country, on the basis of a device designed to determine the dependence of the PVB dust level on the installation angle. The device consists of five PVBs mounted on a special support structure that is horizontal to the ground (Figure 4).



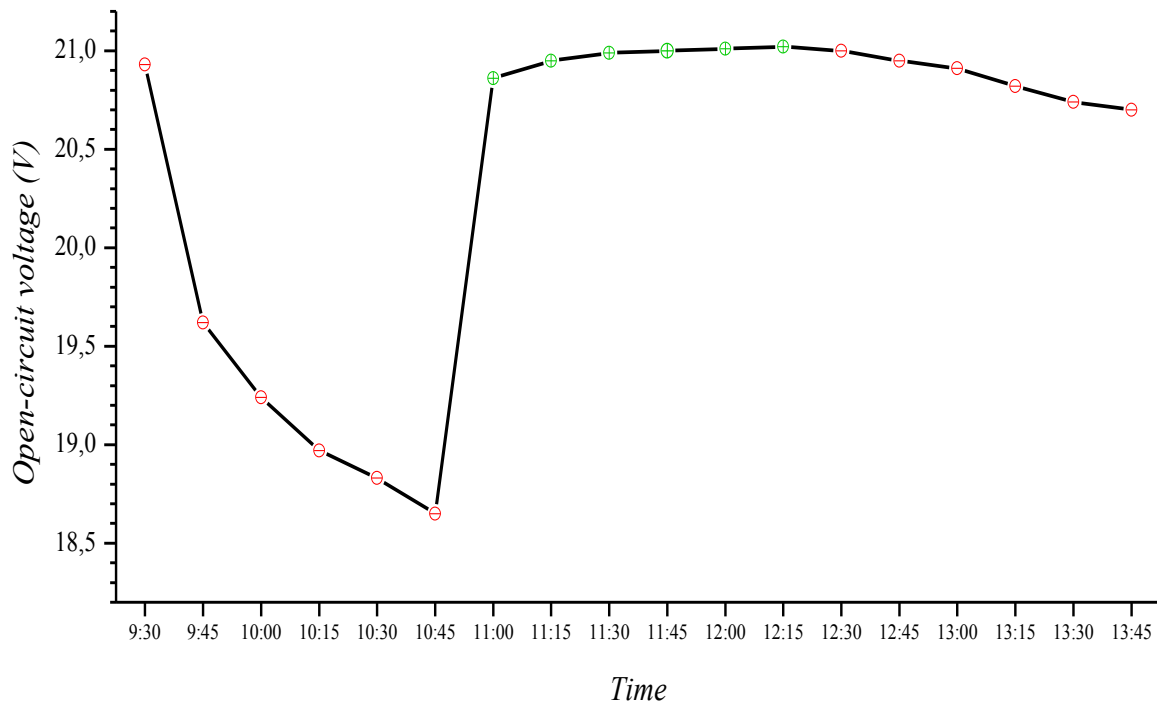
**Figure 4. PVB is a device that determines the level of dust depending on the installation angle**

*a) view from the front, daytime cover closed condition; b) view from the back, the case where the night cover is opened.*

*1 – PVB; 2 – a special supporting structure located horizontally relative to the ground; 3 – cover; 4 – a metal bar that holds the PVBs at a certain angle; 5 – positive and negative current connection point*

Figure 4 shows the day and night position of the device, which determines whether the PVB pollination level depends on the setting. The device has 5 PVB monocrystalline silicon with a total power of 20W. Three of them are set at an angle of  $30^\circ$ ,  $45^\circ$ ,  $60^\circ$  to the horizon, respectively. The other two are mounted horizontally, one is permanently open and the other is closed with a lid that opens at night. Observations were made over a month. PVB's salt walking voltage was measured digital multimeter, the short-circuit current was measured using a high-sensitivity ammeter. Measurements were taken daily when the sun reached its zenith.

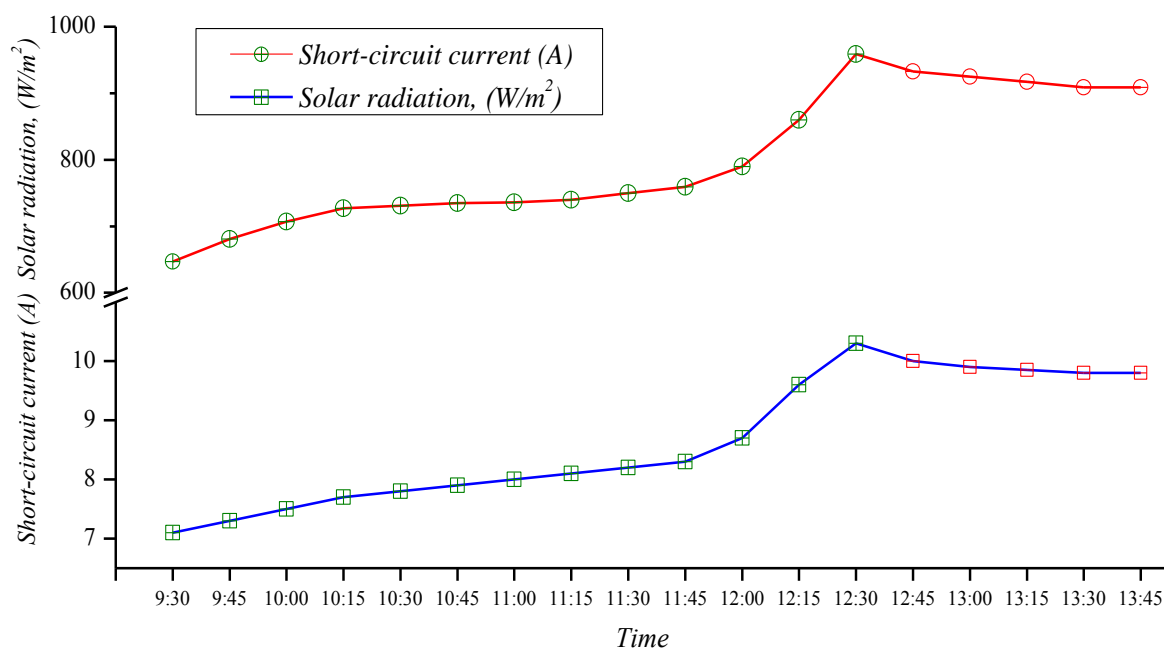
**Results and discussions.** Experiment 2021 August 1-3 temperature  $\sim 40^\circ\text{C}$ , relative humidity  $\sim 12\%$ , wind speed  $\sim 4\text{m/s}$  and atmospheric pressure 729 mm.sim.ust. was carried out in the conditions of Termez (latitude  $37^\circ 13'$ ). As a result of the measurements, we can see that the voltage of the solar cell decreases due to the increase in the temperature of the solar cells (Figure 5).



**Figure 5. Variation of the open-circuit voltage when the PVB is cooled and the reflective planes are set at the optimal angle**

As you can see from the graph, the open-circuit voltage, measured at 15-minute intervals, decreased from 20,93 V to 18,65V from 9:30 a.m. to 10:45 a.m. as the temperature of the PVB increased. After the measurement at 10:45, when the water with a temperature of 21°C was passed through the collector of the device, the value of the salt walk voltage jumped to 20,86 V. Because of the cooling of the PVB and the increased water velocity again to 21,02 V. Figure 5 shows an increase in the open-circuit voltage to ~3V (~13%). Due to the fact that the temperature of the PVB rises again when the reflecting planes are set to the optimal angle at 12:30 on the graph, the voltage dropped to a low value (~ 0,3V) by 13:45.

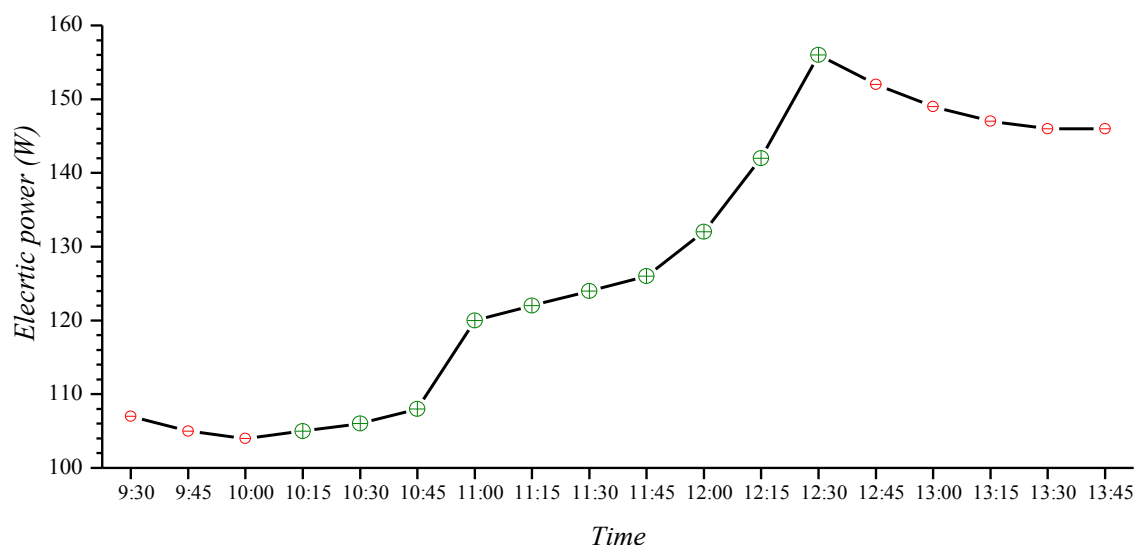
When the PVB is cooled, the short-circuit current increases by a very small amount. Therefore, the strength and effectiveness of the PVB in this case depends on the change in its open-circuit voltage. In the reflecting planes, the return of light to the PVB surface increases the intensity of the radiation and the proportional short-circuit current. In Figure 6, we can see that the PVB short-circuit current changes depending on the intensity of solar radiation.



**Figure 6. The change in short-circuit current when the PVB is cooled and the reflective planes are set at the optimal angle**

As can be seen from Figure 6, the PVB short-circuit current increased from 9,6A to 10,3A at 12:30 when the reflective planes were set to the optimal angle. From 12:30 to 13:45, the short-circuit current of the PVB decreased due to a decrease in the intensity of solar radiation.

As can be seen from Figures 5-6, the setting of the reflective planes at the optimal angle mainly increases the short-circuit current of the PVB. In Figure 7, we can see that the electric field of the PVB changes when it is cooled and the reflecting planes are set at the optimal angle.



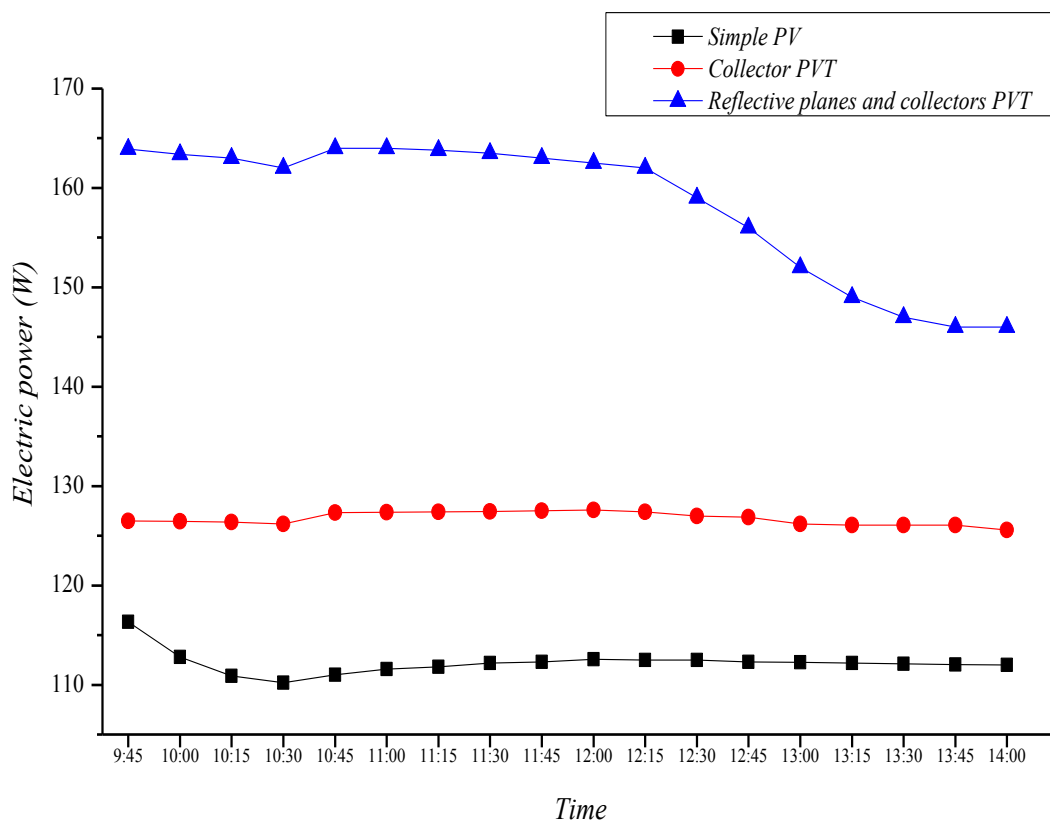
**Figure 7. The change in power when the PVB is cooled and the reflective planes are set at the optimal angle**

According to Figure 7, the power drop from 9:30 to 10:00 is a decrease in the PVB open-circuit voltage, an increase in power from 10:00 to 10:45 is an increase in the short-circuit current of the PVB and the increase from 10:45 to 12:15 is due to the cooling of the PVB. We can see that the power has increased from 104W to 142W, which is a 36 % increase. At 12:30 the optimum angle of the reflecting planes, the power increased from 142W to 156W, then a decrease was observed as the short-circuit current decreased.

Simple PVB, in a comparative experiment, the devices were mounted on a base structure with a two-axis rotation system. Therefore, the measurements were made in tracker mode with an interval of 15 minutes from 9:45 to 14:00. In the experiment, the step voltages and short-circuit currents of the devices were measured, and the electrical power was determined using expression (1) based on these electrical quantities.

$$P = FF \cdot I_{s.c.} \cdot U_{o.c.} \tag{1}$$

here,  $I_{s.c.}$  – short-circuit current,  $U_{o.c.}$  – open-circuit voltage,  $FF$  is the fill factor of the volt-ampere characteristic of PVB, has values of 0,71-0,72. From Figure 8 it is possible to compare the electrical capacities of ordinary PVB and PVT.



**Figure 8. Simple PVB, collector PVT and reflective planes and collectors PVT depend on the time of day**

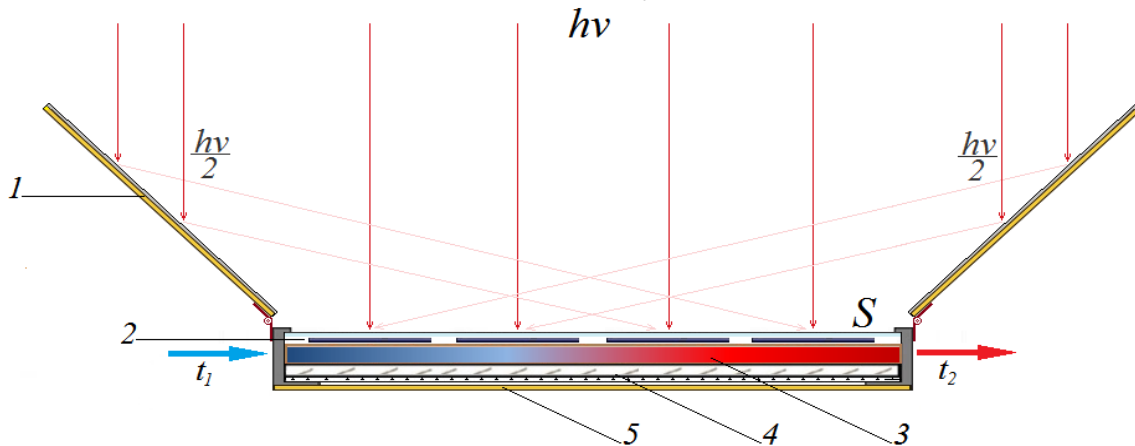
In Figure 8, the power of the collector PVT increased by an average of ~14,5W or 13 % compared to a normal PVB. The average power of a PVT with reflective planes and a collector is ~46W or 41 % higher than a normal PVB.

Thereby, increasing the intensity of both cooling and solar radiation falling on the surface is of great importance in increasing the electrical efficiency of PVB. Most of the light energy falling on the PVB surface is converted into 20 % electricity, most of it into heat, and the rest is dissipated into the environment. PVT's cooling system not only increases its electricity but also allows hot water to be drawn from the device. Therefore, experiments were conducted to obtain hot water from the PVT. The design of the cooling system in the device is based on the heat exchange processes between the PVB and the collector. The amount of heat released from them by the fact that the parallel channel polycarbonate flat surface selected as the collector is in close contact with the back surface of the PVB.

$$\sum_{i=5} Q_{PVB} = Q_{pc.} + Q_{wat.} + Q_{en.} \quad (2)$$

here,  $Q_{PVB}$  – the amount of heat that PVB receives;  $Q_{pc.}$  – the amount of heat received by polycarbonate;  $Q_{wat.}$  – water has a good heat exchange.  $Q_{en.}$  – the amount of heat released into the environment.

The temperature of the hot water obtained from PVT depends mainly on the intensity of solar radiation and the surface area where the radiation falls. Therefore, the light-reflecting planes installed in the PVT not only serve to increase solar radiation, but also increase its thermal efficiency.



**Figure 9. The position at which the reflective planes of the PVT are set at the optimal angle.**

*1 - reflective plane, 2 – PVB, 3 – collector, 4 - heat-insulating materials, 5 - back cover*

Figure 9 shows the solar radiation incident on the PVB surface directly and through the reflective planes and the process of heating water in the PVT collector is described. We write the energy of light falling on the surface of PVT as follows:

$$W = W_{PVB} + W_{l.r.p.}$$

$$W = hv + \frac{hv}{2} \quad (3)$$

in this,  $W$  – is the energy of light falling on the PVT surface (J),  $W_{PVB}$  – is the light energy that falls directly on the PVB (J),  $W_{l.r.p.}$  – is the energy of light returning from the reflecting planes (J).

Expressing the formula (3) in terms of light intensity, we obtain the following equation:

$$W = ES\Delta\tau \tag{4}$$

here,  $E$  – light intensity ( $\text{W/m}^2$ ),  $S$  – frontal surface of PVT ( $\text{m}^2$ ),  $\Delta\tau$  – is the time interval (s).

Knowing the size of the PVT collector, you can get the necessary hot water from it in a certain time. The amount of heat received from the PVB of the water in the collector can be written as follows:

$$Q = mc\Delta t \tag{5}$$

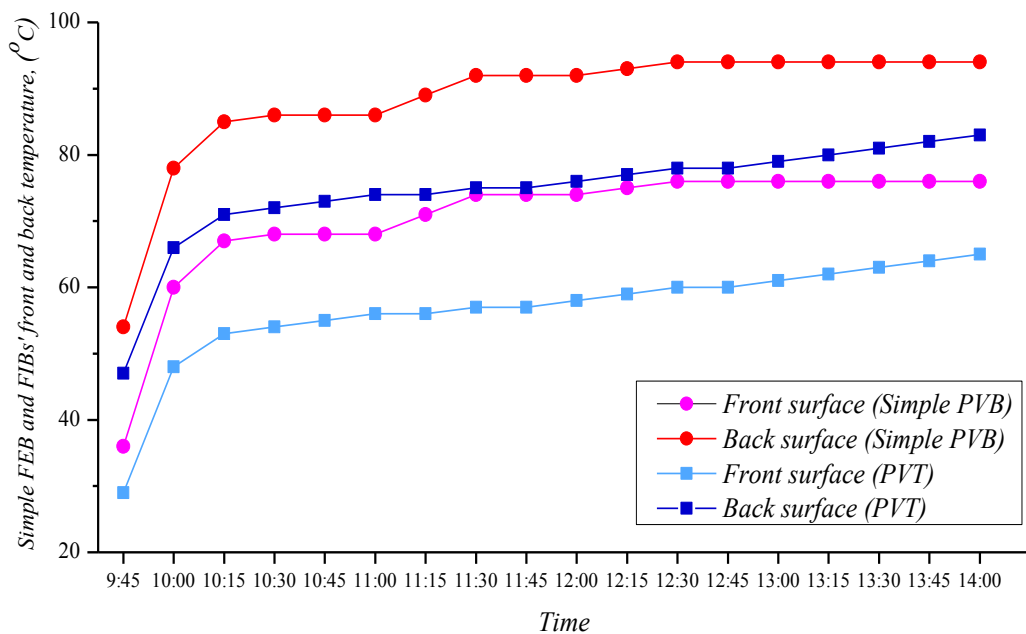
here,  $m$  – is the mass of water in the collector (kg),  $c$  – is the specific heat capacity of water ( $\text{J/kg} \cdot \text{K}$ ),  $\Delta t = t_2 - t_1$  – is the change in water temperature (K).

(4) is the total energy of light incident on the PVT surface, how much of this energy is used to heat the water in the PVT collector can be found using expression (6).

$$\eta_T = \frac{mc\Delta t}{SE\Delta\tau} \cdot 100\% \tag{6}$$

here,  $\eta_T$  – thermal efficiency of PVT (%).

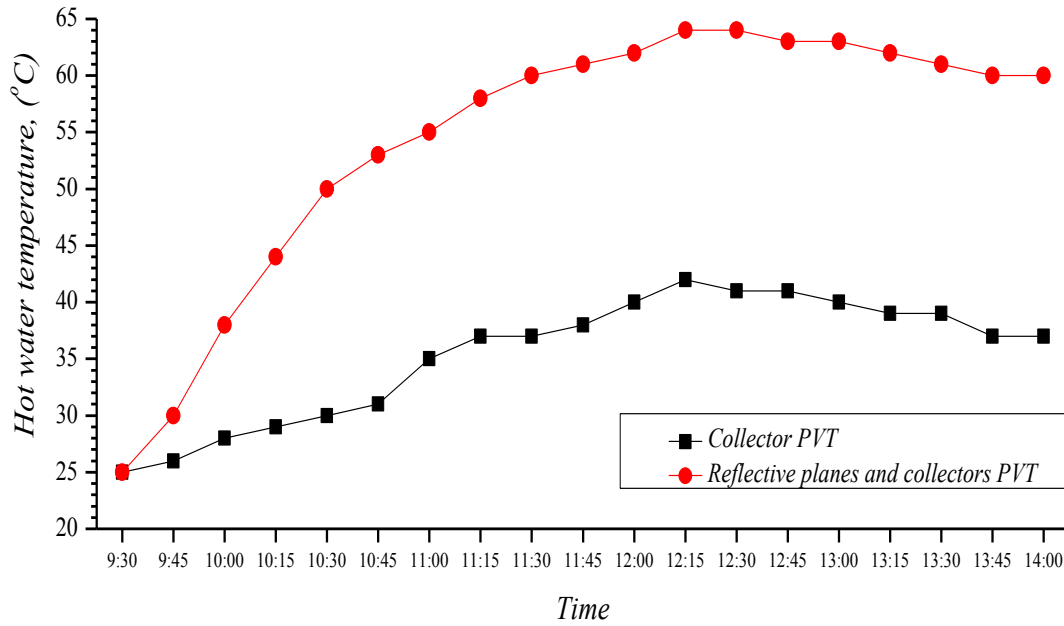
The temperature of the water in the PVT collector depends on the temperature at which the PVB is exposed to sunlight. For this reason, On August 3, 2021, experiments were conducted to measure the temperature of the front and back surfaces of the PVB in the device. In the experiment, the temperatures of the front and back surfaces of normal PVB and PVT were measured (Figure 10).



**Figure 10. Temperature changes on the front and back surfaces of normal PVBs and PVTs over time**

In Figure 10, the temperature difference between the front and back surfaces of the PVB is  $\sim 20^\circ\text{C}$ . The high temperature on the back of the PVB makes it ideal for installing a collector.

During the experiments, water was passed through the collector PVT and the reflective planes and PVTs with collectors to check the change in hot water temperature (Figure 11).



**Figure 11. Changes in water temperature in collectors PVT and reflective planes and in collectors PVT**

As shown in Figure 11, at the zenith time (approximately 12:30) the water temperature in the collector PVT is 42°C, the water temperature of the PVT collector, which has a reflector and a collector, was 64°C. The advantage of light-reflecting planes can be explained by the fact that for the most part in the graph, the difference in water temperatures between the two PVTs is ~20°C. In the study, PVT thermal efficiency was 24% for the winter, for the summer it was 27%.

The degree of contamination of the PVB surface was determined by the following formula:

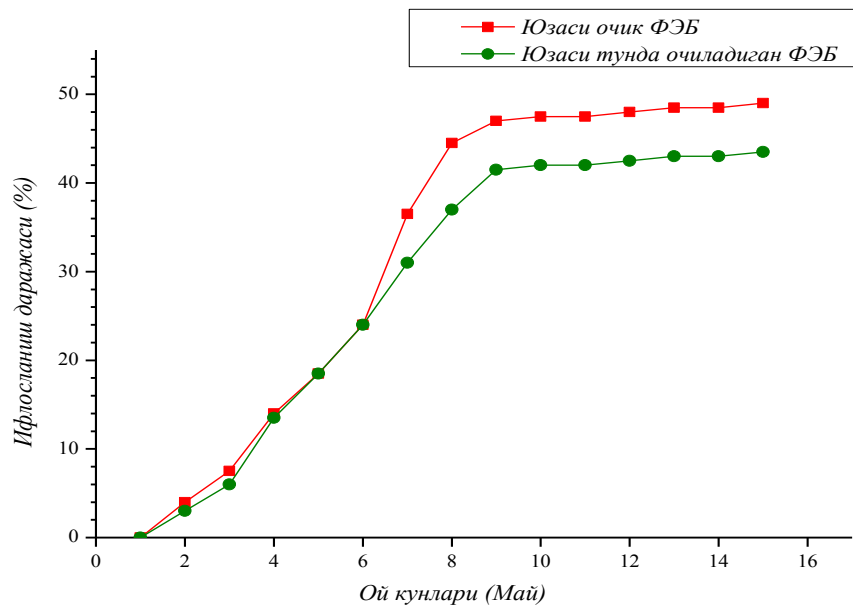
$$\gamma = \frac{I_0 - I_n}{I_0} \cdot 100\% \tag{7}$$

where,  $\gamma$  – is the degree of contamination;  $I_0$  – is the initial value of the short-circuit current before contamination;  $I_n$  – is the value of the short-circuit current after n days.

(7) in the formula causes the values of short-circuit currents before and after pollution to be obtained, dust adhering to the surface of the PVB has a greater effect on the short-circuit current than its salt walking voltage. Therefore, the strength and efficiency of PVB decreases.

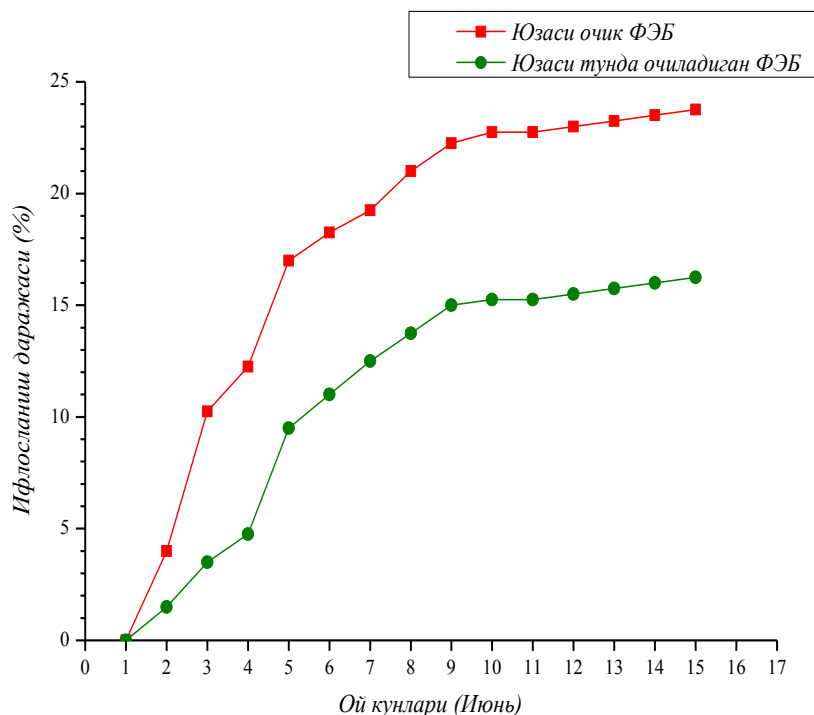
Figures 12 and 13 show the results of the survey conducted in May and June 2021, the two PVB pollution levels are time-dependent. The graphs show that for May, both PVBs are saturated as the level of contamination depends on the number of days and the thickness of the contamination increases.





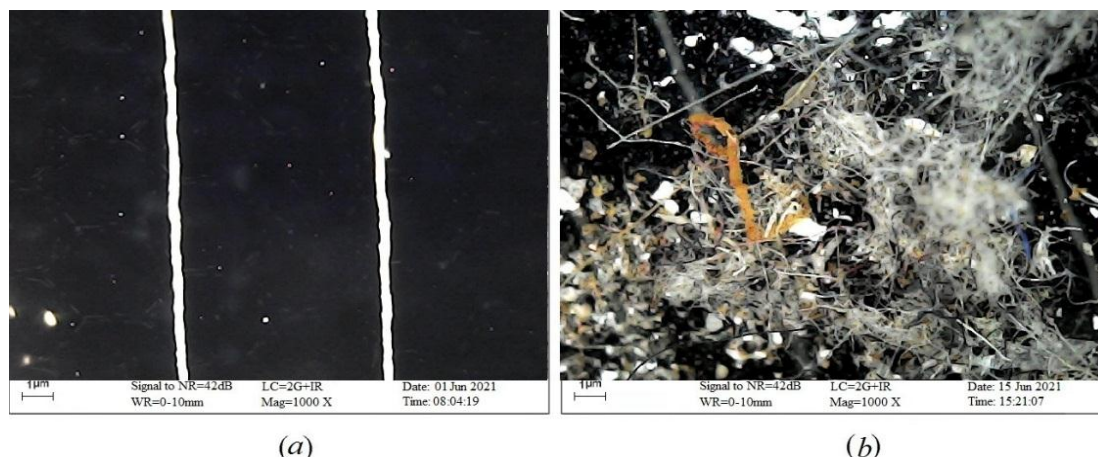
**Figure 12. Time dependence of surface pollution levels in May 2021**

Figure 12 shows the results of the PVB surface contamination survey for May 2021. In this case, the measurements were made without taking into account changes in wind speed. The level of surface contamination until May 6 is almost the same for the two PVBs. The wind was blowing from the south of the republic at a speed of 10-11m/s to 17-19m/s and lasted from the evening of May 6 to the evening of May 7. The increase in wind speed caused the difference in pollution levels to increase to 4 % (see Figure 12). Taking into account changes in weather parameters in the coming days (according to weather data), this difference is expected to increase to 5-6 %.



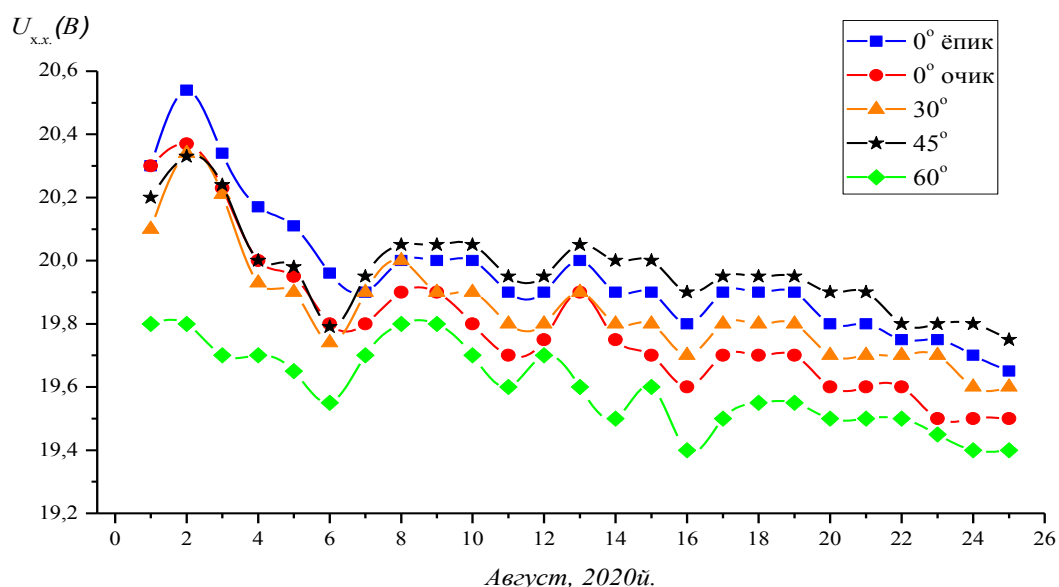
**Figure 13. Time dependence of surface pollution levels in June 2021**

There is also an increase in the difference between the two charts from June 9, which is explained by the change (decrease) in the difference between night and day temperatures. Overall, the contamination rate was ~23% for PVB whose surface was always exposed during the study, and ~16% for PVB whose surface was only exposed at night. Figure 14 shows microcosmic images of dust particles in the PVB taken using a Digital Microscope 1000X, 8 LEDs, and a USB 2.0 digital microscope.



**Figure 14. Microcosmic images of the PVB surface.**  
*a) before contamination, b) after 15 days*

The degree of PVB pollination is determined by the expression (7), the initial value of its parameters and the value after pollination for a certain period of time. Using formula (7), calculate the dust levels of the two horizontally mounted PVBs and determine the difference between them. The angled PVBs are then calculated as the dust levels. if they are also covered with a lid at night, the degree of pollination will be determined. The level of dust on the surface of the PVB increases day by day. This leads to a decrease in PVB parameters. Figure 15 shows how the PVBs' salt walking voltages change over time.



**Figure 15 shows how the PVBs' salt walking voltages change over time**

Note that in Figure 15, the values of the walking voltage change the same. The values of the walking voltages are very sensitive to the daily dust level in addition to the angle of incidence.

An increase in dust levels increases the likelihood of blocking solar radiation from reaching the PVB surface, which in turn reduces the short-circuit current (Figure 16).

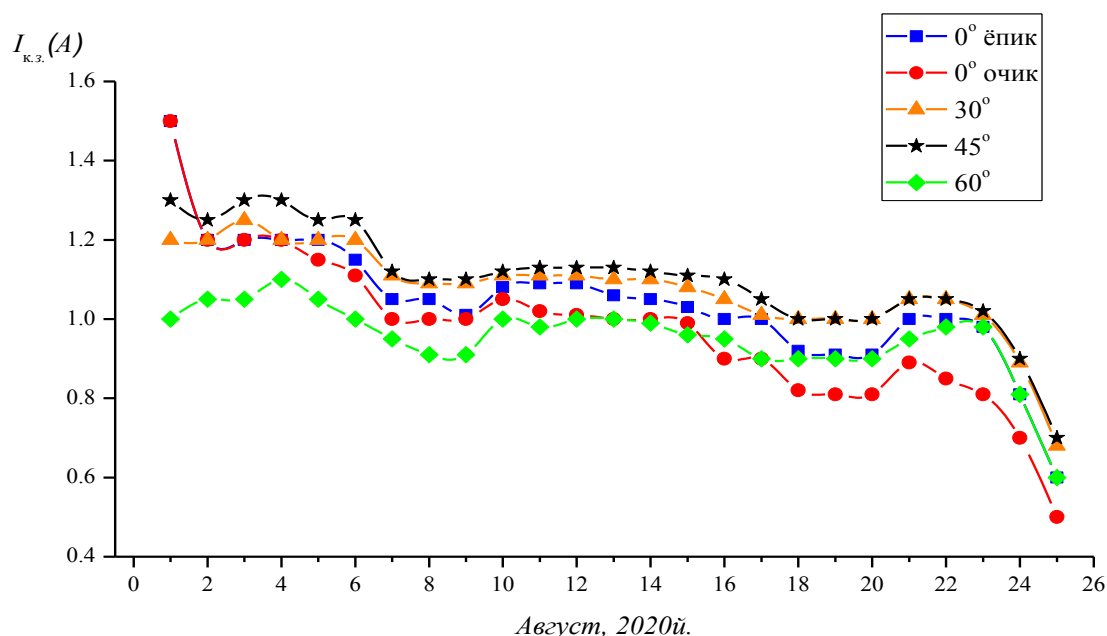


Figure 16. PVBs change the short-circuit current over time

As can be seen from Figure 16, the short-circuit current decreased by an average of 0,5-1A due to dusting. PVB's power do not go unnoticed by such a drop in voltage and short-circuit current. The change in power is almost the same as a short circuit (Figure 17).

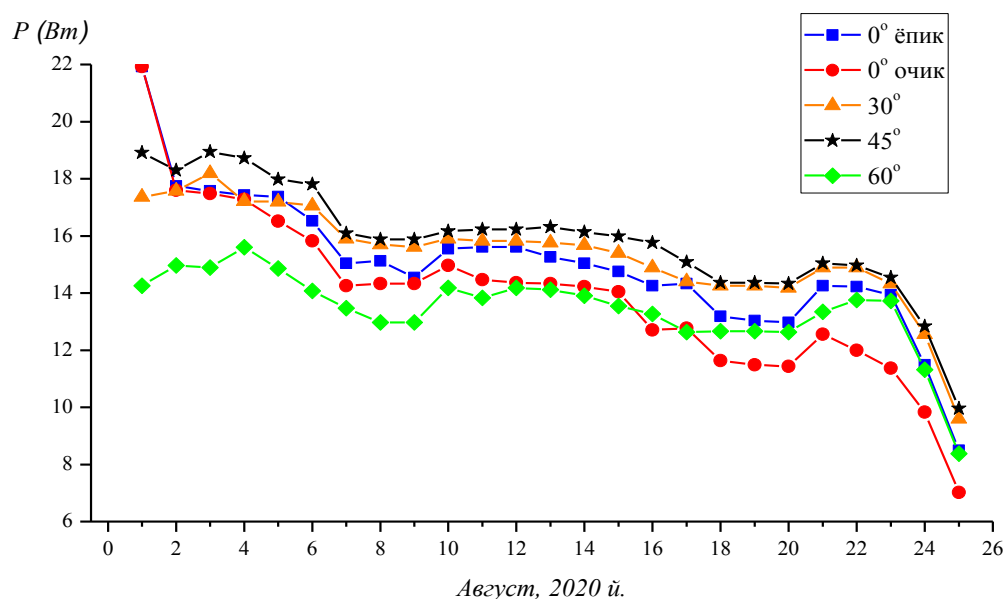


Figure 17. The power of PVBs changes over time

As mentioned above, although the PVB power has a high value at the normal drop angle, it can have a high degree of dusting. Conversely, low levels of PVB pollination may be low due to abnormal sunlight. Conversely, low levels of PVB pollination may be low due to abnormal sunlight. This can be seen in Figures 17 and 18.

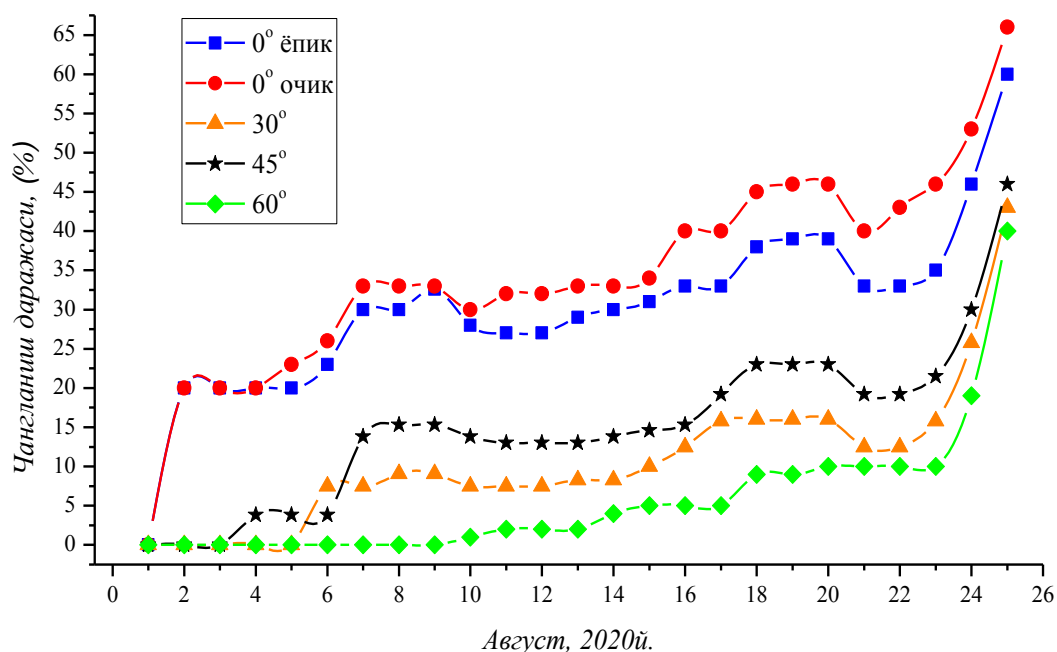


Figure 18. The degree of pollination of PVBs changes over time

As shown in Figure 18, horizontally placed PVBs have the highest levels of pollination. The PVB pollination rate, which is always horizontally open, is 6 % higher than the PVB, which opens at night alone. In Figure 17, the strength of the PVB at an angle of 45° was the highest. If its surface is covered at night, its dusting rate is reduced by 60 %. As a result, the power rating increases again. Table predicts the approximate change in the level and power of pollination when the surfaces of PVBs are closed at night.

Table

Changes in dust levels and power of 20W PVBs

PVB installation angle	Pollination rate after one month	The level of pollination expected when the surface is closed at night	Power after a month	Expected power when the surface is closed at night
0° closed	60%	0%	8,5Vt	21,9Vt
0° open	66%	6%	7Vt	16,5Vt
30°	43%	3,99%	9,6Vt	17Vt
45°	46%	4,18%	10Vt	17,5Vt
60°	40%	3,63%	8,4Vt	14,5Vt

From the graphs above and Table 1, it can be seen that the PVB installed at an angle of 45° has a higher power level than the others, even if the dust level is the

highest. Thus, for high efficiency in PVBs, it is recommended to install them at a 45° angle to the south and cover the surface with a lid at night.

**Conclusion.** It is necessary to create an autonomous power plant with the help of control and monitoring units (regulators, inverters and batteries, etc.) to provide electricity and hot water to rural areas of the southern region of the country. Hot water storage, transmission, including operation and temperature control. In the winter months of the year, up to 1000W of electricity per day can be obtained from an autonomous power plant based on PVTs. In such calculations, the importance of light-reflecting applications and parallel-channel polycarbonate collector, which must be transferred to the long sides of the PVB, in obtaining electricity is great. Including, the results of a comparison of PVT in the study with the power of ordinary PVB and collector PVT were found to be 46W (41 %) and 31,5 W (28 %) higher, respectively. Examination of the front and back surfaces of the PVB and PVT revealed a drop in temperature to ~ 20°C when water passed through the PVT collector. Without the PVT and the reflective plane, only the collector was found to have a temperature of 20°C when compared to the hot water temperatures in the PVBs. A certain amount of hot water with a temperature of 40-50°C is required for the daily life of one family in the village (washing dishes, bathing, etc.). This amount is a minimum of ~150-200 liters a per day. To store this amount of hot water, it is necessary to combine PVT with “Ariston” or “Royal” electric water heater (EWH). The use of hot water at a temperature of 40°C and above through the combination of PVT and EWH saves up to 3 times the electricity required for the operation of the EWH used by the power plant.

Covering the PVB surface with a special cover at night and opening it before sunrise and setting it according to the width at which the PVB is located will result in a significant reduction in surface contamination. High efficiency can be achieved by applying this to photovoltaic plants [14]. This is especially true if the PVBs can be remotely controlled using a special automated system that operates between sunset and sunrise intervals. Thus, in order to more accurately predict the impact of pollution on PVB parameters, similar studies should be conducted in all regions of the country.

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**TEXT LINGUISTICS AND THE PROBLEM OF THE SYNTAX**

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***Abstract:***

***Introduction.*** *The article deals with the problems of linguistic textual studies in Uzbekistan, its development and ways of solving the ongoing research work. The scientific article provides information on the work of scholars on Uzbek language synthesis. The article aims to build the knowledge, skills and competencies of researchers and masters conducting research. Uzbek linguists, following World and Russian linguistics in the field of text linguistics, are entering a new scientific stage of linguistics and text linguistics. Scientific potential is being created in the linguistics of the text. In the field of text study, special attention is paid to filling the minds of young people with new knowledge. The analysis of these results is the most important and urgent task before the article.*

***Review of scientific works.*** *Scientific observation and analysis methods were used in the preparation of the article. As well as the scientific results of world and Russian linguistics were compared on the basis of the comparative-comparative method.*

***Analysis.*** *Textual linguistics studies the peculiarities of different district texts. As a result of the research of textologists, problems specific to grammar, syntax, stylistics and literary genres were separately observed and analyzed. This work provides an analytical review of the scientific work carried out in practice, as well as an assessment of their contribution to world linguistics.*

***Results and discussions.*** *The study of text linguistics in world linguistics, the theoretical problems of text linguistics, and the scientific results achieved in the branches and fields of linguistics, the synchronous synthesis of the achievements of Uzbek textual criticism are the current tasks of the scientific article. Based on the goals and objectives of the research, the impact of text linguistics on the research of Uzbek linguists, mainly on the basis of the observation method, as well as the scientific results and achievements have been proven.*

***Keywords:*** *communication, ability to communicate, information transfer, linguistic-logical, socio-spiritual, historical-aesthetic mechanisms, phonetic-phonological sounds (phonemes), morphemes morphology, lexemes lexical, syntax, syntactic level, disciplines, linguistic schools, syntactic block.*

***Introduction.*** *The role of communication between human beings, both individual societies and human societies, and their ability to come together and overcome obstacles and take sustainable steps towards development, called*

civilization, is undoubtedly very important. It is impossible to imagine a society of people completely devoid of communication, and whose members are completely deprived of the ability to communicate.

For thousands of years people have been learning, teaching, collecting, accumulating and transmitting their experiences. Of course, without exception, all of these activities are carried out through language communication (oral and written), learning and teaching, as well as collecting and storing experiential information, and collecting and transmitting information from others. After all, the fact that the main task associated with the essence of language is the task of communication is well known not only to specialists, but to everyone. However, the linguistic-logical, socio-spiritual, historical-aesthetic mechanisms of this communicative communication, speech communication, the rules and laws associated with them, the features of the relevant disciplines (such as linguistics, literature, logic, sociology, aesthetics, etc.) have not been studied. Although many problems in this field have always been the focus of scholars' attention, they still remain controversial and the various ideas put forward are sometimes recognized by others and sometimes strongly objectionable.

**Review of scientific works.** Textual linguistics is a branch of linguistics that deals with the description and analysis of extended texts (oral or written). The object of the science of text linguistics is the text (administrative, scientific, artistic, journalistic text, and others). Problems of text theory and linguistics in Russian linguistics are also discussed by many linguists, such as Odinov V.V., Halperin I.R., Moskalskaya O.I., Loseva L.M., Lotman Y.M., Turaeva Z.Y., Zarubina N.D., Sidorov E.V., Kamenskaya O.L., Valgina N.S. and others [8; 9; 13; 15. 16; 17. 28]. In linguistics, the study of the text from a psycholinguistic point of view also has its own history. Particularly noteworthy is the research of linguists I. Lisakova, A.A. Leontev, N.S. Evchik, A. Stern, T.A. Drozdova. Work in this area focuses on the processes involved in creating and understanding (perceiving) text, that is, the relationship between human psychology and the ability to create text. Work is underway in Uzbekistan in this direction. In linguistics, the study of text from the psycholinguistic point of view also has its own history. Particular attention deserves research by linguists I. Lysakova, A.A. Leontiev, N.S. Evchik, A. Stern, and T.A. Drozdova [10; 11; 18; 19; 32]. Work in this area focuses on the processes involved in the creation and understanding of text that is, on the relationship between human psychology and the ability to create text.

O.I. Moskalskaya, who conducted a comprehensive analysis of research in this field of linguistics, noted that interest in the linguistic study of the text grew exponentially in the 1960s and 1970s [20, 5-6]. Moskalskaya O.I., summarizes the basic rules on the following groups:

1. The basic unit of speech which expresses a complete idea is the text, not the speech; and speech is a case and a special kind of text. Text is the highest unit of the syntactic level.

2. The texts are based on the general principles of textual composition; these principles apply to the linguistic system or linguistic competence, not to the domain of speech. Taking these aspects into account, she points out that the text must be considered not only as a unit of discourse, but also as a unit of language.



3. Like other linguistic units, the text is part of a system of linguistic characters.

4. In-depth study of the text as a unit of speech and linguistics of a separate level requires the creation of a special science in the field of linguistics - the linguistics of texts.

For example, the famous Russian philologist R.A. Budagov wrote about the publication of a collection of studies on text linguistics by a number of specialists around the world. In his article, Text Linguistics seeks to investigate human capacities such as creating, composing, understanding, composing and understanding the integrity of text, while arguing that it can take on the functions of other disciplines [7, 78-80].

**Analysis.** We know that linguistics divides the object of study into separate sections, i.e. phonetic-phonological sounds (phonemes), morphemes morphology, lexemes lexicology and the syntax of simple and complex sentences are studied. It can be said that in traditional linguistics the highest and final unit at the highest level of language is speech. According to the Polish linguist M.R. Mayenova, the verdict that 'linguistics ends its observations where it stops' has been an open truth until recently. Texts containing many sentences are completely and unconditionally restricted to grammar in the broadest sense and excluded from observation in this field of science [3, 444-445]."

Analysis operations: The four major analytical operations (and their correlative relationships), which therefore make it possible to stipulate the properties of an object, are as follows:

1. Compare (comparative relations): establish between two objects one or more comparative relations (identity, similarity, opposition, otherness, metaphorical similarity, etc.). Two major analytical operations are likely to modify comparative relations by playing on the way of seeing the objects of analysis: dissimilation, which increases the differences between objects, and assimilation, which decreases them. Transformation operations can in turn modify objects and therefore the comparative relationships they maintain.

2. Decompose: identify the parts of a whole. These parts are either real part.

3. Classify (set relations): relate a given element (for example, a black ball) to a given class (the set of black balls).

4. Typicize or categorize: relate a given occurrence (this animal) to a given type (it is a dog), that is to say to a model whose occurrence constitutes a more or less manifestation integral, more or less consistent.

Indeed, if "linguistics ends its observations at the end of a sentence", that is, if it considers only one sentence as a communicative unit, then such linguistics has difficulty in freely penetrating the essence, the semantic-communicative sentence. The linguistic meaning of a particular sentence cannot be understood. Just as the meaning of a word becomes real in a particular context, it is difficult to objectively evaluate the content of a sentence in comparison to other words. Let's look at a very simple example: to understand the meaning of the phrase 'Tourists will go to this city tomorrow' follows. It seems that the first sentence is not a fully independent communicative unit, which means that the limits of linguistics do not end there, but go beyond them. It is well known that the interpretation of syntax solely as a doctrine

of discourse (and sentence) has always been a pillar of this boundary. However, it has long been known that considering syntax as a 'science of speech' can shed light on many problems.

The development of the concept of text in Russian linguistics goes back to the 40s of the last century. In his 1947 article on the classification of linguistics, A.I. Belich argued that a grammatical description of linguistic facts should have a special place in the whole chain of sentences, linked together on the basis of common sense and appearing as a certain syntactic-semantic unity. He stressed the crucial role of the text in linguistic syntax [4, 22].

The issue of larger units of speech, i.e. the 'cooperation of words', was also raised in German linguistics in those years, especially in 1949. In his work on the most important means of structuring links between sentences, such as lexical repetition, the article, rhyme, ellipsis, verb tenses, repeated conjunctions and interrogative words, K. Bust wrote: "From one sentence to another. The others are so numerous and so voluminous that one can speak of an interweaving of words, a weaving together of words as a single network, because each individual sentence is closely related to the others. Since the second half of the 1960s, the field of "text linguistics" has entered a period of rapid development.

There are 8 types of texts that can be studied in elementary school. They are differentiated by their content as well as by their appearance. Here is a possible typology:

- The narrative text: report, news item, novel, short story, tale, funny story, letter, ...
- The descriptive text: inventory, directory, guide, advisor, portrait, image, ...
- The explanatory text: reviews, details, documentary works, official writings, ...
- The argumentative text: advertisement, advertisement, announcement, message, ...
- The injunctive text: assembly instructions, cooking recipe, game rules, instructions, recommendations, instructions, ...
- The rhetorical text: poem, song, slogan, proverb, saying, ...
- Predictive text: prediction, horoscope, astrology, weather forecast ...
- Conversational text: interview, conversation, theatrical dialogue, ...

The type of text indeed depends on what the author wants his reader to do, realize, imagine, and others.

What are the methods used? On the basis of modern research on text linguistics in world linguistics it can be observed that the following methods are used and the following methods are diversified:

- discourse analysis;
- study of public policy;
- the pyramid of Maslow;
- the SWOT matrix;
- PESTEL analysis;
- the recherche-action;
- l'étude de cas;
- Porter model...

**Discourse analysis** is a field of the human and social sciences whose object is discourse and which implies a methodological consideration. Speech analysis is a multidisciplinary, qualitative and quantitative approach that studies the context and content of oral or written speeches.

**Public policy analysis** is a study of public action, in other words, a study of state action. The goal is also to understand how the government implements its public policies and what are the effects on society.

**Maslow's pyramid.** The pyramid of needs, known as Maslow's pyramid, is a pyramidal representation of the hierarchy of needs that interprets the theory of motivation based on observations made in the 1940s by psychologist Abraham Maslow in «A Theory of Human Motivation», Psychological Review (no 50, 1943, p. 370-396).

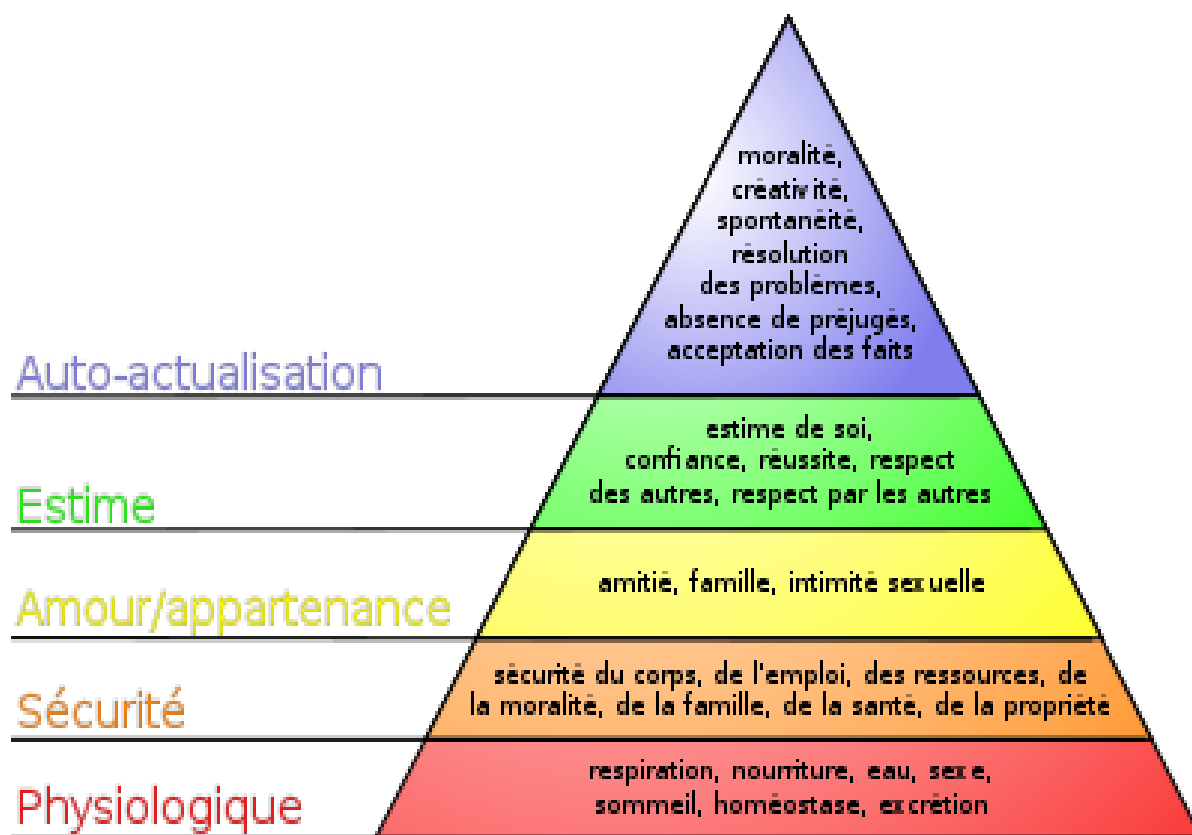


Figure 1. Maslow's pyramid

### **The axes of SWOT analysis**

SWOT analysis allows a general development of the company by crossing two types of data: internal and external. The internal information taken into account will be the strengths and weaknesses of the company. As for external data, it will relate to nearby threats and opportunities. To establish its strengths and weaknesses, the entrepreneur must look internally at the resources at his disposal, whether human, financial, intangible (a patent) or material (a production capacity).

**Internal axis:** The internal diagnosis identifies the current characteristics of the organization, seen as strengths or weaknesses depending on the activities operated.

They generally concern: human resources, production capacities, financial capacities, know-how held (see the VRIO method).

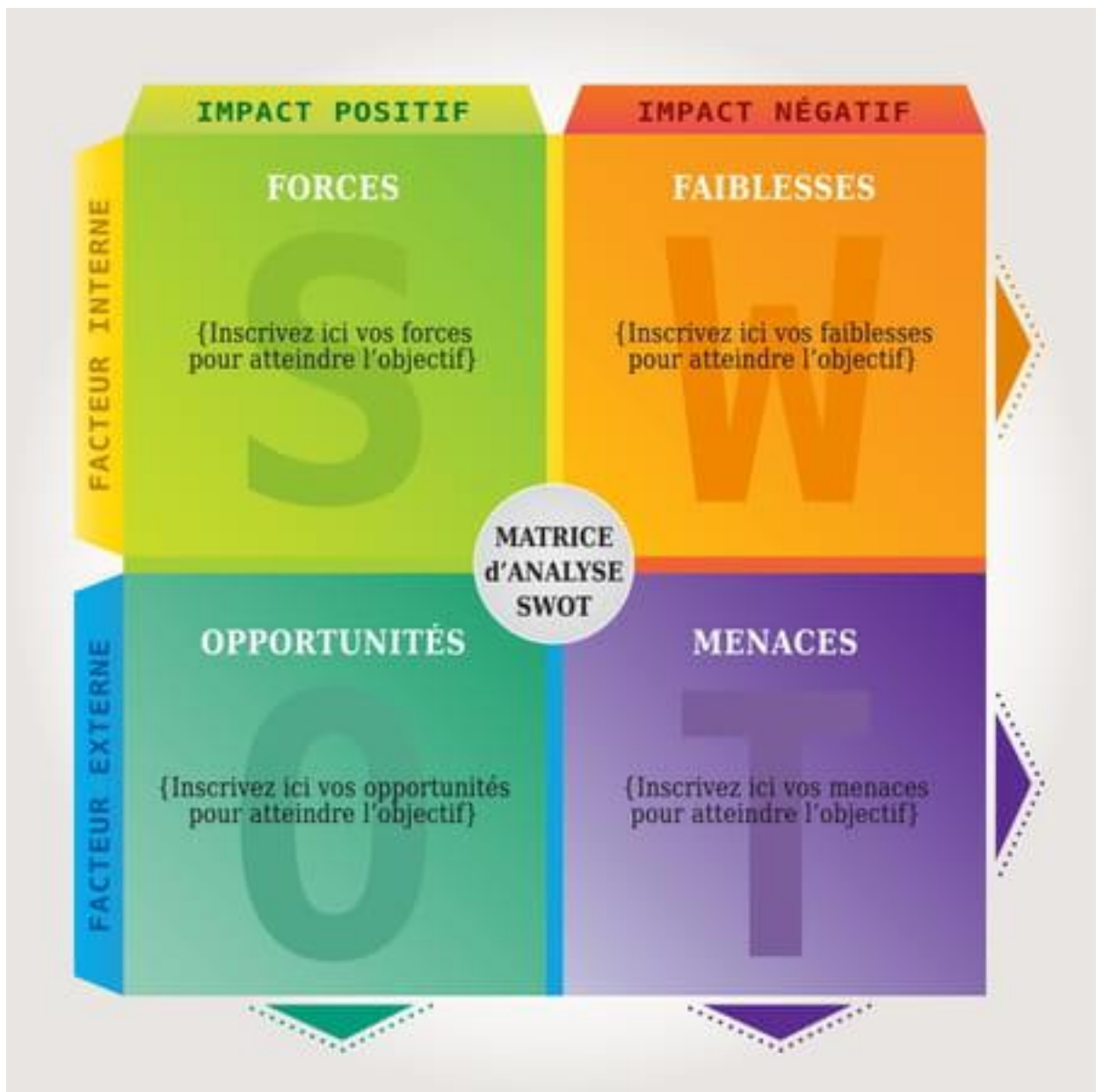
*Strengths:* resources possessed and / or skills held conferring a competitive advantage.

*Weaknesses:* lack with regard to one or even several key success factors or against competitors.

*External axis:* The external diagnosis lists elements that have a possible impact on the company.

*Opportunities:* the business environment may present certain areas of potential to be developed. They should be identified.

*Threats:* certain changes in progress or to come, can have a negative impact on the activities of the company.



**Figure 2. The axes of SWOT analysis**

### ***The PESTEL analysis: what is it?***

The PESTEL analysis is a strategic analysis tool that allows the company to identify and measure the elements likely to impact its activity and its development.

The PESTEL model is built around these 6 components. As we will see later, the importance of each component depends. The 6 components are:



Figure 3. The PESTEL analysis

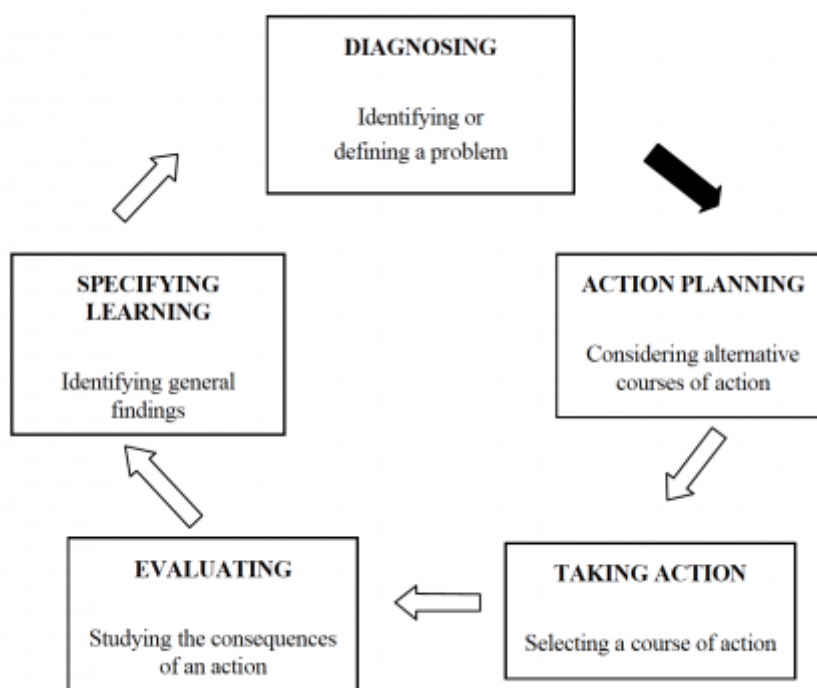


Figure 4. Action research

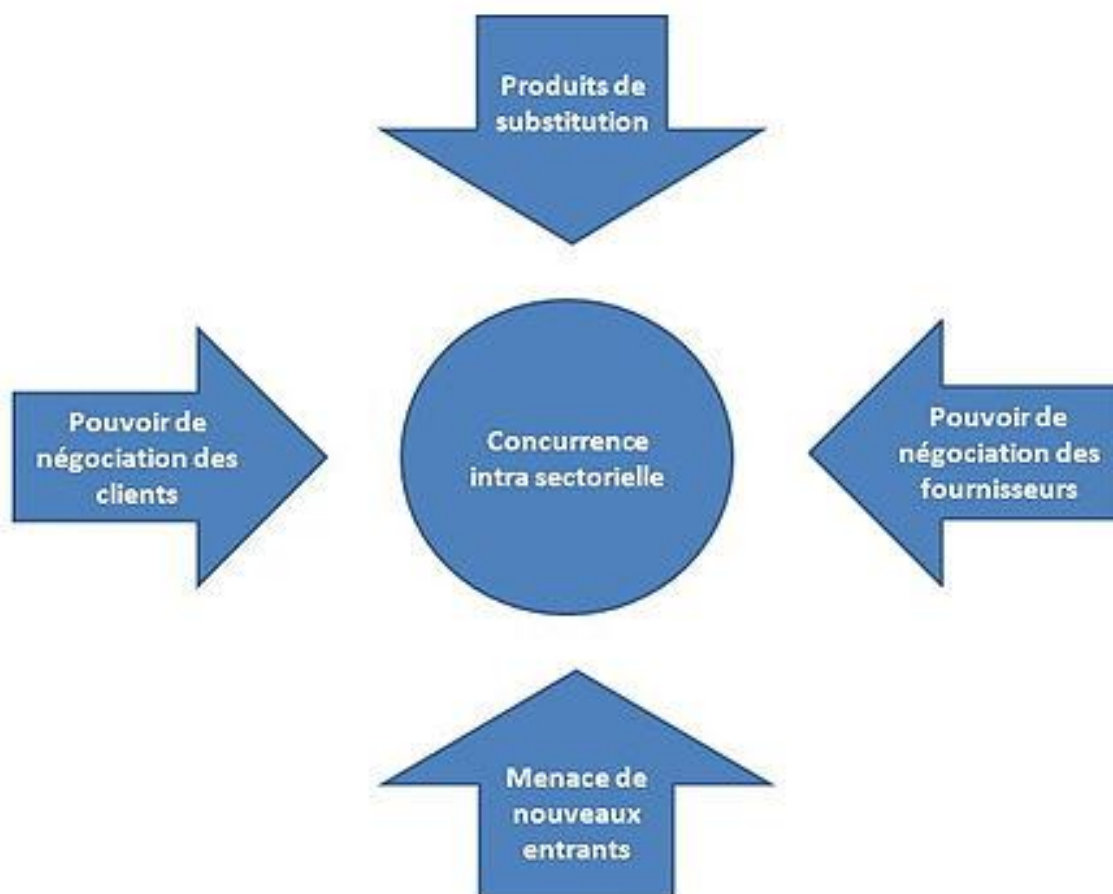
*The case study* is a method used in qualitative studies in the humanities and social sciences, psychology or psychoanalysis, but it can be used in studies to focus on a particular case. It aims at the in-depth study of a specified case, whether it be a specific person, group or subject.

*Porter's model.* The analysis of the industry is based on the concept of competition. The notion of competition is fundamental in strategic management ... It is inherent in strategy. Managers are often obsessed with their immediate competitors, while many other forces can influence the competitiveness of organizations.

Indeed, in strategy, must be considered as competitors:

Anything that can reduce a company's ability to generate profit.

More broadly, anything that prevents a company from constituting a competitive advantage by limiting the degree of freedom of companies.



**Figure 5. Porter's model**

It is clear that these methods are important not only for the text, but also for the analysis of various aspects of the development of society.

**Results and discussions.** In Western Europe, periodicals and scientific collections on text linguistics have been published, special research groups have been set up, monographs have been published, textbooks and even monographs have been written. The services of Czech linguistic schools (representatives of the Linguistic Circle in Prague), German, French, English, American, Dutch, Polish and others in the general teaching and development of text theory, text linguistics is recognized in world linguistics and is constantly mentioned in scientific research.

The question of text in Turkology was first raised in the early 1970s by the famous Tatar linguist M. Zakiev. Initially he argued that coherent speech cannot be studied without studying the relationship between independent sentences because coherent speech always consists of a chain of sentences linked together in various ways, and therefore coherent speech emphasizes and records the division of units in speech, complex sentences, called "complex syntactic integrity": "Separate complex syntactic integrity in related discourse implies purely methodological tasks; it cannot

be the basic unit of discourse and cannot be contradicted. In his textbook, published in 1974, he called complex syntactic integers "syntactic integers"[14, 257].

Abdullayev K.M. in a textbook published in 1984, elaborated on the problem of text linguistics by recognizing "Text syntax", which deals with issues such as types of text, noting linguistic categories based on the composition and syntax of the text: semantic, communicative, structural and grammatical integrity [1,33-34].

A. Gulyamov points out that the completeness of an idea in a sentence is relative, that the completeness of the content of the passage is understood from the whole text. In view of these characteristics of the text, some researchers consider it necessary to distinguish it as an independent branch of linguistics. Text syntax has not yet been studied by Uzbek linguists. Apparently, Gulyamov A. clearly shows the nature of the text, taking into account the different views of world linguistics. He clearly follows the facts of the Uzbek language and clearly shows the nature and essence of the text taking into account different views of the world linguistics [36, 6-80].

Given these characteristics of the text, some researchers believe that the text is an independent branch of linguistics (with names such as grammar of texts, linguistics of texts). And thus expanding the meaning of the term "syntax" others call it "text syntax (such as sentence syntax, simple sentence syntax) as a continuation of sentence syntax.

In his dissertation, M. Tokhsonov investigated the system of means of connecting the elements of micro text in the Uzbek language, distinguishing between macro mat and micro text. However, it should be noted that although the researcher sought to study micro text in fiction, the coherence of micro text was considered as a whole, that is, with the specificity of the text in fiction. No attention was paid to related aspects. Nevertheless, this work is notable for being one of the first studies in Uzbek linguistics devoted to the study of micro text and its coherence in a monographic aspect. Later, the textbook "Text Syntax", published in co-authorship with student M. Abdupattoev, analyses in detail the structural-semantic and stylistic aspects of the text, thematic-rhetorical relations in text units, the relevant conclusions are summarized

One such textbook is "Textual Linguistics" by N. Turniyazov, which includes general information about the text in accordance with the curriculum, the concepts of micro- and macro- text, the various relationships between the elements of the text [29]. M. Uzbekov is another Uzbek linguist who is seriously interested in the problems of the text. His main aim is "to contribute to work aimed at identifying the links expressing the semantic relationship between the scientific text and its units, their specificity and their functions, and to determine the personal attitudes of the author and his types in the scientific text." In his dissertation, he studied in detail the syntagmatic and pragmatic features of the Uzbek scientific text on the basis of rich factual material. On the basis of systematic research, R. Bobokalonov scientifically studied the features of communicative speech level on the basis of textual linguistics [5, 3-126].

M. Khakimov in his doctoral dissertation on the pragmatic interpretation of text in Uzbek studied the text on the basis of linguistic pragmatics, speech act theory

formed in Western philosophical linguistics, and shows specific content regularities, explicit and implicit define rules relating to their semantic, syntactic, presupposition and pragmatic mechanisms [35].

One of them is the statistical study of Uzbek texts it's the method of studying the text is systematically outlined in B. Yuldashev's manual. Yuldashev's "Linguistic Methods of Text Study", described since its inception, this book includes methods, types, frequency dictionary for studying texts of different functional styles on the basis of statistical methods. In particular, I. Azimova's dissertation gives an overview of general views on semantic perception of the text in psycholinguistics, identifies linguistic and extra-linguistic factors influencing text comprehension based on psycholinguistic experience, shows levels of text understanding, and analyses formal and semantic characteristics [2].

Another important branch of textual linguistics is the study of literary texts, which, one might say, is very well developed in Uzbek linguistics. In 2009, M. Yuldashev defended his doctoral thesis on the linguistic analysis of literary texts [37]. His doctoral dissertation analyses the aesthetic function of language in a literary text using the best works of Uzbek literature as an example. On the basis of factual materials, he classifies and describes the semantic types of a literary text and the problem of inter textuality. The principles of lingo-poetic analysis of the fiction text, the style of text formation and the linguistic factors involved in it have been studied. The mechanisms of poetic updating of phonological, lexical, morphological and syntactical means in the fiction text have been determined.

S. Boymirzaeva's doctoral dissertation defended in 2010 is a monographic study of the cognitive nature of the semantic structure of the text phenomenon [6].

The work explores communicative and pragmatic characteristics of text phenomenon, shows a holistic relationship between the categories of modality and temporality with the essence of the text, and also reveals that the formation of text content is a social phenomenon, a product of cognitive activity of linguistics with the author and the recipient. Sh. Turniyazov's thesis is devoted to the study of the derivative features of text formation, which deals with the micro text and its types, in which it is proved that the simple grapheme (sound in speech), words and sentences can also be in the form of text, the notion of the semantic factor and lexical means, acting as a conclusion operator, the hierarchical relationship of text components [30].

In general, the linguistics of the text was fully developed less than 40 years ago. But scientific and systematic research, which has been carried out regularly and extensively all over the world, called "text linguistics" ("text theory") or "text grammar" ("text syntax").

Thus, text searches can be divided into three main groups:

- a) Work on the formal-grammatical and semantic construction of the text;
- b) Work on the analysis of the formal and conceptual characteristics of the construction of the text which lead to different perceptions of the text;
- c) Text comprehension activity work.

More than twenty methods of studying the text have been developed and are widely used in linguistics.



**Conclusion.** In comparative textual studies, recent research by Uzbek linguists has highlighted the following central issues:

1. Text is not just a linguistic unit, but an example of human thought and language - it is the special thinking of science. So far, the study of texts, and the limitations of the text, which are developed on the basis of rhetoric and grammar, and have existed since ancient times, does not satisfy any meaning of the text.

2. Since ancient times, literary or sacred texts have been studied in authoritative sources within the framework of special science and problematic issues have been clarified. Modern linguistics, on the other hand, studies textual problems on the basis of non-textual visual aids and translates the data into descriptive descriptions. "Simplicity in text" today makes up a large body of real data. The idealized 'text' of the speaker is different from ordinary texts.

3. Textual analysis is an infinite and broad concept. The number of words is the potential basis for describing a text. The content of the text depends on human knowledge and thinking.

4. Textual linguistics cannot be the sole basis of textual science, and text provides the basis for understanding a complex phenomenon such as speech. Furthermore, textual linguistics is interdisciplinary. In Uzbekistan, work in this direction is ongoing.

The identification and description of the categories of the text is one of the most important problems in modern linguistics. A wide range of existing divergences in the work of national and foreign linguists confirms, on the one hand, the insufficient development of the problems discussed, and on the other hand, it testifies to the manifestation of a great interest in it. The study of categories is possible on the subject matter of texts of various types and genres. The main objective of teaching the science of textual linguistics is to provide comprehensive knowledge on the scientific and theoretical questions of the subject, as well as the formation and development of linguistic knowledge, skills and competences which will have a practical importance in their future work.

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THE USE OF CONCEPTUAL METAPHORS IN UZBEK-FRENCH TEXTS

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**Abstract:**

**Introduction.** *The aim of research is to reveal national-cultural and cognitive peculiarities of translation of conceptual metaphors from Uzbek into French and develop modern principles of translation of conceptual metaphors.*

*The object of research is the conceptual metaphors selected from the novel by Erkin Azam "Noise", short stories "A tender soul of a shorty", "Jumble mound", "Where is the paradise", "Master's dog" and their French translations.*

*The subject of research is the national-cultural and cognitive specificity of representation of Uzbek conceptual metaphors in translation.*

**Research methods.** *The thesis uses comparative, contextual, conceptual and cognitive analysis methods.*

**Results and discussions.** *The scientific novelty of the research is as follows:*

*the scientific and theoretical sources of research of conceptual metaphors in modern linguistics are studied and a philosophical paradigm of the metaphor is substantiated; a working definition of the concept "conceptual metaphor" in the Uzbek language is given; modern principles of translation of conceptual metaphors were developed; a cognitive-semantic classification of metaphors has been developed; ontological, orientational, and structural conceptual metaphors in the translation of the works by E. Azam were grouped and on their basis a short Uzbek-French dictionary of metaphors was developed; a comparative analysis of the presentation of gastronomic metaphors in translation was carried out and an Uzbek-French visual mobile application for tourists was created.*

*Based on the research carried out: the "Uzbek-French gastronomic mobile app for tourists" based on the gastronomic metaphor presented in the works of Erkin A'zam was created and placed on Play Market.*

**Conclusion.** *In the study of metaphors presented in the translations of E. A'zam's works more than 500 examples of the use of ontological, orientation, structural types of conceptual metaphors were identified. The identified examples were sorted by national-cultural features, originality, methods of translation and 250 of them were analyzed. The parsed examples are grouped into more than 10 themes as conceptual metaphors.*

*As a result of preserving axiological, gnoseological, praxiological, creative and cognitive properties of conceptual metaphor in the French translations of Erkin A'zam's works, the existing approaches in translating this trope were characterized and their scientific-theoretical basis was developed. Based on the*

*developed principle, the "Uzbek-French Dictionary of Metaphors" was created on the example of Erkin A'zam's works.*

**Keywords:** *translation adequacy, metaphor, ontological metaphor, orientation metaphor, system metaphor, semantic type.*

**Introduction.** In the study of the style of translator, the artistic quality of the selected work and the accuracy of the events are essential. Erkin A'zam's works are distinguished from other works by their rich literacy and their coverage of descriptive means of nation. In order to reveal the peculiarities of the French translation of conceptual metaphors in the Uzbek language, three samples of E. A'zam's works and their translations by Sh. Minovarov were studied. The analyzed metaphors were selected according to their originality, reflection in translation, and level of influence on the content of the text. The classifications included to the content of orientational, structural, and ontological metaphors were expanded based on sources related to the semantic types of metaphors.

The study and research of the writer's style serves as a theoretical tool for the translation of the work as well as for a perfect understanding of the literature and its spiritual effectiveness. Indeed, Erkin A'zam's works rich in dialect samples, regardless of the size; furthermore, it is distinguished with richness of artistic means.

In 2015, skilled translators Shoazim Minovarov, Olima Nabieva and French researchers Jacques Pagniez, Simone Hérault and Didier Guillard translated directly a number of works by Erkin Azamov - the stories as "Noise", "Writer", "Mixed Fortress" and "Lover Heart of midget". The Uzbek mentality and culture are evident in the stories.

The story "The Writer" from Erkin Azam's collection "Where is the Paradise" was translated into French by the skilled translator Shoazim Minavarov as "Le jardin de l'écrivain". Although the story illuminates the life of an artist in short lines, the literal color in it reflects the common feelings and experiences inherent in human beings. The fact that the translator chose the title of the story in French as "Writer's Garden" is also a sign that there is a symbolic meaning in the composition. Despite the short size of the story, many name shift cases can be seen. The feelings of the character of the story, who seeks his pleasure between free creativity and survival all his life, are reflected in the metaphors of the author. In translating metaphors and identifying their specific aspects it is important to study their systematic investigation. An in-depth study of the translation of a particular abstract concept requires the integration of single-purpose metaphors into the context of their concept. For example, the author used various descriptive means to express the concept of "happiness", but the most common situation is the comparison of happiness with brightness (light, warmth, clarity, etc.). To be more precise, happiness is seen in the very light itself. The essence of the metaphor is also that the name of one word is not moved by analogy in place of another word, but reflects its logical meaning. Example analysis serves as an important factor in defining the concept of conceptual metaphor and the specific features of its translation. So, let us analyze the metaphors in Erkin A'zam's "Writer" story.

**Research methods.** An integrative approach to translating metaphors reveals the main trends of metaphor translation in contemporary translation studies. In particular, the stages of application and significance of conceptual integration in the translation of metaphors have been revealed in the process of research on conceptual metaphors in translation studies.

It should be noted that aspects of using the integration approach are interpreted in different ways, but it has the same goal of achieving an ideal translation of metaphor. If an adequate translation of a metaphor occurs with this approach, the various disparate phrases in speech are placed into a specific system using the theory of conceptual metaphor. Consequently, using them in isolation may negatively affect the translation of metaphorical phrases.

**Results and discussions.** The conceptual metaphor “Happiness is light” is reflected in the following examples:

**Example 1, in reality:** “One day the director called him and introduced him to *hot-tempered*, a very huge man” [2, 12].

**In translation Shoazim Minovarov:** “Le directeur le fit venir un jour dans son bureau et le présenta à un homme, *un véritable géant*” [1, 275].

**Example 2, in reality:** “He was the chairman of a collective farm in one of the horticultural districts adjacent to the capital. Look, even he was the *chair of flare*; this man also *met uncured pain – he composes* [2, 2].

**In translation Shoazim Minovarov:** “Bien que son poste fût important, cet homme, *avant-gardiste*, était atteint *d’une maladie incurable: l’écriture*” [1, 275].

**Example 3, in reality:** “The editor liked something of the author. When the director was in charge, such a huge man, also the chairman, the chairman of the flare, was looking at him with some warmth” [2, 3].

**In translation Shoazim Minovarov:** “Il y avait chez le directeur de kolkhoze quelque chose qui plaisait à notre jeune rédacteur. Par exemple, l’éditeur avait confié au jeune rédacteur cette importante mission, le géant, directeur de kolkhoze l’avait regardé *humblement et avec respect* [1, 275].

**Example 4, in reality:** “While an amateur editor was speaking about divinity, – something *twinkle* could be seen in the analysis of literature teacher [2, 4].

**In translation Shoazim Minovarov:** “Le professeur de littérature qui avait corrigé le manuscrit s’était vraiment donné complètement et avait réussi à recréer de *brillants paragraphes*” [1, 276].

**Example 5, in reality:** “With a sigh of joy in his heart, he gets up and leaves. Where did *such invisible light of a fortune* come from, O Allah?” [2, 9].

**In translation Shoazim Minovarov:** “Le rédacteur ne ferma pas l’œil de la nuit tant *son cœur battait de joie. Une telle chance!* Dieu est miséricordieux!” [1, 4].

**Example 6, in reality:** “He went to the afterlife with a piece of shroud, but this garden is a legacy from the man whose *grave is full of light*, no, a memento” [2, 12].

**In translation Shoazim Minovarov:** “Il mourut et laissa son jardin en héritage et ses livres en souvenir. *Puisse sa tombe être illuminée*” [1, 283].

**Example 7, in reality:** “The teacher had another secret consolation - a milkmaid. Every morning when this woman brings milk, it is *as if a wonderful light enters his heart*” [2, 7].

**In translation Shoazim Minovarov:** “L’autre réconfort secret du professeur était une femme qui lui apportait le lait tous les jours. Chaque matin, *son âme s’illuminait* lorsqu’elle apparaissait avec son pot” [1, 287].

The concepts of “happiness” and “light” in the world are common in content and universal values. Their complementarity of each other is a phenomenon observed in the languages of different nationalities. Therefore, such commonality provides an alternative to translation. The analysis of examples shows that, first of all, the name ‘light’ means joy, happiness in the human mind, and its absence reflects sorrow. In translation, most alternatives are chosen properly and this approach is based on the background knowledge of the translator. However, it can be seen that in some places (example 5) the metaphor is omitted or there are repetitive words (examples 6-7). An in-depth study of the concept of ‘light’ serves as a necessary tool in overcoming similar issue as in translation.

The analysis above depicts that the concept “happiness” in the Uzbek and French languages, in proportion to the use of the concept “light” as a source, creates a conceptual metaphor “happiness is light”. This indicates that languages belonging to two different families have allomorphic (universal) structures. The formation of conceptual metaphors is associated with the process of human thinking and long-term cognition, and reflects the *epistemological* nature of metaphors. Indicating this feature in translation requires excellent knowledge and experience from translator.

In the process of reading of the composition, there are cases when the words specific to the concept of “light” do not express the above-mentioned “happiness”. For instance,

**Example 1, in reality:** “Have you heard, teacher, - said informant, his *eyes twinkling in vain* as if to rejoice. – Your neighbor was imprisoned while you were in the hospital!” [2, 7].

**Translation of translator:** “Avez-vous appris, professeur, qu’ils avaient arrêté votre voisin pendant votre séjour à l’hôpital et qu’ils l’avaient jeté en prison?” [1, 293].

**Example 2, in reality:** “People in the circle were even more impressed, he said. He didn’t like playing cards anymore. There was a *mysterious feeling of rebellion* in everyone’s heart, but no one knew exactly what to do” [2, 14].

**Translation of translator:** “Son zèle était *contagieux*. Plus personne n’avait envie de jouer aux cartes. *Ardent, le feu de la révolte brûlait dans le coeur* de chacun, mais personne n’avait forcément de solution pour agir [1, 303].

**Example 3, in reality:** “*Fire – coming out of a coffin?* What is that to him? Or did he have anything to do with the merchant?” [2, 14]

**Translation of translator:** “*C’est bizarre !* que veut-il ? souhaite-il passer un accord avec le commerçant ?” [1, 131].

**Example 4, in reality:** “All right, all right, *let’s not get hot*, - said the old man, as if sprinkling water on his face again. – What if you do that Safarboy – if your application is a little more unsigned?” [2, 21].

**Translation of translator:** Je vous en prie, *ne vous énervez pas*. Dit le président en essayant de le calmer: - Et si vous envoyez une lettre anonyme?” [1, 316].

As the occurrence of heat based on fire, light and a source of heat, the concept is

also specific to the concept of “light” and expresses grief and anxiety differently from other words in concept. The translation gives the meaning of the key word that represents the metaphorical purpose of the word. For instance, in Example 3, the phrase “fire coming out of a coffin” indicates that an unexpected act was committed by an absolutely unsuspecting people, which is translated into French as “*C’est bizarre*” meaning “this is strange”. Although the phrase was omitted in the translation, it did not seriously affect the content of the text. However, in the translation, the characteristic aspect of the hero is shallow. In addition, the expressions in the language enrich the literacy of the composition; give the reader knowledge about life and spiritual experiences and shares aesthetic pleasure. In particular, it is important that metaphorical phrases are preserved in translation. In our humble opinion, if this phrase was translated retaining its metaphorical character accordingly, it would be a more meaningful example of oriental philosophy for masters of the language of translation: “*Il s’est allumé comme la motte, alors? Pourquoi une personne qui ne s’est jamais opposé a fait ça?*” (So, he’s shone like a coffin? Why did someone who never resisted suddenly do it? (Translated by us)). It should be noted that in Examples 2-4, the translation is skillfully recreated using adequate metaphors. However, Example 1, unlike the others, has two different functions in Uzbek. The phrase “*eyes twinkling in vain*” in the text has both joy and concern. The phrase has been omitted in the translation. In the text, having both negative and positive meanings are referred to as *metaphorical enantiosemia* [9]. V. Shertsl, who conducted research in the field of semiotics, describes this concept as follows: “Enantiosemia — is a phenomenon where the same word contains two directly opposite meanings to each other” [4], that is, as noted above, enantiosemia is a concept in which the word has two opposite meanings at the same time. In his research, E.N. Banina emphasizes that metaphorical enantiosemia reflects the contradiction in human inner experiences: “*Metaphorical enantiosemia reflects the emotional state of the subject of assessment – satisfaction, joy, delight, admiration, while quite often the context indicates the emotions experienced by the subject and the object of assessment at the time of speech*” [5].

Describing two opposing situations in translation is a complex process. In our view, this is why this sentence has been omitted from the translation. However, the uniqueness of the work is that it is important that the word reflects the various emotional experiences of humanity and reveals it in translation.

Many metaphors can be found in Erkin A’zam’s stories “Writer” and “Mixed Fortress”. Words specific to different concepts served to reveal the purpose and source area of the metaphor. *Philosophical* metaphorical meaning is formed not only by words, but also by phrases and texts. In particular, the *logic* of the metaphors has ensured that it differs sharply from related phenomena. The combination of the concepts of happiness and unhappiness with such words as light, fire, flame shows the direction of emotions in the minds of the people and the scale of perception of the world.

In conceptual metaphors, words have replaced their purpose and function in the source. For instance, in some places human characteristics are passed on to animals, while in others, on the contrary, human beings are given animal traits. It is also



possible to witness that action is expressed through the state of an object or thing, that emotions and human behavior are transferred to the name of another action.

The concepts of “state – action” differ sharply in content, but there are examples where the process of naming affects their meaning, and the action through the image of the state or, conversely, the result of the action and the action itself. Sometimes, becoming into a certain situation can mean our action. It also represents original state through the image of movement. The pragmatic essence of metaphor emerges in this very process. Such cases are given mainly through metaphorical expressions and metaphorical phraseologies [7].

**Example 1, in reality:** “He was a common writer. Reading everything he has started *leaping in the sky*, which was the opinion of “wise” people like us” [2, 1].

**Translation of translator:** “C’était un écrivain peu reconnu. D’après «*les sages*» *comme nous*, c’est-à-dire *lecteurs avides de tout ce qui était écrit et découvreurs de talents*, il avait naturellement lu les classiques de Marc Twain, Daniel Defoe, Gianni Rodari ou Mikhael Prichvine” [1, 273].

**Example 2, in reality:** “However, to put aside the inappropriate pride, he was closer to the original literature than the most of the *famous patriarchs on horseback*, and even a loyal citizen of it” [2, 1].

**Translation of translator:** “Pourtant dans la réalité, il était, malgré *ses doutes*, plus proche de la littérature que la majorité de ses pères et frères célèbres [1, 273].

**Example 3, in reality:** “During the all-day typing machine, “broken the hands” of the pitiful author, and not getting tired of *laying bricks in the graves of seven ancestors*, editor *melts* in the chairman’s wide generous bosom, as he felt the smell of kiblah or a brother he had never seen” [2, 4].

**Translation of translator:** “Le rédacteur, pendant des jours entiers, en faisant claquer sa machine à écrire, *se laisser aller parfois à casser du sucre sur le dos de l’auteur* et à maudire ses aïeux, mais il avait également tellement besoin de l’affection du directeur du kolkhoze [1, 283].

In Example 1 above “*leaping into the sky*” is properly expressed in French, and the meaning of “les sages”, meaning “wise men” is quoted in the text to describe a person who is arrogant and self-centered. It could be believed that special attention should be paid to the quotation mark and that this translation of the given description has been done successfully. In the second example, the phrase “famous patriarchs on horseback” refers to celebrities who have been noticed in their profession, but the translation of this phrase has been omitted. However, the phrase signifies the historical and national identity of the Uzbek people, and the horse has long been a symbol of noble aristocrats, especially agile riders. On this phase, the phrase “famous patriarchs on horseback” was used to describe such people. There are many phrases in French related to the name of the horse, including “avoir un cheval de bataille” and “miser sur le bon cheval” (*our offer*) that means success. The translation of phrases with alternatives represents the commonality of cultures of two nations. In the next example “*laying bricks in the graves of seven ancestors*” is translated in French as *se laisser aller parfois à casser du sucre sur le dos*. It is known that the phrase “laying bricks in the graves of seven ancestors” means cursing, cursing at the level of wishing someone death. *Casser du sucre sur le dos* in French - [critiquer une personne](#) en son

absence [l'internaute.fr], means a person gossiping after someone in his absence. If we pay attention to the content of the composition, the forced editor will be alone in the process of editing low-quality works and will start cursing the chairman for none resulted long fake work in vain. The following translation can be suggested here: “*Le rédacteur, pendant des jours entiers, en faisant claquer sa machine à écrire, maudissait les aïeux de Raïs (président de kolkhoze) qui a tordu ses bras sur cette mauvaise oeuvre, mais il avait également tellement besoin de l'affection du directeur du kolkhoze*” (translated by us).

*Tordre le bras* - Obliger quelqu'un à faire quelque chose qu'il ne veut pas faire, have the meaning “forced use”, and serves to reveal the status of the character of the composition. It should be noted that the phrase “laying bricks in the grave” reflects the ancient religious values of the Uzbek people. Concepts related to “grave” (tomb) give images of unhappiness, sorrow and evil. The fact that words themselves reflect national values has been studied in axiology, and this example of metaphor suggests the presence of *axiological* features in it.

Metaphors that reflect human characteristics can be included in the conceptual metaphor of “object – is a man” [9]. Also, the attribution of human qualities to animals has created anthropomorphic metaphors such as “animal – is a man”. For instance:

**Example 1, in reality:** “In the autumn, it will turn into a stock of leaves and fill the heart with sad feelings! Don't we mention she will *turn into the queen of white snow* in winter?” [2, 2]

**Translation of translator:** “À l'automne, ils se parent d'une robe d'or qui inspire à votre coeur quelque nostalgie. *Lorsque l'hiver arrive, ils se transforment en prince* des neiges... Si cela n'est pas un miracle, qu'est-ce que alors?” [1, 274].

Both examples are counterproductive in translation. The hero's friendly attitude towards his dog is revealed through the concepts in human relationships [4]. In addition, the resemblance of a tree to a snow queen has its equivalent in French.

In the following translation it can be seen the expression of human action through the movement of object:

**Example 1, in reality:** “On the way back, when the editor asked what the purpose of these marches was, Olashovur, who was aware of the tragedy, for *some reason did not want to open the lid of the pot*.”

**Translation of translator:** “À leur retour, le rédacteur demanda à Habile-Gai pourquoi il lui avait montré cet endroit magnifique, mais *le chauffeur ne souhaite pas en dire davantage* car il ne faisait qu'obéir aux ordres [1, 281].

**Example 2, in reality:** “God has given! *The dream that wasn't awaited*, came true in an instant [2, 5]

**Translation of translator:** “Son rêve venait de se réaliser”[1, 281].

**Example 3, in reality:** “The editor rushed to the city, got the fund from the depository, which had been collected for many years at the expense of a pen, which *had not yet turned into a treasure*, and tried to hand it over to the chairman, who came to report on Sunday”[2, 15].

**Translation of translator:** “Le rédacteur se rendit rapidement en ville et prit l'argent *qu'il avait économisé depuis des années sur son salaire* avec l'intention de le

donner au directeur du kolkhoze lors de leur prochaine visite dimanche” [1, 282].

The reflection of sentences and phrases that can be observed in different spheres by literal descriptive means requires an integrative approach in translation. For instance, the phrase “*did not want to open the lid of the pot*” in the first example means “not to reveal a secret, not to convey a message that was not clear beforehand”. In the translation, the connotativeness of the phrase is sufficiently indicated. The translation of the second and third examples also reveals the proper meaning of the metaphorical sentence. Translating profoundly different cultures into foreign language requires knowledge of the viewpoint of speakers of both languages. This situation may partially affect the literal quality of the translated work. Therefore, while translating into French the translator strictly adhered to the stylistic rules of the composition, as well as, the syntax. This, in turn, demonstrates the skill of the translator and shapes the principles of metaphor in literary translation. Based on the experience of the translator, it can be said that the translation of metaphors should ensure the balance of stylistic and syntactic laws. This practice makes the translation of the work alternative and fluent for the reader.

In Erkin A'zam's composition “*Lover Heart of midget*” the differences between happiness and unhappiness are significant in that they are written in deep descriptive means and in an international linguistic style. Each word or sentence in the story reflects the nature, inner world and national cultural characteristics of the hero. The essence of the work, which describes the experience of midget, who always dreamed of happiness and prestige, is based on the conceptual metaphors “smallness – is unhappiness”, “height – is happiness”. The writer skillfully reveals that the hero of the story for low self-esteem and dissatisfaction of his life, not realizing what true happiness is in reality.

Although the concepts of “**happiness**” and “**unhappiness**” have similar concepts in different languages, their expression in metaphorical expressions and phraseologies reflects the specific national culture of the speakers [6]. Therefore, special attention should be paid to the translation of these sentences. The study of the conceptual analysis of the translation of metaphors in “*Lover Heart of midget*” serves as an experimental school and helps in the study of translation methods.

While lack of quantity and size creates a feeling of unhappiness in the human mind, tallness, abundance, high levels creates happiness, joy, and self-satisfaction. For example, «HAPPINESS – is TALLNESS» conceptual metaphor as follows:

**Example 1, in reality:** “It's a bit of a relief to grow up on a heel. The problem is that it is very sore for legs, if you go a little, you will not feel legs. *But – what to do is there a victory without sacrifices? Success before pleasure!*” [3, 19].

**In translation Shoazim Minovarov:** “Il acheta alors des chaussures à talons hauts et prit l'habitude de les porter à chaque sortie, mais la hauteur des talons **blessait son amour-propre**. D'autre part, ses pieds souffraient atrocement. Que pouvait-il faire sinon grimacer et supporter cela sans rien dire? **La réussite avant le plaisir!**” [1, 213].

**Example 2, in reality:** “**The king of destiny** had deliberately gathered them here, and at that moment he did not know that his future life was being decided, and he couldn't believe it at all” [3, 13].

**In translation Shoazim Minovarov:** “Il ne comprenait pas comment **le destin** avait pu les réunir ici à cet instant pour **construire** sa vie future” [1, 218].

**Example 3, in reality:** “Only those who have endured these trials will reach the *peak of their aspirations*” [3, 50].

**In translation Shoazim Minovarov:** “Sans souffrance, comment peut-on atteindre **l’inaccessible étoile**, celle du rêve?” [1, 264].

In the first example, there is phrase “Success before pleasure”, which explains that in order to have pleasure requires a lot work and effort to achieve success. Before reading the translation of this text, we have tried to clarify once again the context in which this proverb used in Uzbek. In this regard, we support the opinion of the translator Raima Shirinova, accordingly, in her research that the effectiveness of literary-linguistic means is provided through the existing alternatives in the language of translation is high. The meaning of the proverb is that in order to achieve something, it is necessary to work hard, and something cannot be easily reached without any difficulty. The translators gave the proverb as *La réussite avant le plaisir*. This means in Uzbek “*Success before pleasure*” [8].

However, the translator ignored the fact that the Uzbek proverb “Success before pleasure” in French has a number of equivalents in terms of meaning and content. For instance, *Nul plaisir sans peine* [10], *Nul bien sans peine* [11] and *Il faut semer pour recueillir* alternative ones. We found it appropriate to cite a literal translation of these articles to determine the degree of alternative. The first option, “*Nul plaisir sans peine*” literally means “*No good is achieved without action*” or “*Nul bien sans peine*”- “*No good is achieved without hardship*” or “*Goodness is achieved with difficulty*”. “*Il faut semer pour recueillir*” means “*to sow before harvest*” [12]. There is an alternative to the French proverb in Russian “You can’t get a fish out of the pond without difficulty.” So instead of an “invention” made by translator to reveal the content (as in French there is no proverb with such a construction), it would be a great light upon when choosing an alternative in French. The reason is that, “*La réussite avant le plaisir*” caused a bit of ambiguity in the French language, and secondly, reduced the literal and aesthetic impact of the context.

**Conclusion.** 1. As a result of the general and systematic study of the examples collected from the translation of E. A’zam’s works as a conceptual metaphor, their specific features are as follows: *logic*, that is, metaphor, first and foremost ensures the logic of the text; *creativity* in the process of renaming, the feature of creativity in the mind is activated and new content is discovered; clarity, *abstract* concepts are enriched with words that have a clear image in the mind; *practiological*, i.e., metaphorical, such as counseling, instruction, and guidance, is also revealed; *gnoseologically*, it serves as a reflection of the mind, in the essence of a word reflects the knowledge accumulated through a person’s life (distinguishes between mental and emotional cognition); *linguoculturologically*, words related to the national culture of language speakers were also used as nomads; *aesthetic* sensitivity (aesthetic potential), the artistic image has a stronger effect.

2. In the process of analyzing works of literature, special attention is paid to the method of the translator and the study of the degree of alternativeity of translations by language learners creates practical skills specific to metaphorical translation. It

turned out that the adequacy of the translation is ensured if the translator uses the following methods when translating metaphors: the metaphor is replaced by a simple word; converted to simulation; quoted; migration has been postponed.

3. "Happiness is light", "Man is a plant", "Man is a food", "Emotions are an object", "Sorrow is darkness", "Joy is height", "Sorrow". It turned out that there are more than a dozen types of conceptual metaphors, such as "inferiority", "object - a living being". Each type has an average of 10 to 20 examples.

4. Erkin Azam's works mainly use ontological metaphors, which reflects the fact that the Uzbek language uses more concrete descriptions than abstract concepts. Also, the fact that the structure of structural metaphors consists mainly of national-cultural words, expresses the attitude of the people to culture and determines the linguocultural value of metaphors.

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CONNOTATIVE MEANINGS OF PHONETICALLY  
MODIFIED WORDS IN PRONUNCIATION

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**Abstract:**

**Introduction.** *The article is dedicated to the phonostylistic features of one of phonetic changes elision in English and Uzbek languages which occur in pronunciation. The connotative meanings conveyed with the omission of sound or syllables in the verbal root-stems of the compared languages are shown on the basis of well-grounded examples. The phonopragmatic aspects of the literary speech of elision are thoroughly analyzed and studied. The connotative meanings expressed in the case of syncope are also explained on the basis of evincive examples taken from English and Uzbek languages. Syncope words and their making up the great number in English language, their providing poetic meter specific for rhythmic tone in the artistic image and its creating a sense of artistic impressionability in the reader are conceived in the article.*

**Research methods.** *Among the language units there are also words that have undergone phonetic changes in pronunciation. From a phonostylistic point of view, the pronunciation of such words have additional, i.e. connotative meanings. Phonetically modified words are divided into two, that is, the increase and decrease of speech sound in the pronunciation of words. The phenomenon of so-called sound acquisition includes the phenomena of prosthesis, epenthesis, epithesis. The so-called sound omission includes aphaeresis, syncope, apocope, elision.*

**Results and discussions.** *Connotative meanings occur in the pronunciation of words with the phenomenon of sound omission, such as aphaeresis, syncope, apocope, elision. The phonopragmatic phenomenon of syncope has been used not only in poetry but also in prose and drama. The phenomenon of apocope is characteristic of colloquial speech in both languages, revealing that they have a number of connotative meanings, such as love, caress, intimacy, diminution. The connotative meanings of the phenomenon elision in the comparative languages have been studied on the basis of examples taken from the fiction in both languages.*

**Conclusion.** *Thus, the connotative meanings formed by the phenomenon of sound omission in the pronunciation of words are similar from point of variety and versatility. They express a number of connotative meanings in speech, such as brevity, excitement, rhythmic tone, rhyme adjustment, gentleness, passion.*

**Keywords:** *phonetic changes, phonostylistics, the omission of speech sound, elision, expressiveness, connotative meaning, phonopragmatics, metre, rhyme, foot, rhythm, syncope, poesy, prose.*

**Introduction.** The problems of phonostylistics in general linguistics have been studied extensively and comprehensively. A comprehensive study of the additional meanings formed by the pronunciation of sounds and their place in verbal communication remains a requirement of the period. In this context, the definition of additional meanings formed by the pronunciation of phonetically variable words in English and Uzbek is the essence of the content of this article.

There are more than 20 terms connected with the phonostylistic changes (phenomena) can be found in the scientific, scientific-methodological literature and dictionaries [1, 2] on phonetics. The most important ones are the followings: assimilation, dissimilation, apocope, prosthesis, epenthesis, elision, aphaeresis, syncope, haplology, epithesis, procope, metathesis, synaeresis, reduction, accomodation, fricativity, voicelessness, reproduction (multiplication) of speech sound, voicedness, paragoge, diaeresis and others.

**Materials and methods.** In almost all of the phonetic changes mentioned above, a number of phonostylistic meanings can be conveyed through their pronunciation and writing. In other words, they are all phonostylistically essential. It is very important to identify such expressions as additional emotional and expressive colors that are realized in the pronunciation of the verbal root-stems, that is, to identify different connotative meanings, to determine their place, position, features of usage in speech and stylistic role, especially in fiction.

One of the aforementioned phonetic phenomena elision is distinguished with its form, pronunciation and plenty of additional diverse connotative meanings.

In this context, we will give a brief overview about the emergence of elision in speech, its form, its additional meanings in pronunciation, and its stylistic significance in the artistic depiction in the case of English and Uzbek languages.

**Results.** The term **elision** borrowed from Latin *elisi(o)n-*, in English *elidere* ‘crush out’ in the late 16th century. In elision some speech sounds or syllables of the word are omitted to make it easier to pronounce.

We did not find a scientific source specifically written about elision. Little information is given about this phonetic phenomenon in some linguistic dictionaries and textbooks. Furthermore there are also some references in the works of William Safire, Tej R Kansakar, and Caroline Newton.

We use the term elision in the general sense of the various meanings of linguistic dictionaries and scientific views, such as 'crush out', 'a striking out', 'a pressing out'. In other words, we mean the omitted, pressed out, crushed out speech sounds and syllables in the pronunciation of the words.

Elision can occur not only in words but also in word combinations and phrases: camera – /kamra/, fish and chips – 'fish 'n' chips', I don't know – /I duno/. This is a natural occurrence for native speakers. In elision, consonants are more likely to be elided than vowels. This will simplify the speech and make it easier to master. I am – I'm, let us – let's.



Compare the following examples:

“I'm sure, Cap'n,” says a farmer in his novel, and a stevedore calls a young soldier a “sojer boy.” ... [2, 15].

I didn' wanna give 'im no stuff. (Stephen Crane, "Maggie, a Girl of the Streets").

In English spoken language, unlike Uzbek, it is more common to use shortened vocabulary to improve speech fluency. This, in turn, also ensures the diversity of connotative meanings of words in the context. One can say, elision is a common occurrence in everyday English speech. In the English discourse, the elision is also formed with the combination of pronoun and auxiliary verb: **isn't** (is not), **I'll** (I shall/will), **who's** (who is / has), **they'd** (they had, they should ёки they would), **haven't** (have not) [3, 54]. In Uzbek, this process arises from a combination of the notional and auxiliary verbs: бора олади – боролади, ёза олади – ёзолади, кела олади – келолади, чиза олади – чизолади.

Elision also occurs as a result of the omission of one of the consecutive consonants and the reduction or contraction of the vowels while speaking in a hurry in English. The connotative meaning expressing the speaker's haste is illustrated by the following words in the dictionary of Daniel Jones in “English Pronouncing Dictionary”: acts /æks/, perhaps /pə'hæps, præps/, potato /pə'tetəu/, bicycle /'baɪsɪkl/, philosophy /fɪ'lɒsəfi/ [4, 399].

Elision is also used to characterize children's speech as a phonostylistic tool. For example, if the word combination *left leg* is pronounced as *lefleg* /ləfleg/ and the sound **t** is omitted, the combination of the word *robbed* and the definite article *the* is pronounced like /rɒbðə/ and the sound **d** is elided.

In the pronunciation of the combination the preposition *in* and the word *box* the sound **n** is omitted and it is pronounced as /ɪbɒks/. Such pronunciation in children's speech is due to the pronouncing difficulty of the aforementioned words [5, 24].

It is known that in the oral speech, the pronunciation is simplified as the result of the loss of different sounds in unstressed syllables of the elided words and reducing the number of sounds when the words are combined in pronunciation.

In writing an apostrophe is used instead of the elided sounds or syllables. For example, the word **going to** became **gonna** in the result of elision. Such pronunciation of the word expresses the connotative meaning of spoken language.

Elided words with different connotative meanings can also be found in the following texts:

What dire offence from **am'rous** causes springs,  
 What mighty contests rise from trivial things,  
 I sing — This verse to Caryl, Muse! is due:  
 This, **ev'n** Belinda may vouchsafe to view...  
 Say what strange motive, Goddess! could compel  
 A well-bred Lord **t'** assault a gentle Belle?  
 O say what stranger cause, yet **unexplor'd**,  
 Could make a gentle Belle reject a Lord ...  
 Sol **thro'** white curtains shot a **tim'rous** ray,  
 And **op'd** those eyes that must eclipse the day;  
 Now lap-dogs give themselves the rousing shake...

## LINGUISTICS

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In the passage given above from the poem “Rape of Lock” by English writer Alexander Pope, the words amorous – am’rous, even – ev’n, unexplored – unexplor’d, through – thro’, opened – op’d, t’ – the, timorous – tim’rous are shortened and written in elided form.

The poet used elision in order to keep the number of syllables in the poetry i.e the poetic rhythm “pentameter”. As a result, the musicality and melodiousness of the poem is enhanced.

The elided words are used with great skill in the play “Doctor Faustus” by English playwright, poet and translator Christopher Marlowe:

Settle thy studies, Faustus, and begin  
To sound the depth of that thou wilt profess:  
Having **commenc’d**, be a divine in show,  
Sweet Analytics, ’tis thou hast **ravish’d** me!  
Is, to dispute well, logic’s chiefest end?  
Then read no more; thou hast **attain’d** that end:  
Be a physician, Faustus; heap up gold,  
Why, Faustus, hast thou not attain’d that end?  
Whereby whole cities have **escap’d** the plague,  
And thousand desperate maladies been **cur’d**?  
The god thou **serv’st** is thine own appetite,  
Wherein is **fix’d** the love of Belzebub:  
To him I’ll build an altar and a church...

In this passage, the author reveals a number of connotative meanings such as attractiveness, politeness, flatness, lightness, comfort, smoothness, fluency by dropping out the unstressed syllables of the words. Elided words can also be found in the poem “Tam o’ Shanter” by Scottish poet and folklorist Robert Burns as well:

Whiles holding fast his guid blue bonnet,  
Whiles crooning **o’er** some auld Scots [sonnet](#),  
Whiles **glow’ring** round wi’ prudent cares,  
Lest bogles catch him unawares;  
Kirk-Alloway was drawing nigh,  
Where ghaists and houlets nightly cry.

In this excerpt the consonant **v** in the word over – **o’er** and vowel **e** in the word glowering – **glow’ring** are elided. Apostrophe is used in writing. Through this process the rhythm of the poem is preserved and the extra meaning of poetic musicality is added.

Elision can also be found in a number of works by English poet and playwright William Shakespeare. Elided words such as disturb’d, stretch’d, attain’d, fill’d are found in one of his plays "A Midsummer Night's Dream":

But with thy brawls thou hast **disturb'd** our sport  
The ox hath therefore **stretch'd** his yoke in vain,  
The ploughman lost his sweat, and the green corn  
Hath rotted ere his youth **attain'd** a beard;  
And crows are fatted with the murrion flock;  
The nine men's morris is **fill'd** up with mud ...

The vowel **e** is crushed out of all the words in bold type in the text. Elision in this case formed the rhyme of the words in the text and enhanced the harmonious rhythm. It helps to remember the poem for a long time.

Elided speeches are often produced in a casual, careless, informal, temporary conversation between people. Besides poetry, elision can also be used in character's speech in prose by the writer deliberately and intentionally. From a phonostylistic point of view, one can see the excess amount of the connotative meanings in the pronunciation of those words phonetic structure of which has undergone elision.

**Discussions.** In some parts of fictional literature the elided words do not have stylistic significance which are used in the speech of characters with defects.

As in English, the elision which is caused by the omission of a sound or syllables is also found in Uzbek speech converse. Elision is associated with the speech situation and produces phonopragmatic components specific to its subject. For example:

Ай, кўнгилни қитиклаган эрка гул!  
Ай, оламни кўмган орзу – сирга, гул!  
**Қайга** десанг, мен кетаман бирга, гул.

Lingvopragmatic connotative meanings such as sympathy, pleasure is produced with the deliberate omission of the sound **p** in the word **қаерга** (the elision of sounds is natural in some dialects, but from the literary point of view, these cases are also important in expressing the author's attitude) in this text.

The same case can also be seen obviously in the following poetic lines:

*Сен қайларда эдинг, мен қайда эдим,  
Қайлардан келган бул йўллар учрашди?  
(Икром Отамурод).*

One of the important forms of using words peculiar to oral speech and dialectic lexis in literary text is the shortened and reduced usage of them phonetically. Phonetically reduced forms of words are the product of artistic speech, as well as oral one:

Хурматга бўлиб сазовор,  
Ҳамманинг **бўб** қадди дол,  
Хунарни **қиб** намойиш...

(Б.Бойқобилов. «Тож Маҳал»).

The short forms **бўб**, **қиб** of verbals **бўлиб**, **қилиб** in the poetic passage, firstly added the connotative meaning of oral speech tone to the poetic text and secondly, served to secure the placement of poetic form such as rhythmic foots in lines. The contraction of syllable is mainly characteristic of poetic speech:

Бир ўзима катта қозон қурмаса,  
Қирқта-ўттиз ошпаз ош **қип** бермаса ...  
Бир талотўп катта тўда **бўп** қолди,  
Кўп бўз бола тўда-тўда **кеп** қолди ...

(“Авазхон”).

The shortened variants such as **қип**, **бўп**, **кеп** in poetic lines expressed the connotative meanings such as rhyme setting and melodiousness.

Incomplete verb form of the word **эмоқ** is used in the form of **эрмоқ**. This form is found mainly in the historical texts and classical poetry and expresses such connotative meanings as loftiness, solemnity:

Мулки Ҳинду Марвдин келсам, топардим эътибор,  
Шул **эрур** айбим, Муқимий, мардуми Фарғонаман.

(Муқимий).

The verb **экан** is reduced in the process of speech and becomes **-кан** in the spoken style and **-кин** in the artistic style. It joins to the word followed by and serves for setting the rhyme and rhythm.

Била олармикин қодир бу дунё,  
Ета олармикин ҳаёт қадрига.

(Э. Воҳидов. Ота тилаги).

The shortened variant **-миш** of the compound form of the word **эмиш** indicates to the long ago action in the past and is used in artistic and spoken style to express the connotative meanings such as setting the rhyme in poetry, creating additional tone and resonance, enhancing emotion.

The final consonant **-l** of demonstrative pronouns **бул**, **шул**, **ўшал** used in the ancient Uzbek language and historical works is elided today and pronounced as **бу**, **шу**, **ўша**. While this phenomenon is considered stylistically neutral in the context of modern language, the demonstrative pronouns **бул**, **ул**, **шул**, **ўшал** expresses the additional meanings such as historicity and enthusiasm [6, 50].

Note the following examples: **Ул** менинг ўйларимни англарми англамас, етиб борса на бўлғай рақиблар ижросида. (М. Жамил. Бахтимга сен борсан).

**Майли, мақбул бўлса, шул ширин забоним сизники,  
Тоза қалбим, сўзларим, жону жаҳоним сизники.**

(Т.Ҳамид).

The connotative meanings such as setting the rhyme, enhancement of musicality and melodiousness is more increased when the pronoun **нима** is shortened like **не** and the usage of this pronoun in conjunction with postposition **учун** and sometimes for poetic demand the postposition **учун** is also reduced and becomes as **чун, чук** and their usage like **нечун, нечук**:

**Нечун** туғдинг мени бахти қарони,  
Балога муфтало мотам сарони.

(“Навоий” драмаси).

*Томоша қил мен Қайсарни нетаман, Омин де, отажон, майдон кетаман.*  
The Explanatory Dictionary of Uzbek Language states that the word **нетмоқ** is a poetic one [EDUL, III Volume, 35].

*The additional expressiveness emerges also when the pronoun қайси in literary speech and relative word қаер turn into the phonetic variant қай.*

*There is an inter-style commonness in interrogative pronouns. The peculiarity of the artistic style can be seen only in the elided forms of the pronouns нима, қайси, қаер in the form of -не, -на, -қай.*

**-не:**

**Аммо** ўлганларга шеър, достонидан **не** наф,  
**Не** фойда йиғлашдан қалб дардин айтиб.

(Э. Воҳидов. Нудо).

In conclusion, elision plays an important phonostylistic role among the phenomena which have phonetically altered pronunciation.

The connotative meanings of elided words in compared languages are similar in variegation and versatility. At the same time, their number is greater in English spoken language.

A number of connotative meanings such as shortness, excitement, rush, gentleness, easiness, passion, difficulty in pronunciation are expressed due to the elision of the words in both languages.

It serves to set the rhyme in poem, intensify the rhythm, melodiousness and musicality.

It is also possible that some elided words do not express the connotative meaning in the communication.

Another of the most commonly used phonetically modified words in speech is syncope.

The word **syncope** originates from Late Latin ‘syncopein’ and from Greek ‘synkope’ – contraction of a word, originally ‘a cutting off’, from synkoptein ‘to cut up’, from syn- ‘together, thoroughly’ + koptein ‘strike, cut off’. Syncope is a literary device that can be defined as the contraction or the shortening of a word by omitting sounds, syllables or letters from the middle of the word. It can be found in synchronic analysis and diachronic analysis of languages. Its pronunciation is syncope [ˈsɪŋkəpi] [7]. For example: heav'n – heav(e)n, ma'am – ma(d)am, hast'ning – hast(e)ning,

fo'c's'le – fo(re)c(a)s(t)le, cam(e)ra, fam(i)ly, fav(o)rite, mem(o)ry, veg(e)table, butt(o)ning etc. Such syncopated words express a number of connotative meanings in informal speech, such as negligence, indifference, cold-bloodedness, randomness, casualness, suffering. Syncope occurs in multi-syllable words. The dropped unstressed vowel comes after a strong stressed syllable. In linguistics, dropped speech sounds are also referred to by the term syncopated. In English writing, they are sometimes indicated by an apostrophe: *medicine* /'medsin/, *library* /'laibri/. If the vowel sound [i] and the syllable [rə] are omitted in the pronunciation of the words 'medicine' and 'library' and the words *ever* > *e'er*, *never* > *ne'er*, *boatswain* > *bo's'n* are pronounced by dropping consonant *v* and one or more vowels and consonants or syllables [8, 68].

Such case is also observed in the following examples: *opra* (opera), *genral* (general), *chocolate* (chocolate) [9, 17].

It can be seen that syncope is used in English poetry as a phonostylistic medium, mainly for the following purposes:

1. When it is required to avoid a syllable in a word, to adjust the rhyme in the poem, to arrange orderly, equal and standard rhythmic pattern,

to exaggerate the rhythmic state in order to create an expressiveness specific to the art of oratory, to create harmony, conformity between them according to the metric rhythm requirement between the lines.

In the above cases, the realization of connotative meanings such as melody, charm, additional emotional coloring is considered. This can be seen in William Shakespeare's sonnet "A Lover's Complaint":

This said, his **wat'ry** eyes he did dismount,  
Whose sights till then were **levell'd** on my face,  
Each cheek a river running from a fount,  
With brinish current downward **flowe'd** a pace...

The abbreviated use of the words *wat'ry* (watery), *levell'd* (levelled), *flowe'd* (flowered) in the passage above results in rhythmic tone specific for poetic meter is formed.

Such captivating poetic abbreviations can also be found in the poem of Oliver Goldsmith "The Deserted Village":

For talking age and **whisp'ring** lovers made!  
Ill fares the land, to **hast'ning** ills a prey,  
And his last **falt'ring** accents **whisper'd** praise...

In the passage quoted, the poet evokes a rhetorical impression on the reader through the syncopated words *whisp'ring* (whispering), *hast'ning* (hastening), *falt'ring* (faltering), *whisper'd* (whispered).

The poet William Wordsworth used syncopated words appropriately in his sonnet "The World Is Too Much with Us".

The road extended **o'er** the heath  
Weary and bleak: no cottager had there  
Won from the waste a rood of ground, no hearth  
Of Traveller's half-way house with its turf smoke  
Scented the air through which the plover wings  
His solitary flight.

In the above verses, the poet used abbreviated word **o'er** (over) to give a sensitive impression of colloquial style and to form a rhyme.

The phonopragmatic phenomenon of syncope is used not only in poetry but also in prose and dramatic works.

A similar phenomenon can be found in the play of William Shakespeare "Cymbeline":

...Thou thy worldly task hast done,  
Home art gone and **ta'en** thy wages...  
Going on his ideas, he writes the following:  
I would thou **grew'st** unto the shores o' the haven,  
And **question'dst** every sail: if he should write  
And not have it, 'twere a paper lost,  
As **offer'd** mercy is. What was the last  
That he spake to thee?

The syncopated words *ta'en* (taken), *grew'st*, *question'dst* and *offer'd* in the given example above created stylistic meanings such as rhyming, adjustment, harmony, emotional sensitivity in the play [10].

2. Syncope is mainly used in spoken language style. The situations such as speaker's too much emotion, retreat from speech etiquette are reflected. Syncope is also used in order to increase the tempo, to achieve the brevity of speech in the process of speaking between people. For instance, nowadays no one pronounces the consonant 't' within the word Christmas. In fact, Jesus Messiah was not called as Chris. Saying it in the way 'Christmas' /krɪsməs/ shows that it is a syncopated word. The word Parliament [pɑ:ləmənt] is also a syncopic word because the letter *i* in the middle of the word becomes silent and disappears in pronunciation [11]. The other words of this nature include: *as'n* (association), *bo's'n* (boatswain), *fo'c's'le* (forecastle), 'cos (because), *ymbology* (symbolology) etc. In English oral speech, an apostrophe is placed in written speech instead of a dropped sound or syllable. Such a mark makes the text easier to read and provides a rhythmic tone.

The phenomenon of falling of a sound or a group of sounds from the word structure, i.e. syncope is used more limitedly in Uzbek speech communication than English one. They are mainly found in the speech of the elderly generation and serve to express the connotative meanings of historicity, upliftment. Compare: such as билан – би(р)лан, синглим – синг(и)лим, аслон – а(р)слон and others.

In conclusion, syncopic words are quantitatively abundant in English, but rare in Uzbek. As noted, syncope provides a rhythmic tone specific for poetic meter in the artistic image and creates a sense of artistic impressionability in the reader. It also

creates speech thriftiness. But not all syncope used in speech is appropriate either. They can change the content of the speech. Therefore, in both forms of speech (oral, written) it is advisable to use only those that are phonopragmatically self-justifying.

**Conclusion.** It is important to have a deep understanding of the connotative meanings that result from the pronunciation of phonetically altered words and to apply them in speech communication.

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POETICS OF WORKS ON LONELINESS IN AMERICAN  
AND UZBEK LITERATURE*Kilicheva Mekhriniso Rajabovna**PhD, BSU*[\*mekhrishafate@mail.ru\*](mailto:mekhrishafate@mail.ru)**Abstract:**

**Introduction.** *Because the fundamental subject of literature is a human being, psychological states play an important part in the understanding and depiction of his feelings. Dream, terror, horror, death, loneliness, lie, trick, and mad are all lyrical notions that come to mind at this time. The study of their poetic expression, as well as the process of transitioning from an unaesthetic to an aesthetic occurrence, is today's critical literary topics. Loneliness is a versatile concept. Its causes, forms, manifestations, mental states and external factors are different. Therefore, it is studied in philosophy as a concept, in psychology as a psychological state, in medicine as a disease, in tasavvuf as a means of reaching God.*

**Research methods.** *In the following article the poetics of literary works with the title of loneliness is analysed. Comparative-typological and psychological analysis of the image of lonely characters are the main methods used in our research.*

**Results and discussions.** *The motif of loneliness has become not only a means of organizing the content of the work, but also a means of ensuring compositional integrity. Because the course of events, the mental state of the protagonist is directly related to the feeling of loneliness, and if loneliness is removed from the plot of the story, its composition is seriously damaged.*

**Conclusion.** *When the word loneliness appears in the title of a work in both literatures, it rises to the level of leitmotif, providing the work's compositional integrity, uniting the events around it, and revealing the major concept. It is directly related to the work's principal theme and concept. The causes of the phenomenon of loneliness have been examined in terms of psychology, philosophy, and literary studies, and the following have been identified as the main reasons: the individual's inability to accept changes in the social system, the inability of the individual to agree with meaningless procedures in society, his moral and religious beliefs sharply different from those around him, problems with personal life, and a tendency to loneliness. Social situations such as poverty, mental illness, old age, unemployment, and crime cause the risk of loneliness.*

**Keywords:** *loneliness, motif, title, psychological state, characters, hero, monologue, novel, story.*

**Introduction.** The title is the key to the work, a reflection of the content of the work. The title is a map of what the reader is focusing on in the work, a compass that introduces the reader to the world of art, the theme and main idea of the work, the main plot line and the main conflict. In short, the title is an important component that

performs various poetic functions and reveals the essence of the work. As the literary critic D. Kuronov noted, the most general function of the title is to point to the subject of the work, to express it succinctly [8;59]. For this purpose, many classical artists choose a keyword as a title based on the theme or main motif of the work.

**Materials and methods.** The motif of loneliness has become a means of not only organizing the work's content, but also of ensuring compositional integrity. Because the protagonist's mental state is directly related to the course of events, and if loneliness is removed from the plot of the story, its composition is severely harmed. As T. Boboev noted, "Every detail, episode, event, scene and image in the work of art serves the ideological and artistic intentions of the writer. All elements have their place and function in the texture of the work. They cannot be replaced or removed. If this is done, the composition of the work will be damaged, and the art will be harmed"[1;165].

**Results.** From ancient times until now, we can see different forms of loneliness and all cultures and philosophical systems have unlike attitude towards it. In the ancient times, three forms of loneliness were common: the first loneliness is the trial and upbringing of the person through various rituals; the second loneliness is the expulsion or imprisonment of a people or society; the third is voluntary loneliness, that's to say dervishness in the East. These three forms in essence mean the separation of a person from other people in space and time. Of these, only the manifestation of loneliness has a specific nature and history. Extreme loneliness was widespread in India, China, Japan and other countries in the East. Dervish loneliness also plays a part in the teaching of Sufism. Loneliness in the form of loneliness is, in essence, the way to attain perfection through the long and persistent prayer of the soul. In the Eastern literature, lonely person is expressed as a wise man, with a high moral and cultural life. If such people were subjected to torture and suffering, they were considered to be in a society far behind in moral maturity.

For example, in American literature the lonely man is miserable and unlucky, and in the Eastern literature he is regarded as a respected man, in Russian literature as a hero. In all religions, true loneliness is not understood as being isolated, having no friends or family. A person with no heart, no faith, no love to God, is considered a real loner. Spiritual attainment is the only way to get out of loneliness.

**Discussion.** Sherwood Anderson is one of the writers who elevated the theme of loneliness to the level of a title, and his story "Loneliness" is a striking example of this. The story's protagonist is Inox Robinson, a young artist who is spiritually isolated from others. *"Enoch wanted to talk too but he didn't know how. He was too excited to talk coherently. When he tried he sputtered and stammered and his voice sounded strange and squeaky to him. That made him stop talking. He knew what he wanted to say, but he knew also that he could never by any possibility say it"* [11;28]. When he talks about his work with artist friends, he realizes he can't express how he feels. Their worldviews and ideas are diametrically opposed. He is unable to understand people, and people in turn are unable to understand him: *"He never grew up and of course he couldn't understand people and he couldn't make people understand him"* [11;28]. He'd lock his room from the inside, talk to the people he'd made up in his head, think, and meditate. It was more enjoyable to converse with

imaginary friends rather than communicate with the real world. He meets a woman in the building where he lives and she frequently comes to him. When he tells her about the imaginary “people” who live with her one night, she realizes he's insane. When she leaves, all of the fictitious characters accompany her and never return. Years later, in his old age, he tells a young journalist named George Willard about this incident and his own sufferings: *“In the darkness by the window, as he went through the door, he could hear the thin old voice whimpering and complaining. “I'm alone, all alone here,” said the voice. “It was warm and friendly in my room but now I'm all alone”* [11;32]. The writer creates an image of a person who is cut off from society and left alone because he is not spiritually like others, but creates an imaginary world to save himself from this loneliness and lives in this world. Such a person is considered mentally ill and is sentenced to death rather than living. According to K. Lebowitz, most of Anderson's protagonists are people of extraordinary character who experience loneliness or seek to get rid of it [6;85]. Anderson describes the protagonist's friendship with unreal, imaginary people, emphasizing that the only cure for loneliness is for the person to be defined by his or her own intellectual world. Through this image, the author artistically depicts a person's loneliness as a result of his worldview and ideas being incompatible with those around him, resulting in insanity.

Revealing the mental state of this or that hero is the core of Anderson's stories. Coverage of the inner state, mood, spiritual life, relationships between people is the basis of Anderson's art [7;96], - says S. Pinaev. Thus, the coloristics, artistic details, plot, title in the story are subordinated to the expression of Ino's tragedy.

Anderson was impressionable by nature and had a deeper sense of loneliness because of his profession. Anderson, as a man of his time, understood the suffering of the people and illustrated this situation in his stories [6;86], says K. Lebowitz.

In Madeleine Beckett's “The Color of Loneliness” the word loneliness rises to the level of a title. In this novel, the author addresses the motives of death, betrayal, infidelity, friendship, along with the theme of loneliness. The protagonist, Mira, who has lost herself in the blows of death and betrayal due to her eternal destiny, writes about her sufferings: *“She simply stares into the darkness at nothing. The quiet stillness combined with the dark has a nice numbing effect on her. But it doesn't last long. The empty house reminds her of her loneliness. How she has no one. It reminds her of how many people she's lost that she loved. Leaning her head back against the couch, she shuts her eyes as one tear after another slip down her cheeks. Her sobs echo and bounce around her quiet apartment. Curling up into a ball, she cries until she feels empty. Until she has nothing left”* [12]. From the very beginning of the novel, the writer makes effective use of portrait elements such as the face, eyes, hair, and tears to reveal Mira's inner mood, which in turn embodies the image of a depressed hero in the reader's eyes.

Mira moves to the house her grandfather inherited to forget her pain. She feels lonely even though she has friends and acquaintances around. Mira's hidden pains and thoughts are expressed through the inner monologue: *“I'm so lonely,” she whispers. “I need someone”* [12]. Into Mira's life comes a lonely young man who has suffered a lot and mentally broken. But their past, the pain of betrayal, is a wall for

them to be together. Mira wants to lean on Dylan and take comfort from him: *“But she doesn’t want to be just a customer. She wants to be more. She blames this longing on her loneliness. She’s been lonely for way too long”* [12]. The loneliness of the two heroes in the novel - Mira and Dylan - is different. In particular, Mira does not choose loneliness voluntarily, she is forced to be alone because of fate. Dylan’s loneliness is his choice, his will, and his rejection of people because of betrayal, and he enters into communication with them only out of necessity.

The writer made effective use of elements such as dramatic dialogue and monologue to show Mira’s inner state. In describing the worldview and inner world of the protagonists, the writer was able to skillfully use deep psychological images. The novel is divided into 21 chapters titled with the name of colors and human emotions. For example, Chapter 1, entitled “Black, Suffering” describes the protagonist's dark days and sufferings in the same situation as the title suggests. Accordingly, the following chapters are also named after the hero's life, emotions, and psychological mood. In particular, psychological states such as discouragement, sadness, despair, discomfort, pain, comfort, sorrow, kindness, compassion, dream, confusion, indifference, frustration, jealousy, passion, love, awakening, closure, passion, perception rise to the level of chapter title. This situation plays an important role in the artistic reflection of the mental state, experiences, lifestyle of the protagonists. In Uzbek literature, the depiction of the heroic spirit through colors can be seen in the epic “Sab'ai Sayyar” by the classic writer Alisher Navoi as early as the XV century. The protagonist, the king of seven climates, Bakhrom, loses his lover Dilorom and suffers from mental anguish. In describing this state of his, the poet refers to colors. In particular, the first story is heard in a black palace, the second story in yellow, the third story in green, the fourth story in pink, the fifth story in a lily, the sixth in sandalwood, and the seventh story in a white palace, and finally Bakhrom finds a solution. The depiction of castles in such a color gives the work a strong symbolic and philosophical content, inviting the reader to a broad philosophical observation.

Despite the fact that Madeleine Beckett elevated loneliness to the level of a title, the work is not entirely dedicated to the portrayal of loneliness from head to toe. The protagonist's being alone is just a compositional basis due to factors such as death, betrayal, immigration, and establishing a new life.

The motif of loneliness has risen to the level of the title not only in the works of English writers, but also in the works of some Uzbek writers. In this series, the novel “Loneliness” by Ulugbek Hamdam is especially noteworthy. In his novel “Loneliness” Ulugbek Khamdam attempted to depict the human heart, the spiritual tension within it, and the struggles between the external “I” and the inner “I”. According to B. Karimov, “Loneliness” is not about the artistic interpretation of a particular event, it does not have traditional images, scenery, dialogues, the monological narrative [3;7]. In this sense, “Loneliness” arises as a result of intense and depressing, thoughtful and thoughtless thoughts and unnamed suffering in the human psyche. In “Loneliness”, neither the protagonist's name, nor his appearance, nor his residence are mentioned. The main character is played by the writer himself. His life, outlook and changes in his life made him lonely. The hero is a very

conflicted person. As a literary critic R. Rakhmat states, “his body, his spirit and his mind are three independent parts within one” [10;5]. There is no one who understands the hero's agony and tribulations in his own way.

Externally, the hero appears to have everything he desires. But something happened, and it started to change. These spiritual transformations drove him into the desert of solitude. The writer describes it as follows: “*Something is broken inside me. Even I know what it is.*” The hero wonders between the inner and outer “I”. The writer expresses this in his work: “*O God! I can't find myself, I'm not! Where am I? Which one of these meanings, which is fragmented in one body, belongs to me?*” The hero says, “*O friend, if you do not experience this fire in your heart, do not approach me*”. This implies that his friend must have forgiven him for his pain in order to comprehend it. The hero is unable to live his life as he desires. He can't tell the difference between his heart, mind, and body. It appears as if it is being destroyed due to an imbalance in the external and internal world. Self-indulgence is the hero's downfall, but he lives happily ever after. The protagonist aspires to be free of all deceptive, transient substances and to begin a real life. Between faith and unbelief, he is tormented. He feels he has broken his pledges to Allah because he has not kept them.

As the writer calls the novel “Loneliness” the word also expresses the figurative meaning of the heroic spirit. His heart is lonely. The loss of a child, the absence of a sincere friendly person at his workplace, and his different worldview make him lonely. In this sense, the story is called “Loneliness”. As it turns out, the story describes the tragedy of the present spiritual and psychological state of a person who surrendered to mental disorders.

As M. Kuchkarova points out, “Loneliness” has a profound interpretation of the psyche. “It reflects solitary experiences. The story is an image of the myths, suffering, dreams, the longevity of our dreams beneath our minds that we cannot express in words” [9;132].

Through this work, U. Khamdam has an artistic interpretation of the mysterious, multifaceted world of the human psyche, trying to portray the inner spiritual world of our contemporaries. The novel consists of three parts: the opening of the notebook, the reading process, and the closing of the notebook. As you read the notebook with the author, you will see a picture of a man with his head open in the corner of a dark room, whose windows are wide open and the curtains winding. It is as if he is getting older and you hear his cry of loneliness. There is obedience, rebellion, contentment, anger, love, hatred, madness, and wisdom.

The absence of plot lines encourages us to comprehend the essence of the work through the flow of consciousness created by the heroic memories and anonymous names. Some scenes from the hero's past are mixed with the present, feeling the loneliness of the moment. In the process of inward analysis, the author senses his lonely protagonist, that is, the depths of his soul. Ulugbek Khamdam describes not only the feeling of loneliness but also the mental analysis of the lonely inside “I”.

The reader who is informed about the heroic life of the hero is amazed at his inadequacy in the plight of the tyrant. Because it is completely different from the people who are described as “this man alone”. He has almost every element of

happiness: he has a family, has health, proper workplace, and has a keen sense of humor. The hero solves the problem that we have been thinking about: *“But the feeling of solidarity does not resonate within my heart. There, I am alone and all alone. Do you understand? It seems to me that this is not only my pain but the whole of humanity. Man comes into the world alone, man leaves the world alone. He is always alone in the face of his destiny...”* [2;35]. This is the perfect description of the human psyche.

It is noteworthy that the hero is so lonely, smiling and laughing, and beating questions with endless emotions. Is the need for isolation linked to the “urbanization and the emergence of an industrialized society” that has arisen as a result of the complexity of life and relationships, the confrontation of problems and interests, or does it exist in the mind, without any political, social, or bureaucratic environment? He owns a family, lovely job. But he is spiritually lonely. Therefore, we can point to the second reason for such isolation. As the hero says in his own language: *“For a long time my heart has been looking for a goal. But fleeing from the target people is not an act of ignorance! Maybe empty the container - express it!”* [2;43].

The protagonist of the work believes that in any case, he is alone until the end of his life and forgets that he is lonely, even if his luck is only a moment. He is suffering from the fact that he cannot achieve that happiness. *“Alas! For years, my companion - loneliness - has finally put me to death. I've never been so crushed, and I didn't look forward enough to let anyone break the door. The burden of loneliness has never been crushed like a seal... None of my pain was so severe, it didn't hurt my whole world ... I could clearly feel my inside breaking. If a gang of “hooligans” came in to break the door and “bump” me, I would say welcome to the “guest”. I would thank my God for letting go the loneliness... But nor sound is heard.”* [2;45].

Ulugbek Khamdam analyzed man's deep psychological state in “Loneliness”. “Loneliness” is based on a combination of emotions. In it, you will find the nodes of experience, the solution hidden in them, the conflict of perceptions coming from all sides. This work helps us to understand the emotions and struggles of each other in the depths of the human heart, and to identify those within us. As the hero says, *“What I write is a copy of the Spirit cry”* [2;45]. The reason for the cry of the Spirit is that of the author himself, a cry of bitter loneliness.

Saida Zunnunova's story “Loneliness” also attracts special attention. Iqbolkhan, a lonely middle-aged scholar, grew up in a boarding school, there was no one around her, and her character was characterized by a tendency to loneliness, whimsy, and talkativeness. Her capricious nature, jealousy, and arrogance led to her divorce from her husband, and then her son's lack of sympathy, cooperation, and spiritual closeness with her. Her son's words *“revealed in her heart pain which she did not feel.”* With her son holding a “small mirror”, she realized her guilt: *“She learned how sinful she was, and that hers life was not worth living, from a bitter conversation she had with her son shortly before she set out on a journey”* [14].

The protagonist of the story, Iqbolkhan, grew up an orphan in a boarding school, suffered mental trauma because of her husband, suffered emotional trauma, had problems communicating with people close to her, as well as preferring freedom and independence, devoting herself to science all are the main factors of loneliness.

Husniya Pardaeva's story "Escaping from Loneliness or Change" describes the life of a lonely scientist who hates men. Gavhar Shirinova is a beautiful, attractive but at the same time very arrogant, proud and haughty woman. She is a hero who does not take anyone close to her, who believes in herself, who builds, who is determined to "achieve her goal." The reason for her loneliness is related to her hatred of her father, distrust of men, selfishness, pride and arrogance. As a child, she was deeply affected by the fact that her father left her mother with her four daughters at the age of twenty-five. Her father's actions instilled in her a strong hatred for men. The goal of "showing her father" that a girl is no less than a boy has formed in her over the years the vices of arrogance, pride, arrogance, self-centeredness. The psyche she suffered as a child had an impact on the meaning of life. As she gets older, as she becomes more and more lonely, she begins to fear the whirlpool of loneliness. One day she gets sick, she feels the horror of loneliness. *"This beauty is a medicine when the soul is in pain, it cannot be a support in your loneliness. It is like a dragon waiting for time to swallow without licking. I feel that one day it will fall into the trap ..."* [15]. She realizes the need for change and raises her husband's children.

In this story, the national spirit prevails – the Uzbek woman living alone is not in line with the Uzbek mentality, she was not born to live alone. The protagonist is significant in that the cause of someone's mistake was created to influence the thinking of those who ruined their lives.

As the name of Zulfiya Kurolboy's story "The Victim of Loneliness" suggests, the motif of loneliness is the leading episode in the story. It is described that Aunt Tamara's husband died when he was just of retirement age. After his death Aunt Tamara was left alone, resentful of the negligence of her neighbors and relatives, and unable to adapt to the life of her relatives. Aunt Tamara likes peace, loneliness, people's worries, family troubles, which are tormented by the large number of children, it seems strange to her, she does not like such a life. *"It's true that Aunt Tamara doesn't go in and out with her neighbors. Even though her heart is pounding with loneliness, she doesn't knock on any of her neighbors' doors."* [16].

Aunt Tamara began to get accustomed to loneliness in her two-bedroom first-floor home in the city. She even developed a habit of talking to rats in the days that followed. She tried to take care of them like a child. These cold creatures became her prey. They were told, *"When I die, those flowers will wither. The grooves are also crumbling for a reason. As a result, nothing is left in this room. It will all be sunny. Not even you will stay. You will be in trouble. But before that, you're going to bury my corpse. You see, I know everything."* [16]. Although she knows what awaits her destiny, she is indifferent to the proliferation of even "bad" rats. As a result, *"Am I dying ... Have I lived so many years to suckle rats?" "Here, at last I saw my loneliness," she whispered, looking at the rats who were snarling at her. The loneliness that has surrounded me all my life has finally shown itself ...*. *"It simply came to my notice then. I am fed up with loneliness ..."* [16]. The work is significant in that the predominance of European literature in the description of events, and the modern direction in the style of writing.

The skill of the writer is that the feeding of dead dead rats has been demonstrated to be a natural process. It is understood that loneliness is reflected in



the image of the rat. In this regard, it can be observed that the image of the rat is interpreted in four functions:

1. Through the image of the rat, the writer was able to point out that the day of the woman who withdrew her love from man was left to the most abominable creature of God, for which she was guilty.

2. The rat is a symbol of loneliness, implying loneliness is a fear that eats human life like a rat.

3. A rat is a punishment sent to a woman in such an experience for loving loneliness.

4. Loneliness - a person who has rat-like vices, such as mourning in a woman, selfishness resulting from want, and bitterness toward people, finally becomes friends with rats. Despite the fact that the writer was concealing a serious charge behind reality, she was able to select the appropriate image to achieve her purpose.

Aunt Tamara's mental health is deteriorating due to loneliness. Depression, nature, and character faults have a negative impact on her psyche, despite the fact that she feels the repercussions. She grows accustomed to her current state of thinking. She doesn't have the strength, and she doesn't want to change her opinion. Aunt Tamara can't seem to get over her loneliness.

When the protagonist of Abdusattor Hotamov's story "Loneliness" realizes the betrayal of his wife, he «breaks his spirit» and goes to the mountains to create an almond grove. He lives there alone and is engaged in medicine and gardening. He sees loneliness as a cure for pain: "*Loneliness is good at the time ... loneliness purifies a person*" [13]. He compels himself to think about life, so that sins and rewards pass before his eyes: He was a brave man, the essence of an honest life. He was a selfless teacher. He overcame his pain by going to the mountains and living alone, he did not go to the desert deserts or get into the filthy roads out of pain and alcohol, he overcame his pain with hard work.

In the story "Loneliness" the protagonist is betrayed by his wife and suffers a psychological trauma. Throughout his life, this agony became a "incurable pain". "*But my heart is lonely*", he says. [13]. His loneliness is intentional, and he makes no attempt to prevent it. Instead, he sees loneliness as a friend and seeks to protect himself from it. Loneliness appears to present itself in two different ways:

- 1) loneliness that leads to destruction, and
- 2) loneliness that purifies a person.

Works titled Loneliness are likewise separated into two orientations on this basis.

**Loneliness, which leads a person to destruction:** Sh. Anderson's "Loneliness", Z. Kuroloy's "The Victim of Loneliness", M.Beckett's novel "The Color of Loneliness".

**Loneliness that purifies a person:** A. Khotamov's "Loneliness", Kh. Paradaeva's "Escaping from Loneliness or Change", S. Zunnunova's "Loneliness" story, U. Khamdam's "Loneliness" novel.

As can be seen in Uzbek literature loneliness is often positive. It is observed that Western literature recognizes loneliness as a negative phenomenon due to its mentality.

**Conclusion.** When the word loneliness rises to the level of the title in Uzbek and American literatures, it reaches the level of the underlying motif. It ensures the work's compositional integrity, connects the events around it, and serves to reveal the main idea. It is closely related to the work's main theme and idea. As a leitmotif, the word loneliness connects the plot rings, perfecting the composition of the work.

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**ON THE ISSUE OF TAGGING WORDS OF LIMITED VOCABULARY IN  
THE PROCESS CREATION OF THE NATIONAL CORPUS  
OF THE UZBEK LANGUAGE**

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**Abstract:**

**Background.** *In order to search for information about words specific to oral speech styles in the Uzbek language corpus, first of all, tags about such features of words should be included in the corpus database. To do this, it is highly recommended to use stylistic notes in the explanatory dictionary of the Uzbek language on the relevance of lexemes to the style of speech.*

**Methods.** *This article discusses the peculiarities of the annotated words used in Uzbek-Uzbek dictionaries and their stylistic notes displayed in dictionary that are specific to the style of oral speech. Style is the division of language according to its functions related to a particular area of human activity. Functional style is divided into different parts according to the main functions of speech appearances, i.e. communication, reporting, being a means of influence.*

**Results.** *In order to search for information about words specific to speech styles in the Uzbek language corpus, first of all, tags about such features of words should be included in the corpus database. To do this, it is advisable to use stylistic notes in the explanatory dictionary of the Uzbek language on the relevance of lexemes to the style of speech.*

*This article discusses the peculiarities of stylistic notes given in the annotated dictionary in annotating words specific to the style of speech.*

*In the explanatory dictionary of the Uzbek language, the signs of style can be divided into the following groups: 1) characters characteristic of the style of speech; 2) characters typical of the artistic style; 3) characters typical of a journalistic style; 4) scientific style characteristics; 5) formal style characters.*

**Discussion.** *The Uzbek literary language has the following functional styles: 1) style of speech; 2) formal style; 3) scientific method; 4) journalistic style; 5) artistic style. The naming of functional styles is determined by the context in which they are used.*

**Conclusion.** *For this reason, it is also important to match words related to a limited lexicon and apply it in language corpora. Language corporations are widely used in world practice and are emerging as effective innovative additions to traditional educational technologies.*

**Keywords:** *national corpus, tag, style tag, stylistic notes, speaking style.*

**Introduction.** The diversity of people's lives and areas of activity, depending on their age, gender, level of education, profession, social status and other factors, allows the creation of a unique way of using language, or more precisely, a unique style. This is one of the reasons for the variety of styles of language use. Therefore, in the use of language, each person may have their own style, which depends on their gender, age or profession, the social environment in which they live. The scope of life and human activity is very wide. In every social sphere, language is used as an ultimate necessity. This, too, naturally leads to a peculiar style, a style of language use. So, it is natural that in the complex of language consumption, each person, professional, social group, and even the communication process has its own style. The concept of functional style incorporates these aspects of speech activity [4; 28].

Style is the division of language according to its functions related to a particular area of human activity. Functional style is divided into different parts according to the main functions of speech appearances, i.e. communication, reporting, being a means of influence. The Uzbek literary language has the following functional styles:

- 1) style of speech;
- 2) formal style;
- 3) scientific method;
- 4) journalistic style;
- 5) artistic style [6;89].

The naming of functional styles is determined by the context in which they are used.

**Methods.** In the Uzbek language corpora, it is advisable to include in the database information consisting of such tags, as functions such as search based on the characteristics of speech styles, material processing, etc. depend on the information in the linguistic support of the corpus. In the annotated dictionary of the Uzbek language, the stylistic characteristics and symbols that mark it are given mainly for words belonging to a limited layer of the language, and they play a very important role in the annotated dictionary. The field of application and place of the word are marked with the symbols of style. As a result, along with an explanation of the meaning of the word, other characteristics are also proved.

**Example:** *IMOMATCHILIK* s.t. *exactly imomlik* [12; 346]

Here, the abbreviation “s.t.” firstly refers to the fact that the word “imomatchilik” belongs to the style of speech, and secondly, that the word is referred to the word “imamate” in the literary language and is “exempt” from the commentary (the commentary is given in the word “imamate” ). The dictionary also includes polysemantic and homonymous words. See in the preposition or in some sense of polysemantic words such as “q” (see) or “aynan”(exactly) signs are also referred to other words. In such cases, similar incidents occurred. If a grammatical and stylistic mark is placed before the explanation of the meaning or one of the meanings of the keyword, first a grammatical and then a stylistic mark is given.

**Example:** “AYBDOR” (guilty) 1 *noun* A person who commits a crime; guilty. [Father] As guilty in front of his children, he stares at the stove where the wet wood is whistling. P.Tursun, Teacher [12; 56].

2 *noun, jurisprudence*. A person who has committed a crime or an illegal act. A person who is criminally liable. The policeman on duty took the culprit out. H.Ghulom, Mashal. There has been intolerance towards guilty and indifferent leaders. From the newspaper.

3 *adjective*. There is a physical defect, impaired; A girl with an eye defect. -Are you impaired of one eye? "That's right." P. Tursun, Teacher.

If a word with more than one meaning belongs to a layer bounded by a particular meaning or meanings, the stylistic mark is placed before the explanation of that meaning or meanings.

**Example:** BARMOQ (finger) 1. Each of the five moving parts of the hand and foot. Thumb. The index finger. Middle finger. If you bite one of the five fingers, it all hurts. Proverb A strong whirlwind... cuts off the ears, the toes tingle from the cold. Oybek, Selected Works. The fluffy cotton would stick to her [Gavhar's] delicate fingers, and the bowls would open and shake in surprise. O' Hoshimov, Listen to your heart. His [Gulandom's] fingers played skillfully on the dutar strings. Oybek, Selected Works.

2. A measure of length approximately equal to the width of the middle hand (finger). To whom like a finger, to whom like a nail. Proverbs. Where do the five misfortunes come from, they all come from the tongue which is as long as two fingers. Proverbs. The women, scattered among the cotton, four fingers high from the ground, were weeding the cotton fields. S. Ayniy, Slaves.

3 *technology*. Bump-shaped part of machines and mechanisms.

The dictionary does not mention any meaning of the key word, but its meaning (meanings) that is currently in common use, understandable to many. If the keyword has one meaning, the dictionary article is structured to that meaning. In the case of multiple meanings, each meaning is, in a certain order, marked separately with a dark black Arabic numeral (no dot is placed after the number). In this case [1;34]:

1) if the keyword belongs to the same category with all its meanings, these meanings are arranged according to their interrelationship. Thus, the word glass means "hard and transparent material" – "glass" and "narrow container made of this material" – "bottle" and is given in the dictionary in the same order: GLASS 1 [note]; play. Made of glass. 2 [comment]; bottle.

2) while the meanings of the word belong to the general and the boundary layer, the common meanings (meanings) are given before, other meanings are given after. Example: STEM 1 [comment]... 3 *linguistics*. [comment]...

3) if the dominant word has the meaning of more than one word group, the meaning of the category to which the word belongs is given before, the other after. Example: OQ 1 *adjective*. [comment] White horse. 5 *noun* Vodka.

4) replaced words are managed as followings: 1. If the word is complete (that is, in a meaningful sense, the most meaningful sense, all the meanings changed), its meaning (not recorded). *Q*. (*QARANG SEE*.) (See below) or at the same time. (Link) mark, replaced by the word limited. For example: the secretary *see* Secretary-General. 2. The exchange word is used now instead of two or more words, and these words were presented at the exhibition. For example: Soyuz *Q*. (*qarang see*.) union, union. 3. Substitution word with no meaning or meanings of consumption, meaning

that if (disambiguation). What is the meaning of (1 share) in other words, the meanings of the Arabic number is linked to that word. For example: 1 token of the alphabet. at the same time. 1... 2 [Note] Primer Analysis of the alphabet at the same time.... 3 [comments] blood test analysis. Submit a blood test.

5) a lexical meaning of the word, in the first (1) the number of task and constitutes a meaningful form. Then (order) number (s) with the meaning (meanings). Example 1: outstretched necks outstretched necks fl. sfdsh. 2 *adjective*. [Comments]. Very outstretched necks. The betrothal UNAM 1 fl. together. n. Unashibdi he said. 2 comments [...] daughter for his son unashibdi. 1 to calm the senses of light. ort.n. 2 [3]... [comments] comments...

6) General Assistant (auxiliary) function, this is its basic meaning, the number of the account. For example: diarrhea comments [1]. The house is... (6 Ownership and into space in the form of grammatical case) in the green space and time relations. The sound was heard in the house. Over the past year, a lot of things. No comments [1]... the 16th green. fl. vzf. - (i) b, NO / -y affiksli ravishdosh form, in different grammatical meaning. To view. Do not go.

7) the use of words belonging to the category of horse as a person's name is recorded in capital letters with an appropriate number after all its meanings. Example: AZIZ 1 [comment1... 6 Aziz (male name) [12;45].

**Results.** Literary language is a processed, polished, grammatically regulated, standardized, universal, universal language that serves the various cultural needs of the people. It is typical for a literary language not to use words that belong to the dialect. While language is closely related to human society and serves a communicative function in the process of communication, its functional methods are used along with literary language. Style is the division of language according to its functions related to a particular area of human activity [7; 67].

In order to search for information about words specific to speech styles in the Uzbek language corpus, first of all, tags about such features of words should be included in the corpus database. To do this, it is advisable to use stylistic notes in the explanatory dictionary of the Uzbek language on the relevance of lexemes to the style of speech.

This article discusses the peculiarities of stylistic notes given in the annotated dictionary in annotating words specific to the style of speech.

In the explanatory dictionary of the Uzbek language, the signs of style can be divided into the following groups:

- 1) characters characteristic of the style of speech;
- 2) characters typical of the artistic style;
- 3) characters typical of a journalistic style;
- 4) scientific style characteristics;
- 5) formal style characters [4; 124].

Conversational style – part of the daily informal, hard language specific units are used. By this method, specific working conditions, which are used in selecting the means of a direct exchange of ideas, language, tone of products, such as facial expression, gesture, use simple vocabulary and turns of units, expressive and emotional tools used to distinguish. For the style of speech, the dialogic form of

speech, the use of words in a figurative sense, the various repetitions inherent in this style, the greater use of intonation (suspicion, confidence, pitching, determination, humor), the presence of emotional expressiveness arising from the speaker's feelings, attitudes, situational (situational), face-to-face, more humorous elements, insults, caresses, humiliation, the use of words related to ordinary behavior. Vocabulary units, distinguished by stylistic color, form the main layer of colloquial speech. They have simplicity, sensitivity, freedom, and situation. There are two different types of speaking style: 1) literary speaking style; 2) Simple conversation style [3; 46].

Literary discourse is used in government offices, and slang and dialect words are not used in this style.

In ordinary colloquial language is treated freely. It uses words that may not be in literary language.

**Discussion.** That is, in the style of speech, people choose to use language units that are convenient to them. For example: yegulik // yegilik, yaylov // yoyloq, to'xtab qolmoq, yopilmoq, yotmoq (Samovar yotgan, bir chol choynak-piyola artar, hovuz bo'yidagi supada kimdir xurрак otib uxlar edi (A samovar was lying, an old man was pouring tea and a pot, someone was sleeping on the sofa by the pool. A. Qahhor, Koshchinor lights.), Very / The latter of pairs such as juda // ja, yog', moy // jir is mainly peculiar to the style of speech. Conversational style has phonetic, lexical, morphological and syntactic features. Due to the fact that the scope of application of the conversational method is extremely wide and spread in different regions of the country, this method is quite variable. In the explanatory dictionary of the Uzbek language, the words specific to this style are divided into several subgroups [9; 87].

Words, phrases used in colloquial language (spoken speech) s.t. marked with a symbol.

For example, the editorial Acting editor, edit work; Editor-in-chief;

If a word has more than one meaning and belongs to more than one style, the meanings of the word are denoted by Arabic numerals, followed by a symbol representing the style.

For example, the theater [latin theatrum < yun. theatron – tomoshaxona theater performances]1. actors play through the stage of life, reflecting the artistic events of life based on the type of art, art performances. Puppet Theater. Book publishing, theater, film, television and radio saw a great z'tibor paid. Newspaper. Among the various types of art, such as film, theater, literature, education is one of the most active and effective factors. "Science and Life".

2. An institution engaged in staging performances through such art. Navoi Opera and Ballet Theater. Young Audience Theater. Our theater is still new. There are no master players," Abdishukur began. Oybek, Selected Works.

3. As a place to display art exhibitions, performances, building. Theater audience was packed with zdi. Here's a beautiful theater built up. [Alimardon] Theater ztagidagi entered the garden. Study.Hoshimov, listen to your heart.

4. A show performed through the movement of the actors on stage; spectacle. Remember, the night we were watching the theater from the district, Sotiboldi in the car, told Kanizak to sing, and when he didn't get used to it, he pulled his hair. A. Kahhor, Koshchinor lights.

AVAG'A 1 *exactly* chevara.

2. A distant relative. The relative of my relative. About a very distant.

SAINT [a. LJl - valilar] 1 din. Governors, people of faith, pious; saints, saints, people close to God; priests. It is said that Khoja Bahauddin Naqshband became famous as a saint in Bukhara. From the newspaper.

2. A prophet is a person who can prophesy, who can perform miracles. I am such a saint that if I call a stone or a tree, it comes to me immediately. "Anecdotes." Tantiboyvachcha shrugged his shoulders and looked at the ground. "Are we saints?" It is very difficult to say where he is. Oybek, Selected Works.

3. s.t. kest. A great, perfectly understanding person or thing. What, as a link, became a saint? Sh. Rashidov, stronger than the storm. The woman is weak, and the saint is jealous. F. Musajonov, Himmat.

4. With no work, nothing darveshsifat, darveshnamo people. BBC my father away from him. My father was a clean man. Saint of the village. I believe that. Oybek, blackened by the sun. The mouth of the cave, high on a flat stone, naked saint, a skinny old man was sitting on the fire. Mirmuhsin architect.

ADVOCATE [lot. advocatus <advocare - to call for help] 1 A lawyer who provides legal assistance (advice) to the defendant in court, defends the defendant (guilty); defender, protector. The lawyer, as a party, shall have equal rights with all participants in the proceedings at all stages of the proceedings. From the newspaper.

2. *negative* consultants;.

Since the words used in children's speech are also specific only to oral speech, it is expedient to indicate that they belong to the style of speech. Be specific to children's speech, words that children use expressed and interpreted by the symbol.

For example, AJI-AJI. A word that is said (in a children's game – peekaboo) that covers the face with its hands and is occasionally shown (giving a look).

AJI-AJI 1 A game in which children play by saying such words. Covering his face with both hands and smiling wryly, they [the children] laughed. Ibokhon, Great Day.

2. portable so meaningful to look at the action. The truth is that even if you lock yourself in a thousand-story house, the poplar will continue to grow. "Fist." [11, 44]

ACHOMLAMOQ *child. exactly. quchoqlamoq. Ra'no buvisining "bolaginamning bolaginasi" deb erkalashlarini, achomlab peshonasidan o'pishlari – yana allaqanaqa odatlarini qo'msardi. H.Nazir, So'nmas chaqmoqlar. [12, 123]* Rana's grandmother longed for her to be called "my child's child" and to kiss her on the forehead. H. Nazir, Inextinguishable Lightning. [12, 123]

**“Dag'al, qo'pol so'z, ibora”** Rough, rude words, phrases are also typical of colloquial language, rough explained under the sign.

AQILDOQ – howling for noreason.

BURUQ: heart (or diarrhea) borehole (correct: diarrhea, heartburn) 1) *exactly* dysentery. Kelsa xotinning urug'i, Topiladi yo'rig'i, Kelsa erning urug'i, Bo'lar yurak burug'i. Proverbs; 2) a rude person. [12, 385] VIT onomatopoeia. About the sound of birds such as Bedana (and alike birds). Bedananing "vit" degani – qochgani. Proverbs.



Words that express disrespect or are used in unethical behavior are betklf. represented by a symbol and explained.

Phrases related to regional dialects. Explained by the symbol: EMTIK *dialect* Breastfeeding. Slaves like corn are the carcasses of the enemy. "Yusuf and Ahmad." There will be no more emic to the wicked. Mirtemir. [11, 12]

YENGCHA *dialect exactly* width His mother is wearing a turban in front of the oven and sprinkling water on the surface of the tulip-red cake. S. Ahmad, The waters flowed. Sojidahon sprinkled water from a bowl on his neck and wiped it off. S. Zunnunova, Baby smell. [12, 15]

Style is the division of language according to its functions related to a particular area of human activity. Functional style is divided into different parts according to the main functions of speech appearances, i.e. communication, reporting, being a means of influence.

In the annotated dictionary of the Uzbek language, the methodological characteristics and symbols that mark it are given mainly for words belonging to a limited layer, and they play a very important role in the annotated dictionary. The field of application and place of the word are marked with the symbols of style. As a result, along with an explanation of the meaning of the word, other characteristics characteristic of it are proved [14; 168].

Showing such words in the national corpus of the Uzbek language will help to reveal the potential of our language.

Auxiliary words (linking, auxiliary, loading) can also have many meanings, but it is not necessary to record all their meanings as required by the function and purpose of the dictionary.

If the auxiliary words have a different meaning and function than the original function, the event is recorded separately (with the appropriate numbers).

For example: the conjunction "lekin" (but, however, nevertheless) is also used as a *noun*: my brother was in no hurry to collect the money, we do not need a piece of garden. Though, there is a BUT Oybek, Selected works. But these peculiarities of the word are especially noted:

LEKIN (BUT) 1. conjunctive. 2 *noun*.

In addition to its auxiliary function, the word BILAN (and, together with) also has a binding function. This situation is also noted in the annotated dictionary.

The meaning of distinguishable artificial words and fixed compounds was also noted. If they have more than one meaning, they are marked in the appropriate order, with the Arabic numerals in parentheses 1), 2).

Example: Qoyil qilmoq 1) o'rinlatib, boplab ado etmoq, bajarmoq...; 2) [izoh]. Boshiga ko'tarmoq 1) o'ta hurmat qilmoq...; 2) baqiriy-chaqiriy, shovqin-suron qilmoq... To impress 1) to set, to do, to do...; 2) [note]. To raise one's head 1) to have too much respect...; 2) shouting, making noise...

The most important part (component) of a dictionary article is the commentary on the meaning (s) of the units being interpreted. The fact that the dictionary is called the Annotated Dictionary is mainly due to the same function. Consequently, the success and value of an explanatory dictionary is determined by the extent to which

this task has been accomplished, the extent to which this goal has been achieved [10;56].

Interpretation of the meaning of a word occurs in ways such as definition, description, explanation. The meaning of an independent word, more precisely, a noun, is explained on the basis of its components (semaphores).

**Example:** MAN 1. A living being with the ability to think, speak and work. UGLY 1. Unpleasant beauty...

The interpretation of pronouns will vary depending on which word group they belong to instead of the word.

Example: KIM 1 means a question about a person... WE 1. The speaker and the group of people to whom he belongs...

The explanation of the meaning of a word belonging to a series of numbers is the same number and the number it represents.

**Example:** TWENTY 1. The number 20 and the number represented by it, quantity.

The meaning (meanings) of auxiliary words is not recorded separately (with special numbers) and the reason for this is stated above. If the auxiliary word has a meaning and function, it is described and a confirming example is given.

**Example:** IF download. Reinforces the meaning of the condition, emphasizes. If it weren't for the street, the Passenger would have been ready to put his head on the girl's feet at that moment. Oybek, Selected Works.

SINGARI KOM. Analogy means comparison. There were times when I, like you, was boiling and overflowing when I was twenty-two. M. Ismaili, Fergana t.o.

If the auxiliary word has more than one meaning and function, their main ones are stated and limited to giving supporting examples.

**Example:** FOR. It signifies meanings such as cause, purpose, nomenclature, thus signifying a meaningful relationship. Yormat returned from the city on foot, exhausted to death, and the Passenger looked at all the *nouns*. Oybek, Selected Works. I was humbled to remember that I had come here to touch Madali aka's brother-in-law, to arouse his jealousy. A. Mukhtor, Davr is in my destiny. For the master's daughter he sews palak, dorpech, cut. Oybek, Selected Works.

If the auxiliary words have a different meaning (meaning specific to another word group) in addition to the original function, it is stated above that each of them should be noted separately in the dictionary. In such cases, the issue of interpretation is resolved as follows:

1. If a particular word is an auxiliary word in each function (such as a word with), their interpretation is done as mentioned above.

2. If the auxiliary word also has a meaning related to another word group, the number 1 indicates that it is an auxiliary word (link, auxiliary or loading) and is interpreted as an auxiliary word (in the manner described above).

Belonging to another category is indicated by an appropriate number, and the words of that category to which they belong are explained in the same way.

Example: MAYBE link. [comment]... mod.s.

In pronouns, prepositions and modal words, it is mainly what it means, that is, it means in the commentary such words as "means", "represents".

**Example:** WOE 1. Represents severe pain, a feeling of pain... 3 Excitement expresses a feeling of wonder.

GUMBUR 1. Explosion, overturning, etc. k. the resulting sound is an imitation of such a sound.

COURSE 1. Thoughts, actions, etc. indicates the stability of.

It has been said above that none of the meanings of the word recorded in the dictionary should be left unexplained. But this does not mean that every meaning of the word mentioned in the dictionary must be interpreted here. It is not even possible to do so in the annotated dictionary because if this is done, the dictionary will be filled with repetitive comments. There is no limit to this in the language corpus, the linguistic supply covers all the meanings and their interpretations, and the requested meaning appears (appears) in the desired window.

It is known that in the Uzbek language there are many synonymous words. If the same meaning is explained in each of them, it is enough to pay attention to the extent to which the repetitive comments in the dictionary increase. There are two ways to prevent this, but also to ensure that every meaning of the word recorded in the dictionary has an explanation:

1) interpretation of the meaning of the word by definition, explanation, i.e. interpretation of the meaning;

2) referring the meaning of a word to the meaning of another word.

The first of these is the main way of providing an explanation of the meaning of a word, and the meaning (meanings) of a word in general, literary language, of course, is provided by such an explanation. The second way is used to interpret synonyms. For example, if one of the synonyms is general, the other belongs to a limited layer; one is methodologically neutral, the other belongs to some type of style, and so on. The general word is general, widely used in literary language, methodical, and b. the meaning (meanings) that are neutral in terms are definitely explained. The synonyms of this word are referred to it with the corresponding meaning (meanings). Words are synonymous with certain meanings, not meanings at all. Accordingly, in an annotated dictionary, a word is generally referred to the meaning or meanings of another word with a specific meaning or meanings, rather than a word.

**Conclusion.** One of the features of the method of corpus linguistics analysis is the study not only of purely linguistic phenomena (grammatical or lexical functions of words, their relationship with other lexemes), but also phenomena such as the use of lexemes or grammatical constructions in functional methods. When communicating, a person must be able to understand the information provided, and be able to correct his speech effectively and clearly. It is equally important to extract the necessary information from what you read or hear. Every written or oral speech should be within the cultural traditions of that society. For this reason, it is also important to match words related to a limited lexicon and apply it in language corpora. Language corporations are widely used in world practice and are emerging as effective innovative additions to traditional educational technologies.

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## ASPECT OF UNIVERSAL VALUES AND THEIR LINGUISTIC ANALYSIS

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**Abstract.** *The following research focuses on universal value analyses and lingvocultural analysis. It primarily focuses on the innovation, in that the concept of linguistic analysis has been combined with the concept of text. Furthermore, this method raises the work's theoretical level. These values therefore have an impact on how citizens are motivated to act as citizens and how their acts as global citizens are validated. Values serve as social action regulators. According to some researchers, education tends to lead to emancipation. "Universal value" refers to uncritically copying the value system of another country, supporting so-called "western" "freedom, democracy, equality, and human rights," among other ideals, while ignoring the originality and specificity of their own growth. It promotes itself as the universal ideals of human society, then goes on to criticize China's contemporary political structure. It is directly intended at promoting a political discourse and system with a strong stamp of western institutions, which is wrapped in academic language and transmitted through academic discourse.*

*Universal values are supra-individual regulators of activity in society. Their image is a composite representation of certain values, which are reflected in the scientific public consciousness and the public consciousness of ordinary speakers of the national language and culture. Being a powerful personal resource, values also act as a basis linking the individual and society. Values perform a socializing function, because they are reproduced in the cultural structures of society, determine the consciousness of generations. This research is based on the idea that the real reality perceived by a person in the process of objective activity is reflected in the consciousness of an individual in the form of temporal, spatial and causal connections of phenomena and objects. In this regard, the model of linguistic consciousness can be represented by a certain set of associations, with the help of which a carrier of a certain culture acquires an idea of a fragment of the image of the world.*

**Introduction.** *Both inside schooling and throughout society, education promotes, amplifies, and transmits values. Individuals will operate within society as a result of their values motivating them to take acts that they consider worthwhile. Individuals' actions may be influenced by society's emphasis on values, which may be influenced by social pressure to comply or social affirmation of good ideals.*

**Research methods.** *The translation of values, the meaning of valus, the essence of the concept, the excessive length, complex phrases are inconvenient, with an excessive number of English values.*

**Results and discussions.** *It is very important for a lingvoculture to work with a specialist in the field from the beginning to the end of the translation development process. There are good reasons for this. Bilingual dictionaries are more practical than textual content. For dictionaries of practical translation, the functional value of the term is important, that is, the user must be able to use the dictionary in order to understand a certain value in the correct context, understand it from a communicative point of view and understand it herself.*

**Conclusion.** *In terms of idea, language and its intended use are extremely crucial to examine in the context of mass media. For the time being, any of us must be active in the process of communication.*

**Keywords:** *Lingvoculture, universal values, culture, group, national, text, social activity.*

**Introduction.** Until recently, linguoculturology was considered a new direction of European linguistics. However, it has experienced such a turbulent period of formation and approval of categories and principles inherent only to it that by the beginning of the XXI century it had become an independent discipline, which firmly entered the educational space of the second (master's) level of training of humanities specialists at universities in Asia and Europe. On the one hand, linguoculturology has developed its own special subject, positioning itself from country studies, and on the other hand, it has become a separate branch of cultural studies, which has become a mandatory subject among general education disciplines of the humanities cycle in the university education system in general. The peculiarity of linguoculturology is determined by the fact that the new paradigms of modern linguistics, having finally strengthened their positions in linguistics of the XXI century, assume not so much complementarity as deep, implicit interaction of linguistics, psychology and cultural studies at the level of general methodology and particular techniques. The validity of such a judgment is confirmed by the development of Russian linguistic culturology of the last third of the XX - beginning of the XXI centuries. If it were not for the titles of collections of scientific papers, it would be impossible (or extremely difficult) to distinguish works on linguocognitistics from publications of a linguocultural nature by the content of the included articles.

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The peculiarity of linguoculturology is determined by the fact that the new paradigms of modern linguistics, having finally strengthened their positions in linguistics of the XXI century, assume not so much complementarity as deep, implicit

interaction of linguistics, psychology and cultural studies at the level of general methodology and particular techniques. The validity of such a judgment is confirmed by the development of Russian linguistic culturology of the last third of the XX - beginning of the XXI centuries. If it were not for the titles of collections of scientific papers, it would be impossible (or extremely difficult) to distinguish works on linguocognitistics from publications of a linguocultural nature by the content of the included articles.

The phenomenon of universal values in different scientific disciplines is described, of course, with the help of various conceptual systems. The most convenient approach to the study of the content of universal values is an intercultural analysis.[2]

In cross-cultural studies of universal values, the analyst faces, according to T.V. Emelianenko, three main problems: one of them is the task of choosing the basis of comparison in the cross-cultural study of values. The next problem facing the researcher of values in different cultures is the choice of the main research method. Another important problem that concerns not only research is Sinyachkin V.P. Universal values as a tool for analyzing linguistic consciousness... It is connected with ensuring an adequate transfer of meaning when working with people in different cultures.

Even a cursory analysis of these problems shows that, first of all, we are talking about the substantive bases of comparison in intercultural communication, served by linguistic signs of different systems and non-linguistic signs of individual ethnic cultures. This, therefore, rests on the solution of the problem mutual understanding. The search for grounds for an intercultural analysis of universal values is based on the belief that any comparative study should have universal categories: universality should be combined with the possibility of an adequate understanding of the same grounds in different ethnic cultures. The belief in the existence of universality rests partly on the ideas of universality in certain limits of the physical conditions of human existence on our planet and on the universal principles of the active development of nature necessary for life.

In the intercultural analysis, the role of the study of universal values has changed due to the processes of globalization. New trends in the methodology of teaching Russian as a native and as a foreign language impose higher requirements on the semantics of units denoting universal values.

The intensive search for common grounds for the intercultural analysis of universal values began with the pioneering works of K. Klakhon. He identified three groups of cultural values – “man and nature”, “man-man”, “about man and nature”.

The problem of universal values is an extensive and extremely important area of analysis of the linguistic consciousness of members of any society. Having an idea of the nomenclature and content of universal values, it is possible to draw conclusions about the activities practiced by a specific ethnic group living in a certain landscape, and about the system of life goals achieved within the framework of the social organization of the ethnic group, about the development of moral norms and guidelines.



The analysis of universal values means for a linguist access to one of the sources of ideal value development of reality, the results of which form a system of normative regulatives, the degree of integration into which determines to a large extent the value position of a native speaker of a certain ethnic language. The linguist is primarily interested in the content of universal values the queue, of course, is not as the content of value regulations, but as the content of language units, which is revealed only when analyzing the external verbal and nonverbal behavior of members of society. When analyzing universal values, a linguist encounters a phenomenon from which he is usually distracted by using a methodical method of idealizing the objects under study: the content of universal values, as well as any meanings of linguistic units that change over time. The speed of this change depends primarily on social processes and, to a lesser extent, on the cultural transformations of the community. Culture, in contrast to the social organization of society, possesses Sinyachkin V.P. Universal values as a tool for analyzing linguistic consciousness...[6]. It serves as a means of stabilizing and preserving society in any social upheaval. Analyzing universal values in different periods of society, a linguist, striving for an adequate description of the content of language units, inevitably fixes the incomplete identity of the content of the same language units.

**Research methods.** The study of universal values as objects of linguistic and cultural analysis has a short history. Therefore, it is advisable to place a new area of research of linguistic units with a socially constructed meaning (good, evil, family, homeland, health, work, etc.) in the existing research paradigm. Linguistic units denoting values indicate objects, actions, phenomena that have received social certainty, which was formed as a result of their inclusion in the social relations of members of a particular society. The interest of linguists in linguistic units denoting cultural objects has arisen for a long time, although linguoculturalism became the object of intensive efforts of scientists in the second half of the XX century. In the 1990s, there was a predominant interest in linguoculturology. The linguoculturological direction grew out of the works on the theory of linguistic and cultural studies by V.G. Kostomarov and E.M. Vereshchagin and was developed in the works of Yu.G. Prokhorov, who in his works substantiated the ethno-socio-cultural concept of speech communication, highlighting and emphasizing in it the special role of national socio-cultural stereotypes in language teaching [5].

After the initial acquaintance with the problem of universal values, the question of the connection of the analysis of universal values with linguistic and cultural studies can be raised. The analysis of universal values is a part of linguoculturological research, one of the possible ways to open and study the content of linguistic units. For the analysis of universal values, the conceptual apparatus formed in linguoculturology can be successfully applied: concept, conceptosphere, linguoculturema, etc.

What goals can be set for a researcher of universal values? These goals can be as follows:

- to form an idea of universal values as a special class of concepts describing the value regulations of society;

- to form a conceptual apparatus and methodological tools for opening and fixing the content of universal values;
- to reveal and fix the content of a group of linguistic units describing the universal values of the modern Russian language;
- to identify the possibility of a linguodidactic application of a complex linguoculturological description of a group of universal values for the purposes of teaching Russian as a native and as a foreign language.

Reflections on cultural phenomena among members of the national linguistic and cultural community. The national-cultural space can be represented as a field. Its core is formed by the national cognitive base, by which the authors of the dictionary understand a structured set of knowledge in a certain way. The cognitive base is projected onto the ethno-cultural space and becomes its most important component. Since it is the base of the ethno-cultural space, knowledge should be nationally and culturally marked representations inherent in all representatives of the relevant linguistic and cultural community. No one argues with this. However, a more mysterious process is how this kind of knowledge becomes common to all speakers of a particular language.

First of all, it should not be about a biological individual, but about a personality. In other words, in order to represent any linguistic and cultural community, it should be an integral part of it, the individual must become a person. Such a miraculous transformation is achieved through so-called socialization. The essence of this process and its purpose is the translation of culture, primarily through language. At the initial stage of socialization, culture is actualized in the form of folklore discourses, the main representatives of which are folk songs, epics, proverbs, sayings and other language structures that fix folk wisdom. Then the ethno-linguistic space of culture expands: other semiotic means of culture are being connected, forming primarily basic ethno-cultural concepts.

The object of linguoculturology, in particular, are the products of value-semantic cognition, the world of subjective images, meanings and values generated by linguistic personalities, more precisely, their semantic attitudes. When semantic attitudes are closed on a specific object or phenomenon, this object of reality acquires meaning for this person, becomes the motive of his activity. An integral part of the value-semantic space of a person is the value-symbolic intuition, which is responsible for the symbolic perception and understanding of fundamental aesthetic and ethical values. It is thanks to the value-symbolic intuition that the sensually perceived image turns into a means for an adequate and convincing transmission of the ideal meaning. As A.V. Ivanov notes, spiritual values are expressed by cultural symbols (language, literary texts, works of art, products of material culture), which are subject to interpretation by a living human consciousness [4].

The difficulty of distinguishing cultural concepts, concepts and representations should first of all be sought in the objective "genetic" proximity of these categories. As the study of the mechanisms of generation and functioning of the cultural concept in the text [13], in the individual consciousness of the author or the reader between cultural concepts, notions and ideas may occur mutual conversion: subjectively

perceived as particularly valuable personally important concepts and ideas gain the status of a cultural concept.

The possibility of such a mutual transition allows us to distinguish a special subspecies of the linguistic picture of the world - an individual author's picture. Its originality depends on, what mental images in the verbal fabric of a literary text are "packaged" in the form of concepts. Moreover, in such a linguoculturological package, there may be very "prosaic" objects of our living space that are in the minds of the majority people are stored as representations or everyday concepts. Thus, in the individual author's picture of the world by M. Tsvetaeva, there is the concept of "stairs", which exists in the minds of most people in the form of a concept[14].

That is why it is sometimes impossible to draw a demarcation line between concepts, concepts and representations. In the process of verbalization of cognitive structures, concepts and representations can be transformed into concepts, and concepts can be transformed into concepts and representations both in individual and in public (group) consciousness. The concept cannot be to identify with a concept already because it is essentially syncretic: both a judgment, a concept, and a representation. This, if we go beyond strict logical definitions, is an "ordinary figurative concept". It is due to this breadth of its cognitive range that the concept in some cases serves as a stimulus and a source of semantic development of a linguistic sign, and in other cases – its product. However, as the ultimate limit of the development and formation of the semantic structure, the concept, according to V.V. Kolesov, is what is not subject to change in the semantics of a verbal sign, which, on the contrary, dictates to speakers of a given language, determining their choice, directs thoughts, creating the potential of language – speech.

The basis of the value-semantic space of language, as follows from what has been said, are special cultural categories called values. The following types of values most often fall into the field of linguoculturology: \* vital: life, health, quality of life, natural environment, etc.; N.F. Alefirenko. "Linguoculturology. Value-semantic space of language: textbook"

- social: social status, status, hard work, wealth, profession, family, tolerance, gender equality, etc.;
- political: freedom of speech, civil freedom, legality, civil peace, etc. •
- moral: good, good, love, friendship, duty, honor, decency, etc. •
- religious: God, divine law, faith, salvation, etc.;
- aesthetic: beauty, ideal, style, harmony. According to the degree of representation in the language, spiritual values can be universal, national, class-class, group, family, individual and personal.

Universal values are characterized by the fact that they are recognized by the largest number of people, both in time and in space. These include the most important everyday truths, masterpieces of world art, stable norms of morality (love and respect for one's neighbor, honesty, mercy, wisdom, striving for beauty, etc.). Many moral precepts coincide in the world religions, and are reflected in the basic human rights in a peculiar way. National values occupy an important place in the life of any nation and individual. At the same time, it is necessary to remember the warning expressed

by L.N. Tolstoy: "It is stupid when one person considers himself better than other people; but it is even more stupid when a whole nation considers itself better than other peoples"[2]. Unlike universal values, national values are more concrete and materialized.

Another phenomenon associated with the text in linguoculturology is the question of axiological coherence. Values arise and develop in the process of practical activity of people, dividing them into social ones. Man does not find in a dark place the dignity of anything. Values arise in connection with the content of objects, phenomena and spiritual processes that a person finds necessary and benefits for his activities in various fields, first of all in the sphere of production, labor. N. Mahmudov writes about the language and culture, which is one of the concepts of the same sphere: "when we say language and culture, it is often remembered that the problem called "culture of speech" is associative, but this does not necessarily indicate the nausea of culture in two places.

Even a cursory analysis of these problems shows that, first of all, we are talking about the substantive bases of comparison in intercultural communication, served by linguistic signs of different systems and non-linguistic signs of individual ethnic cultures. This, therefore, rests on solving the problem of mutual understanding. The search for grounds for an intercultural analysis of universal values is based on the belief that any comparative study should have universal categories: universality should be combined with the possibility of an adequate understanding of the same grounds in different ethnic cultures. The belief in the existence of universality rests partly on the ideas of universality within certain limits of the physical conditions of human existence on our planet and on the universal principles of the active development of nature necessary for life.

**Results and discussions.** In other words, national spiritual values include everything that creates the specifics of ethnoculture. Group values unite relatively small groups of people both by their place of residence and by age. They reflect some socio-group preferences in the field of linguoculture and, unfortunately, often in the field of anti-culture. These are various linguistic representations of the ideas of "brotherhoods", sects, castes or associations such as "rockers", "punks", "lovers", etc. This also includes the specific youth and age values presented in the sublanguages:

(1) professionalism in the speech of horse breeders, where up to 35 names of horse running are used: *narys*, *miser*, *stroke*, etc.;

(2) the jargon of programmers, office equipment dealers and Internet users: *red assembly - equipment manufactured in Uzbekistan*, *hung - computer malfunction*; *production vocabulary: teacher - teacher, coursework - coursework, technician - technical school*[11].

Moreover, at different stages of language development, the same values may have different representations: slang words with the meaning of a dandy consistently used in the English language of different eras: *blood* (1550– 1660), *macarony* (1760), *buck* (1720-1840), *dandy* (1820-1870), *swell* (1811), *toff* (1851), *spiv* (1900), *teddy-boy* (1950)[10].

The anthropocentric paradigm of modern linguistics makes it possible to recognize in the signs of language not only the signs of culture, but also the

phenomenon of national-cultural specificity of linguistic consciousness. It is the language that acts as the main carrier of cultural values and the regulator of social relations. In the conditions of the postmodern worldview, the cultures of different peoples as a whole are characterized by multidimensionality, dynamism, connection with global processes, and the crisis of traditional identity. Language consciousness, according to Polish-Australian linguist A. Wierzbicka, not only anthropocentric, but also ethnocentric, as the image of the world changes from one culture to another [16].

Since "The worldview of each nation is based on its own system of subject meanings, social stereotypes, cognitive schemes, human consciousness is always ethnically conditioned"[8]. All this directly affects the processes of language mapping and assumes a different degree of national marking of a language unit with a variable coefficient of national-cultural determinism. But, on the other hand, analyzing the linguistic picture of the world in terms of rules and norms of behavior, A. Vezhbitskaya expresses her deep conviction that, despite the external diversity of languages and cultures, humanity has an undoubted cultural community that allows us to postulate a universal semantic metalanguage. The relevance of the appeal to the linguoculturological analysis of universal values, in particular, for modern Uzbekistan is primarily due to the crisis state of the Uzbek mentality.

The value-semantic space of language is precisely the subject of linguoculturology. If we adapt A.A. Leontiev's statement about ethnopsycholinguistics, then it is possible to characterize linguoculturology quite accurately, which until recently "as a separate scientific field was rather declared than really formed." However, by the end of the twentieth century, this direction acquired the status of a full-fledged scientific discipline: its object and subject were determined, the main theoretical positions were postulated and theoretical foundations were laid, which are embodied in practical results.

If the first form of social consciousness integrates encyclopedic knowledge, then the second – linguistic consciousness - uses verbalized knowledge, which serves as a means of activating the relevant elements of cognitive consciousness, primarily of social, cultural and ideological origin. As a result, there is a transformation of the elements of cognitive consciousness into linguistic presuppositions, which, having undergone speech-thinking and modal-evaluative transformations, grow into cultural and pragmatic components of linguistic semantics. As a result of such transmutation processes (from encyclopedic knowledge through linguistic presuppositions to linguistic consciousness objectified by a system of linguistic meanings), artifacts specific to each national culture are formed - linguistic images, symbols, signs, containing the results of heuristic activity of the entire ethno-cultural community. They act as means of interiorization of the products of the world-building life of a certain ethno-linguistic collective, its attitude, worldview, worldview and worldview.

Linguoculturology also studies diverse problems related to the understanding of the ethno-linguistic picture of the world, the image of the world, linguistic consciousness, the peculiarities of the cultural and cognitive space of the language. So, linguoculturology is a scientific discipline, the subject of study of which is the representation in language of the facts of culture, the peculiar product of which is the so-called linguoculture [5].

According to N.I. Tolstoy, the origins of linguoculturology should be sought at the beginning of the XIX century. This topic was successfully developed by the brothers Grimm, the creators of the world-famous mythological school, which found its continuation in Asia in the 60-70s of the XIX century in the works of F.I. Buslaev, A.N. Afanasyev and partly A.A. Potebni. A century later, the Austrian school, known as "Wörter und Sachen", guided researchers of the problem of "Language and culture" along the path of concrete study of the constituent elements – "atoms" of linguoculture, demonstrating the importance of a culturological approach in many areas of linguistics, primarily in lexicology and etymology[15]. Language as a mirror of folk culture, folk psychology and philosophy, in many cases as the only source of the history of the people and their spirit, according to N.I. Tolstoy, has long been perceived as such and used by culturologists, mythologists in their research [7].

The well-known Sapir-Whorf hypothesis was based on the understanding of the continuity and unity of language and culture in the broad sense of the word in the 30-40s of the last century. But the active and constructive property of language and its ability to influence the formation of folk culture, psychology and creativity were discovered and revealed back in the XVIII century and at the beginning of the XIX century by I.G. Herder and V. Von Humboldt. Their ideas have found a lively response in many Slavic countries, including Russia. Currently, the object of linguoculturology is linguistic / discursive activity, considered from a value-semantic point of view. This definition of the object of linguoculturology goes back to the Humboldt concept, according to which language actively participates in all the most important spheres of cultural and discursive life: in the perception and understanding of reality. "Language, in accordance with the considered N. F. Alefirenko The value-semantic space of language: a textbook" 15 concept, is a universal form of primary conceptualization of the world, the exponent and keeper of unconscious spontaneous knowledge about the world, historical memory of socially significant events in human life. Language is a mirror of culture, reflecting the faces of past cultures, intuitions and categories of world representations" [8]. The ideas of V. von Humboldt are also developing fruitfully in Russian science. N.I. Tolstoy, for example, proceeded from the fact that the relationship between culture and language can be considered as the relationship of the whole and its part.

**Conclusion.** To sum up, linguoculturological research focuses primarily on the analysis of national specifics implemented by the mechanisms of cultural and linguistic interaction. Therefore, the second task of linguoculturology is the study of cultural and linguistic specifics. Language can be perceived as a component of culture or an instrument of culture (which is not the same thing), especially when it comes to a literary language or the language of folklore. At the same time, language is autonomous in relation to culture as a whole. It can be considered separately from culture (which is what "pure", system-structural, linguistics does) or in comparison with culture as an equivalent and equal phenomenon. The concept of value is one of the basic concepts that determines the human essence, and the system of values is an attribute of the human mind and determines its activity.

In the conditions of active interaction of modern cultures, interpretation is of particular relevance and importance in the study of language categories in

ethnolinguistic aspect and is currently considered one of the most promising areas in linguistics.

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TYPES OF SPEECH ACTS AND ITS' STUDYING IN LINGUISTICS

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**Abstract:**

**Introduction.** *Pragma-linguistics is a branch of linguistics that examines the interrelationships between speech functions and speech forms. The speech situation is a situation that causes speech. It consists of several components. They are speaker and interlocutors, speech context, speech objectives, speech act as a form of action or activity, and utterance as a product of verbal action.*

*The last studies show that there are some issues in pragma-linguistics related to speech situation and interactions between speech participants. These problems occur as a result of not being able to manage the speech situation properly or not knowing the usage of speech acts. Analyzing speech acts in different aspects can be a solution to the problem. This article is devoted to the study of speech acts and its' classification. The theory of speech acts, locutionary, illocutionary and perlocutionary speech acts are discussed and each type of speech acts proven with the examples. Direct and indirect speech acts are differentiated.*

**Research method.** *The method in this research is the theoretical approach. The theoretical approach is an approach that aims to build knowledge statement based on constructive and perspectives of linguists. This is a study, aiming to study phenomena of language in a certain time and activities, as well as collecting detailed information using a variety of data collection procedures for cases of that happening.*

**Results and discussions.** *People usually understand when they say communication only to express their opinions. But this is a misconception. Communication is a linguistic phenomenon because the basis of communication is words. Words form locutionary, illocutionary and perlocutionary speech acts. In society we perform many functions and influence others through speech acts. Representative, commissive, expressive, declarative and performative speech acts helps to express psychological states during the speech condition.*

**Conclusion.** *Studying types of speech acts in linguistics is very important. This task isn't only important for people which in linguistic sphere, but also for anyone who intends to communicate. The correct choice of words, the clear structure of the sentences, and the fact that the speech is addressed to the listener with a clear purpose determine the success of the communication.*

**Keywords:** *speech acts, Austin, Searle, speaker, interlocutor, speech situation, locutionary, illocutionary, perlocutionary speech acts.*

**Introduction.** *In the second half of the twentieth century, linguistics has passed its formal and substantive stages of study and entered a new stage – anthropocentrism as a modern science. All linguistic researches in this new stage began to be explored*

the human factor as a major and significant factor. The focus was not on language and its forms but given on the study of issues such as language and human, language and nation, language and society, language and politics. Their interaction and relationships have been studied on the basis of general and privy linguistic laws. As a result, some new linguistic directions have emerged around the anthropocentric paradigm that analyze in the form of live communication. These are pragma-linguistics, sociolinguistics and psycholinguistics. These modern directions in linguistics are based on multidisciplinary phenomena related to speech and speech communication. The smallest practical form of verbal communication is a speech act.

The speech act expresses the communicative intention of speech participants in the communication process and the ways of its expression, the relevance of the speech situation to the topic and the forms of communication. The essence of this theory is that linguistic thought is not only to describe the events that take place in the world and interpret them as false or true, but also to react to these events, thereby studying the process aimed at achieving certain verbal goals and actions. The importance of understanding the various aspects of speech acts is a must, so that communication can be well established. The existence of understanding between the speaker and the listener is a very important thing that will indicate that the communication is running smoothly.

Studying and classification of speech acts in the foreign linguistics is directly related to the names of J.L. Austin, J.R. Searle, Z. Vendler and G. Yule. The concept of speech act is firstly developed by a philosopher John L. Austin in his book *How to Do Things with Words*. Austin defines speech act, as the action performed by language to modify the state of the object on which the action is performed. The writer represents an action effectively fulfilled by a sentence.[1, 94-95] The first time he introduce to the concept of speech acts in his *William James Lectures* presented at Harvard University in 1955. John L. Austin started by examining the view that a statement of fact ought to be verifiable in some way. He believed that many philosophical problems had arisen because of a desire to treat all utterances as verifiable statements. As components of speech act, John L. Austin cites three components: a locutionary act – the act of saying something with a certain sense and reference, an illocutionary act – the act performed in saying something or the act of the speaker's intention and a perlocutionary act – the act as a consequence of saying something or the result of speech influence. [1:103]

After Austin's early death his assistant John Searle decided to continue studying this theory because of many gaps and unanswered questions left about the speech act theory. John Searle undertook to develop the theory to render it more systematic. According to Searle studying speech acts is not a non-sense, the reason for concentrating on the study of speech acts is simply this and every linguistic communication involves linguistic acts. Therefore studying speech act is very important because everyone concern with linguistics communication in everyday life. [6:16]

In Uzbek linguistics some researchers devote their works learning speech act theory and its types from different aspects. They are Sh. Safarov, M. Hakimov, M. Kurbanova, M. Gazieva. The problems of speech acts are studied by the Uzbek

linguist Sh. Safarov in his book “Pragmalinguistics”. Although scientist critically examines the theory, he highly values the role of speech act in pragmalinguistic doctrine. He analyzes the views of linguists on the speech acts and enriches the information of this theory with new knowledge. According to Sh. Safarov speech act is a linguistic appeal of a speaker to a listener in a specific environment with a specific purpose. [5:77]

M. Hakimov also highlights the formation, types and classification of speech acts in his works. He states, the notion of speech act is an expression of the acts of mutual meaning that occur in the process of communication between people. The set of speech acts constitutes the content of the speech. The attitude of the speaker is also formed precisely through the acts of speech. [2:6] Sh.T. Yusupova states in her article that M. Hakimov adds propositional speech act in addition to the locutionary, illocutionary and perlocutionary speech acts based on Searle’s conception. [8]

One of the researcher of Uzbek linguistics M.M. Gaziyeva dwells on the concept speech acts in her dissertation “Lingvopragmatic properties of prosodic means in the process of communication”. In her research, M.M. Gaziyeva focuses on the theory of speech acts and studies intonation as a means of expressing speech acts. She identifies the intonational means of expressing speech act and tries to differentiate speech act types based on acoustic parameters. [3:101-109]. At the same time with M. Gaziyeva another researcher M.A. Kurbanova also analyzes the theoretical views on the speech act and expresses her opinions. M.Kurbanova highlights types of speech acts in her book which is called “Pragmatic peculiarities of the speech of uzbek children”. [4:32-38]

**Methods and materials.** The method in this research is the theoretical approach. The theoretical approach is an approach that aims to build knowledge statement based on constructive or perspective. This is a study, aiming to study phenomena of language in a certain time and activities, as well as collecting detailed information using a variety of data collection procedures for cases of that happening. The object of the research is types of speech acts: locutionary act, illocutionary act and perlocutionary act, the forms of illocution, namely assertives, directives, declarations, commissives, and expressive acts.

**Results.** People are required both to acquire the language and to have the knowledge to use the language in order to communicate. The appropriate use of the speech act acquired through the experiences within the culture is extremely important in the embodiment of the social relationships. Studying types of speech acts are usually important for solving problems faced by people in different speech situations with communication. However, knowing what kind of speech act strategies are used in language itself is also determines the success of conversation.

Every speech act there is a different meaning for the first is locutionary act which merely delivers the literal meaning of utterances. Or, it can be said that locutionary act is the textual meaning of utterance produced by a speaker. Second is illocutionary act which sets a function to perform the intended meaning in utterances. Illocutionary acts is the function of the word, the specific purpose that the speakers have in mind. The most important study from three kinds of speech act is

illocutionary acts, it becomes the basic of analysis in pragmatics comprehension. As Yule states that illocutionary act is the most often discussed acts in pragmatics [7: 84]

Locutionary speech act is the process that the transmission of idea or information by the first interlocutor to the second one for communicative purposes. Locution means “to hear, to listen, to receive”. Locutionary action occurs in the form of dialogue in oral speech, in the written text as the transmission of the author’s opinion to the reader, as a dialogue of characters. Locutionary acts are the real word that is uttered by the speaker and contains the speaker’s verbalized message. It can be in the form of statements (declarative locution), questions (interrogative locution), and commands (imperative locution). The interpretation of the locutionary act is concerned with meaning.

Illocutionary acts are the power or intention behind the words that is uttered by the speaker. It indicates the speaker’s purpose in saying something. The speaker’s expression can be in the form of recommends, offers, promises, etc. The interpretation of the illocutionary acts are concerned with force, for example: “*I will go to campus at 8.am*”. In this utterance, the speaker has made an action of “promise” through language to go to the campus at 8 a.m. Illocutionary speech acts are described as the most widely investigated speech act in linguistics.

Perlocutionary acts is the effect of the illocution on the hearer, such as the effect on the feelings, thoughts, or action of hearers. According to Austin (1976:108), it is what people bring about or achieve by saying something such as to get hearer to know, to get hearer to do something, to get hearer to expect something, to get hearer to show pleasant feeling and to get hearer to praise, for example: if someone shouts “*Fire!*” and by that act causes people to exit a building which they believe to be on fire. There is another example: a teacher says to the students “please study hard or you’ll fail on final examination”. The illocutionary act might be advising or suggesting but the perlocutionary act may be intimidating for students.

In social communication, different social variables like age, sex, and social condition make people speak indirectly. Indirect speech acts are related to appropriateness. Indirect speech acts are made for politeness, not vice versa. To make appropriate choices does not necessarily mean indirect speech acts. In terms of directness, Yule proposes two ways of communication (performing acts) that are direct and indirect speech acts. [7:34]

Direct speech acts are whenever there is a direct relationship between a structure and a function. For example, the utterances “Can you ride a bicycle?” that also means asking someone ability. Moreover, the speech act is “direct”, when there is a relationship between the structure and the function. In direct speech acts, there is a direct relationship between their linguistics structure and the word they are doing. It occurs in some situation such as the speaker must be in a position to direct the hearer to perform the acts, must not be something which has already happened or would happen anyway, and other condition called as felicity condition.

Indirect speech acts happen whenever there is an indirect relationship between a structure and a function. Moreover, indirect speech acts are performed indirectly through the performance of another speech act, for example, the utterances “Can you pass the spoon?” In this example, the speaker is not really asking a question about

someone's ability. In fact, people do not normally use this structure as a question at all. Normally, it is used to make a request. A syntactic structure is associated with the function of a question. However, the sentence is associated with the function of a request. Whenever one of the structures in the set above is used to perform a function other than the one listed beside it on the same line, the result is an indirect speech acts.

**Discussion.** As previously stated, the speech act theory is a theory of language put forward by Austin and his student Searle. Contrary to linguistics and semantics restricting their work to the linguistic structures created, the speech act theory takes into account the non-linguistic communication situations, as well. Austin in this regard focuses on the relationship between language and act. According to this, while using the language people do not produce only an isolated series of sentences, but also perform an action. In other words, by using the language they either do something or make others do something. Thanking, requesting, promising, apologizing, congratulating, advising and some of other illocutionary acts are elaborated by him in his works.

Austin distinguishes five general functions of language: verdictive acts, exercitive acts, commissive acts, behabitive acts and expositive acts. [1:150]

Verdictives are typified by the giving of verdicts, as the name implies, by a jury, arbitrator or umpire. But they do not have to be final as they may be an estimate, reckoning, or appraisal.

Exercitives are the exercising of powers, rights or influences. Examples are appointing, voting, ordering, advising and so on.

Commissives are typified by promising or giving an undertaking, they commit one to doing a certain action, but also include declarations, intention and others. *I promise that I shall be home till 7:00pm.*

Behabitives are miscellaneous group that have to do with attitudes and social behaviors. Examples are apologizing, congratulating, commending, cursing and so on. *I apologize for my bad behavior at the party, mum! I congratulate you on winning the race!*

Expositives make clear how one's utterances fit into a general argument or discussion. They include phrases like, *'I reply', 'I assume' and 'I postulate'*.

Searle also classifies speech acts 5 categories but there are some differences than Austin's. The first group speech acts are representatives: these are assertions which represent the state of affairs, they represent reality. Speakers' purpose in performing representatives is to commit themselves to the belief that the propositional content of the utterance is true. In an attempt to describe the world the speaker says how something is, or tries to make 'the words match the world' to use Searle's expression [6:3]. They are seen, for example, in assertions, statements, claims. They can be either true or false. For example: *My son lives in the city with his family. Potatoes are very nutritional. There are dark clouds in the sky; it may rain tomorrow.*

These sentences are assertions of facts, claims or hypotheses to be proved true or false.

The second type of acts are directives. These speech acts are intended to get the listener to carry out an action. The point of which is to direct the hearer towards

doing something, which have a world-to-word direction of fit, in which a wish is expressed, in which the proposition is a future act done by the hearer. In other word, directives use language to try to get someone to do things as in demanding, commanding, requesting, advising, suggesting, etc. *Please, dad, join us for playing football. Do not enter into my room without knocking. May I borrow your book?*

Next type of speech acts are commissives. These acts commit the speaker, at varying degrees, to some particular future course of action. Very similar to Austin's class of the same name, these acts place obligations on the speaker. They may be in the form of promises, offers, threats and vows. Their use may be seen in statements like: *If it is a fine day tomorrow we will go to the beach. Would you like to come to the film with me? I will pass that examination, if it is the last thing I do.*

The fourth type speech acts expressives. These are speech acts which indicate the speaker's psychological state of mind or attitude to some prior action or state of affairs. They are seen in greetings, apologies, congratulations, condolences and expressions of giving thanks. The following sentences are some examples: *Wow! That was a brilliant speech. Oh dear, I am so sorry about the incident. I am so glad to meet you. My brother has talked a lot about you. I really appreciate the offer you made, thanks.*

The last group speech acts are declaratives or performatives. These utterances are those which bring about the state of affairs that they name. They take the form of blessings, christenings, weddings, firing and so on. Declaratives are typically broadcast within a social group and rely for their success on a speaker being sanctioned by the community, institution, committee or even a single person in the group to perform such acts under stipulated specialised conditions. Provided the stipulated conditions are met the act is deemed to have been successful. *You are under-arrest! I pronounce this amusement park opened. I declare this committee adjourned.* On the point of performatives or declaratives, Searle also notes that they "bring about some alteration in the status or condition of the referred object or objects solely by virtue of the fact that the declaration has been successfully performed".

As described in Yule's theory in his book *Speech Act Classification*, generally classification system lists five kinds of general functions performed by speech acts: declarations, representatives, expressives, directives, and commissives. [7:85] Declarations are kinds as regards speech act that substitute the world by their utterance. The speaker should have a special institutional roles of specific context, so that can perform statement appropriately. By using declarations, the speaker changes the world by words. Representatives are those types about speech acts which declare what do speaker believe to be some case or not. The statements in fact, assertions, conclusions, and descriptions are all speaker examples representing the universal as he believes it. By using a representative, the speakers make words fit to the world (on belief). Expressives are those the categories in speech acts which can state what speakers feel. They expressed the psychological states it could be statement of pleasure, pain, likes, dislikes, joy, or sorrow. In using an expressive, a speaker make words fit the world (of feeling). Directives are varieties of speech acts that speakers used to get someone else to do anythings. They expressed all the speaker wants. They are commands, orders, requests, and suggestions, that can be positive or negative. In

use directive, a speaker would attempt to make world fit the words. Commissives are those classified as a speech act that speakers apply to undertake themselves to some future actions. They state what the speaker has intended. They are promise, threat, refusal, and pledge, they can be carried out by the talker alone, or by the speaker as component of a group. In using the commissive, the speaker performs to enact the world fit the words.

An illocutionary act is the second dimension of speech act which is performed through communicative force of an utterance. Mostly, the speaker does not just produce well-formed utterances with no purpose. The speaker forms an utterance with some kind of function in mind. Illocutions are acts defined by social convention acts such as accosting, accusing, admitting, apologizing, challenging, complaining, condoling, congratulating, declining, deploring, giving permission, giving way, greeting, leave-taking, mocking, naming, offering, praising, promising, proposing marriage, protesting, recommending, surrendering, thanking. This is known as the illocutionary force of the utterances.

The illocutionary force-indicating device in the sentence operates on the propositional content to indicate among other things the direction of fit between the propositional content and reality. In the case of representatives, the direction of fit is words-to-world, in the case of directives and commissives, it is world-to-words; in the case of expressives there is no direction of fit carried by the illocutionary force because the existence of fit is presupposed. The utterance can't get off the ground unless there already is a fit. But now with the declarations we discover a very peculiar relation. The performance of a declaration brings about a fit by the very fact of its successful performance. Austin strongly claims the expression of illocutionary force to be conventional, meaning that it is based in the sentence structure and the interpretation the speech community attaches to that structure rather than context. He also claims that an illocutionary act constitutes an action over and above that of simple utterance.

Linguist Sh. Safarov, the author of the book "Pragmalinguistics", dwells on the role of the theory of speech acts in linguo-pragmatic doctrine, its recognition as a theory that proves the structural features of the speech phenomenon, as well as its faults. He emphasizes that the faults of this theory have been noted by researchers. In his monograph, Safarov quotes German linguist D. Frank's views on the faults of speech acts. Under the title of "Seven sins of pragmatics" D. Frank planned to prove that the theory of speech communication does not have sufficient methodological capacity to create an analytical basis for speech pragmatics. The first fault is related to separation of the speech act from the general speech process, as it is not known what the part being separated consists of. It should be borne in mind that a single part of speech – a speech act can cover several acts at once, such as "locution", "reference", "prediction". The second fault of the theory of speech act is that it does not fully cover the interaction that takes place in the communication process. The classification and naming of verbal actions based on performance phrases limits the scope of the analysis somewhat, leaving small units. The biggest and third "sin" of the theory is that it does not correspond to the theory of interaction, which is the main idea of the analysis of the speech communication system. After all, communication requires the

interaction of its participants – communicators. Separated speech acts, on the other hand, remain a one-sided activity, more precisely, a speech action performed by the speaker. However, the content of speech units is “content that is formed in cooperation” and without this cooperation. It is impossible to achieve mutual understanding and the result of communication. The next – the fourth fault occurs in direct connection with the previous one, because the speech act is reciprocal: they are not analyzed within the scope of activity the separated units also remain static or stable. As a result, the natural mobility and structure of speech communication are overlooked. Separation and analysis of communication units as a complete process is not satisfactory, communication is a constantly movable process, and in this process the goals and considerations of the communicators also change. The last three “sins” are related to the fact that the problem of communication environment or context has not been completely solved in the theory of speech movement. Scholars who study the theory of speech act view this phenomenon as a secondary concept, without going to the way of defining the meaning and content emerges in the context. As a result of such an approach to the context phenomenon, another important issue – the relationship of semantic and pragmatic content-remained unresolved. It’s important to note that proposition is not only basis for the content of a linguistic unit, but first of all it is necessary to consider the problem of combining propositive and illocutionary meanings within a particular structure to form a coherent content. Without it, it is impossible to know the essence of the phenomenon of linguistic content. [5:96-98]

**Conclusion.** While speaking with others people want to make a successful communication. For becoming a successful communicator, the individuals must be understand how the different utterance forms can be vehicles of distinct communicative intentions. Among that the things which a communicators need to mastery so as may one correctly map an utterance onto intended the interpretation at least the following: firstly, the linguistic resources required to using syntactic and semantic structures to utterances; secondly, an advanced met representational device handling by the attribution of mental and states; thirdly, a systemic of social concepts involving status, age, social position,gender etc.; finally, type of speech acts specifying how linguistic forms are appropriately used in specific speech situation. It is suggested that to practice strategies of communication in daily life, the readers are supposed to broaden and enrich the knowledge about pragmatics, especially speech act.

Speech acts are all the acts people perform through speaking and it is not just acts of producing certain sounds. Speech acts always deal with our daily life. We tell people how things are, we try to get to do things, we commit ourselves to doing things, we express feelings and attitudes, and we bring about changes through our utterance. Perhaps the most significant characteristic of speech acts is that after their performance, it has changed into a new reality in the world. Because, things are not the same before and after we promised, ordered, apologized or advised something. More dramatically, the world has changes significantly for a particular person after a sentence has been passed on him or her.

From the research results, the researchers can mention and describe some conclusion. The conclusion of discussion results are as follows there are five



categorizes on speech acts pragmatically such as representatives, directives, commissives, expressives, and declarations. Analyzing of speech acts may lead to new research in linguistics.

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## LINGUISTICS

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**SCIENTIFIC AND PRACTICAL IMPORTANCE OF CREATING  
A CONCISE DICTIONARY OF AGIOTERMINES**

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**Abstract.** *It is an important task for lexicographers to convey the beauty of our national culture through words to the world's book lovers, as well as to create convenience for translators. The words to be given in dictionaries should not only be translated into another language, but should be described in accordance with international lexicographic standards, the word translated into another language should not lose its ethnographic features and be understandable to foreigners. In such cases, it is useful to study the experience of European lexicographers.*

*The translation of terms into the language of translation in the translation of agiomatics, the solution of cases of linguistic and lingvoculturological barriers arising in the process of translation is proved by means of examples taken from the works. System-semantic taxonomic methods have been developed in modern languages, taking into account the definition of agiographic lexicon in dictionaries. When analyzing the national and cultural features of agiographic terms in French and Uzbek, it was found that they are the main dominant component, ie agiographic terms, religious terms. In agiomatics agiographic terms are grouped, ie theonyms, miphonyms, chronyms, myphozonyms.*

*It is not necessary to go the way of giving a literal translation when creating a bilingual dictionary of religious terms or agiographic terms. This is because translating terms related to a particular field into a second language requires an in-depth analysis of its origins, sources, meanings, and accompanying combinations. Dictionaries are required to be in a language that is understandable not only to experts in a particular field but also to the general public. To do this, it is necessary to interpret words that are difficult to understand, in a short and concise way. Given the complexity of the pronunciation of words in foreign languages, giving their transcriptions is also one of the most basic principles.*

**Introduction.** *As a result of globalization, the emergence of hybrid cultures, the partial transformation of national traditions, the strengthening of interethnic cooperation, various terms and assimilations enter our language. This, in turn, further expands the need for translation dictionaries. In this regard, the opinion of the French lexicographer Alan Ray that modern civilization is a lexical civilization is completely justified.*

**Research methods.** *Methods of comparative analysis, contextual, axiological, exegetic, artistic analysis and encyclopedic analysis were used to cover the research theme.*

**Results and discussions.** *It is well known that the fact that dictionaries play an important role in a particular folk culture does not require comment. They reflect the*

*knowledge acquired by society in a particular period. Dictionaries are of great importance in performing a specific social function, including informing the reader, the user about a particular event or situation, conveying it to representatives of other languages, helping to improve and regulate the language, its vocabulary content.*

**Conclusion.** *The approaches, methods and data used are taken from scientific and artistic sources, comparative-historical, comparative-typological methods, principles of hermeneutics and methods of comparative analysis, conclusions and recommendations are put into practice, the results are confirmed by the competent authorities.*

**Keywords:** *Islamic terms, agiographic terms, religious vocabulary, ecclesionym, eortonym, geortonym, theonym, agionym.*

**Introduction.** As a result of globalization, the emergence of hybrid cultures, the partial transformation of national traditions, the strengthening of interethnic cooperation, various terms and assimilations enter our language. This, in turn, further expands the need for translation dictionaries. In this regard, the opinion of the French lexicographer Alan Ray that modern civilization is a lexical civilization is completely justified.

In this regard, M. Umarkhodjaev said:

*“The dictionary must always be kept up to date. However, dictionaries, no matter how modern, are somewhat outdated, delaying the recording of new relationships between words and the things and events they express as a result of this or that change.”* [1]

After all, the main vocabulary of any national language deserves to be assessed as large-scale philological dictionaries, which express the historical development of the language and the steady state in the creation of a particular dictionary in the linguistic system and the unity of speech activity. Today, research is conducted in an interdisciplinary manner, as each area is interdisciplinary and interdisciplinary. The sciences of translation studies, literary translation, and literature are also closely related to the field of lexicography. Consequently, one of the current practical tasks of lexicography is to provide translation dictionaries for professional translators and a large number of professionals who are constantly confronted with translation in their daily lives.

The main vocabulary of any national language deserves to be considered as a work of great cultural significance. At the same time, the period of their active use without falling into the hands of a wide readership is not indefinite.

**Materials and methods.** Translation theory, in its essence, translation science has an interdisciplinary position, which is closely interrelated with lexicography. The importance of lexicography in the life of today's world community is growing due to the growth of translation and information processes. Lexicography provides the translator with the necessary lexical and specialized information and to some extent helps in the successful implementation of translation activities. One of the current practical tasks of lexicography is to create translation dictionaries for professional

translators and a large number of professionals who are constantly confronted with translation in their daily lives.

Modern bilingual translation dictionaries enrich the vocabulary of relevant literary languages in every way. In particular, the creation of a dictionary of translation of a large number of terms, terms and lexemes related to the nationality of representatives of other cultures in science, technology, sports and other fields, widely used in fiction and non-fiction, has always been relevant.

**Results.** S. Ragasova considered the lexicographic description of words and combinations related to Islam and Islamic culture in Russian dictionaries, the adequacy of their classification, the fact that the information is based on facts.[2] In addition, shortcomings in the definition of such terms in modern Russian speech and in the texts of the media are revealed through the analysis of the texts.

S. Ragasova studies the definition of Islamic books, publications, dictionaries, Islamic terms on the website and suggests that they can be divided into the following groups.

- Islamic clothing: *abaya, burka, djilbab*;
- Terms related to the dogmas, canons, abstract categories of doctrine: (*imam, shahada, barakat*);
- Names of higher beings: *Allah, jinn, Iblis*;
- Terms related to Islamic law and politics: *idjma, ijtihad, kiyas*;
- Rituals, holidays, rituals: *zikr, prayer, salaat*;
- Terms related to temples, shrines: *mosque, minaret, Mecca*;
- Islamic books, beliefs: *Quran, Sharia, Sunnah*;
- The name of the concepts related to the nature of actions and deeds: *khalal, haram, mubah*;
- names of months: *Ramadan, Shawwal, Muharram*;
- Names and titles of scholars: *ulama, ayatolla, dervesh*;
- Names of schools, associations: *Names of followers of Islam and the Muslim religion: vird, djadidism, jamaat*;
- Names of prophets, religious leaders: *Muhammad, Aisha, Khatidja*;
- religious appeals, greetings, salutations: *Amin, Allahu Akbar, as salyamu-aleykum*;
- Economic terms, taxes, names of charity: *zakat, mahr, sadaqa*;
- Signs of other religions, atheists, pagans: *kyafir, gyaaur, zandaka*;
- The names of heaven and hell: *djanna, djahannam, sirat*;
- Terms related to Islamic science: *Islamic studies, Oriental studies, Quran studies*;
- Jargon nominations: *martyr-taxi, jihad-train, zamotashka*.

While analyzing the fact that Islamic terms are given in different dictionaries, the scientist sharply criticizes different approaches or otherwise inadequate interpretations in the interpretation of such terms in some dictionaries. When studying the definition of Islamic terms in the cited dictionaries, it reveals that the historical bases and facts are inadequately expressed in the explanations of Ramadan, the Qur'an, the mosque, jihad and other terms: For example, one dictionary states that

Eid al-Fitr is celebrated 70 days after Eid al-Fitr, while another says that Eid al-Adha is combined with Ramadan, and that fasting lasts 40 days, with 29 days of fasting. [3]

This means that if a translator uses the same glossary comments when translating a context from Uzbek into a foreign language, he will misinterpret Islamic terms. This is because when giving Islamic terms in a text, if there is no alternative to it in the language of translation, then it is explained in the quotation of the page or in the text. This results in a dictionary-based translator misinterpreting the original content in the target language. In this regard, the translator Raima Shirinova said: "This, of course, requires a translator with a high level of linguistic and extralinguistic knowledge." Inadequate extralinguistic knowledge of the translator leads to the emergence of intermediate translations.

**Discussion.** In the study of religious terms in the Darg language, Kh. Kuseynova draws attention to their differences and interactions with archaic, idiomatic words, neologisms.[4] He studied the importance of agiographic terms in Dagestani linguistics and general linguistics, their etymological origin and construction in historical texts, their lexical, semantic, phonetic, morphological adaptations V.M. Aristov, I.I. Revzina, S.M. Haydakov, R.A. Budagov, S.I Omarov, S.S. Efendieva, T. Alidjanov, D. Suleymanov. Also, S.N. Abdullaev's Russian-Darg dictionary (1950), Sh.A. Isaeva's Russian-Darg dictionary (1992), H.A. Yusupova's (Russian-Darg dictionary, N.I.). Analyzes the lexicographic structure of M.R. Bagomedova's dictionaries of famous nouns in Darg language (2006). The study examines more than 340 agiographic terms and divides them into the following groups:

1) sacred names, "жабрагИл-жаброил", "архангел"- "иварак-пророк", "малаик-ангел", "ряхИм-милосердный", "тягИяла-всевышний" and others;

2) Cold terms are terms that mean very high powers: "Гизраил-ангел смерти", "Гиприт-демон", "злой-дух", "жинд-илбис,чёрт", "маликулмулк-малакулмавт-ангел смерти", "шайтИан-чёрт"and others;

3) Terms related to the rituals of the hereafter: "алжана-рай, "ахират-загробный мир", "ахирзаман(а)-конец света", "жагъаннаб 'ад-кьяма-конец света", "сиратИ -мост над преисподней"and others .

4) terms of reference: "вирд-заповедь", "гьидаят-праведный путь", "дин-вера, религия", "ижаза-разрешение, позволение", "иман-вера, верование", "капарат-искупление", "кашпу-ткровение" and others.

5) Priests and related terms: "праведник-гъази", "борец за веру-дажжал (дажал)", "антихрист-зияратчи-паломник", "имам-духовный наставник" and others;

6) religious ceremonies and related terms: "азан-призыв на молитву", "акбар-призыв на молитву", "балга-молитва", "витру-витр", "Гумра -умра' (малый хадж)", "дугИя-молитва" and others;

7) Terms rich in religious beliefs and creeds: "адабдеш-целомудрие", "валидеш-праведность", "Гядлу-зегъа нравы, нормы", "валидеш-праведность", "святость", "зьякат (закат)-пожертвование" and others;

8) place of religious ceremonies and related terms “Гибдатхана-молельня”, “ганзи-погребальные носилки”, “гъайкар-амулет, талисман”, “исла-скроенный саван”, “капан-саван”, “целда-надмогильная плита” and others;

9) religious verses: “аят-стих Корана”, “забур-Псалтирь”, “инжил-Евангелие”, “тажвид-чтение Корана нараспев”, “къираат-изучение Корана”, “махраж-чтение Корана” and others;

10) Terms denoting religious words: “астагъпируллагъ-боже охрани”, “валлагъ-ей-богу”, “клянусь-къисмат”, “пал-гадание”, “питни-искушение” and others.

It also identifies the acquired religious terms, the phenomenon of their assimilation, phonetic and morphological processes, and analyzes the dictionaries created in this area. The scientist groups the specific religious words into groups and gives many examples of each of them.

Yu.N. Mikhailova analyzes the interpretations of religious Orthodox lexicon, which are reflected in the explanatory dictionaries of the Russian language, given at different times. [5] She refers to terms in this area as “religions” and points out the change in semantic meaning in their denotative and pragmatic meanings in their dictionary interpretations. Yu. Mikhailova studies the representation of agionims in Russian Orthodox dictionaries and divides them into four groups:

The dictionaries included in the first group are for Orthodox addressees. These dictionaries include G. Dyachenko's "Full Church-Slovyansky Dictionary", published in 1898 and reprinted in 1993;

The second group includes dictionaries aimed at more atheist propagandists published during the Soviet regime, including M.P. Navikov's "Pocket Dictionary of Atheists" published in 1975;

The category of dictionaries of the third direction includes dictionaries intended for all readers and containing terms of atheistic direction;

Dictionaries of the fourth direction include dictionaries for all users who are religiously neutral, for example, S.I. Ojegov N.L. Shvedova (1997) "Explanatory Dictionary of the Russian language" published in the late twentieth century, G.N. Sklyarevsk (2000), Dictionary Dictionaries such as “Orthodox Church Culture” have been lexically analyzed.[6]

Based on the studied materials, the scientist identifies the core of religious terms and shows that it consists of two major parts, namely, the first "Religious Zone" and "Church Zone". The religious zone includes everything related to religion, events and happenings, while the church zone includes only objects, objects and events in this direction.

Yulia Mikhailova considers religions in dictionaries both in terms of number and semantic structure, provides a very in-depth analysis of the cases of expansion and contraction of meaning in dictionaries. In particular, it tracks lexical semantic changes in dictionaries created in different periods by placing certain lexemes in a special table. The following table shows in detail the Russian lexeme "gospod" in dictionaries: [7]

<p><b>Господь</b> – у христиан: бог.</p> <p><b>The Lord</b> is for Christians: <b>God</b>.</p>	<p><b>Господь</b> – В христианстве: Бог. Г. с тобой 1) пожелание хорошего, доброго, обычно при напутствии; устар; 2) <b>Господи помилуй!</b> (разг) – выражение удивления, страха, несогласия. <b>Слава тебе господи!</b> (разг) – выражение удовлетворенности.</p> <p>Lord - In Christianity: God. G. with you 1) wish of good, kind, usually with parting words; outdated; 2) Lord have mercy! (colloquial) - an expression of surprise, fear, disagreement. Thank you God! (colloquial) - expression of satisfaction.</p>
<p><b>Серафим</b> – В христианской мифологии: ангел, изображаемый шестикрылом.</p> <p><b>Seraphim</b> - In Christian mythology: an angel depicted as a six-winged.</p>	<p><b>Серафим</b> – В христианстве: ангел, относящийся к одному из высших ангельских ликов.</p> <p><b>Seraphim</b> - In Christianity: an angel belonging to one of the highest angelic faces.</p>

Thus, in his research, the scientist analyzed a large amount of material, explained their linguistic aspects one by one, and studied in depth the principles of giving agiographic terms explained in dictionaries. The dictionary contains more than 2,000 words and phrases related to Orthodoxy, church and religious life. The dictionary reveals the grammatical, stylistic, and etymological meanings of each word, followed by quotations from written literature, i.e., religious, artistic, and journalistic texts. The dictionary makes effective use of pictures and iconographic works in order to more fully reveal Orthodox concepts. The color illustrations served to clarify the meaning of the term given to the reader, as well as to culturally and aesthetically polish the vocabulary. The dictionary is intended for a wide range of readers, helping them to better navigate the world of Orthodox concepts. It is also intended for specialists in the field of cultural studies, linguists, as well as for any user interested in the Russian language and culture. Such analyzes will undoubtedly serve as a theoretical and practical source for future dictionaries in the field of lexicography.

D.V. Zhivov's short dictionary of agiographic terms is the main material in this field. [8] The dictionary contains information about the saints, the study of their lives, the historical, theological, social, cultural and literary views of the saints, their ideas and other sources related to them. In the author's glossary, the terms are very clear, well-founded, and expressive. As a proof of our opinion, we have chosen to cite an explanation of the term from the dictionary. For example:

“Sinaxar (gr. [Greek] συναξαριον), a collection of short lives and short words for various holidays, intended for reading at Matins (after the sixth canon of the canon). The synaxaris used in the Greek church have the following structure: after the designation of the day and the name of the saint (or holiday) there is an epigram in honor of the saint, written in iambic verse, brief historical notes, information about the church where the relics of the saint rest, and about the transfer of the relics, in fact a short life with a description of miracles”. [9]

Another dictionary in the agiographic direction is Grigory Dyachenko's Dictionary of Slavic Church Terms, which contains more than 30,000 words and phrases found in old Russian manuscripts and pamphlets, and was first published in 1899. [10] It should be noted that due to the large number of users of the dictionary, it has been reprinted several times and repeatedly by church and religious publishers in the Russian Federation.



The work of Uzbek scientists in this direction has also been studied. G. Safarova studies the lexical bases of toponyms of Khatirchi region, emphasizes that one of the developing new branches of Uzbek linguistics is Uzbek onomastics and classifies toponyms into 13 groups and includes names of mosques, holy shrines and cemeteries. After studying the creation and classification of toponyms in Khatirchi region, the scientist says:

“In toponyms, a toponymic indicator is the word that denotes in the composition of a pronoun which object is a noun. Indicators serve not only to indicate the task at hand, but also to form the name of an object as an adjective”. [11]

The Islamic Encyclopedia, published by the International Islamic Academy of Uzbekistan in 2020, contains information about holy shrines, famous madrasas, mosques and religious sites, as well as great personalities, scholars, saints and prophets who contributed to the development of Islam. [12]

The foreword to this book states: In determining the content of this "Islamic encyclopedia" in the Uzbek language, an attempt was made to creatively use the traditions of world encyclopedia, national experience in this field, the existing theoretical materials. At the same time, this edition differs from previous encyclopedias in its content and features. In a sense, it is meant to be a quintessence of Islamic encyclopedia in general.” [13]

We have carefully studied this encyclopedia, in fact, the encyclopedia contains valuable information about the research, life and work of world-renowned Islamic scholars, including Western scholars, and includes about 50,000 articles, terms, phrases, maps and tables.

Mukhtorkhon Umarchodjaev's dictionary "Religious terms and phrases" (a popular short dictionary) is also one of the achievements in this area. As Abdulkhai Sobirov, the foreword to the book, puts it, “Although religious terms have been translated, refined, and used in a colloquial language for thousands of years, no one has been able to compile, unify, and compile them into a dictionary. To do this, the author must be well acquainted not only with the science of linguistics, but also with our national values, history, customs, look at each word with the eyes of the heart and feel the essence in it. After all, in the development of terminological dictionaries, linguistic knowledge alone is not enough, extralinguistic knowledge, encyclopedic knowledge is a primary factor.” [14] The dictionary developed by M. Omarchodjaev is very thorough and based on scientific principles. In particular, when commenting on the terms, Abdulkhai Sobirov noted that the examples that strengthen them are taken from the unique works of such great people as Imam al-Bukhari, Imam al-Termizi, Alisher Navoi, Imam al-Ghazali, Nasoriddin Bukhariddin Rabguzi, Ahmad Yassavi, Siddiq Khandayliqi. brought about. For example:

**ILMI LADUNIY** - The science that is revealed to the servant through direct inspiration from Allah. Dawn has opened the door of knowledge to his heart (Alisher Navoi)

**JAMAROT:** The name of a place where pilgrims throw stones at the devil. On the first day of Eid, seven stones are thrown at a place called Jamarai Aqaba. It is also called Jamarai Kubro, Jamarai Uhro. (Muhammad Sadiq Muhammad Yusuf. Kifroya. T.2. Tashkent, 2008, p. 242).

It is known that due to the development of information technology, revolutionary changes are taking place in many areas, including lexicography. There is a growing need to create modern active dictionaries. The need for such dictionaries is particularly acute among translators and foreign language learners. As the famous Spanish lexicographer H. Casares noted in his book "Introduction to Modern Lexicography", "Lexicography is a technique and art of compiling a dictionary." [15] These sentences show how important the dictionary is in the development of science.

"The dictionary has an extensive source of information that can be used for analysis in any field. At the same time, the scientific development of the dictionary will have to rely on other areas. "[16] From this point of view, lexicography is closely related to the fields of linguistics and translation studies. This is because one of the main conditions for compiling a dictionary in almost all theoretical sources is the need for a linguistic analysis of the given word and examples from the literature. In bilingual dictionaries, the examples given in the full explanation of the meaning of a given word are sometimes taken from translated works. The order of comments in dictionaries is determined by the experience gained in translation activities.

Regarding the issues of compiling a dictionary, the Uzbek dictionary states: "Along with certain achievements in the field of applied lexicography, attention was paid to the theoretical problems of lexicography - lexicography. a number of scientific studies have also been carried out to shed light on the existing shortcomings. The results and conclusions of such research will undoubtedly help to improve the quality of the dictionaries to be compiled." [17]

The main tool of translators, of course, are dictionaries. "This means that a translator of a work of art cannot work without a dictionary in any case, that is, he can refer to different dictionaries in one or two languages." [18] This determines the importance of the dictionary in translation studies.

Uzbek linguist A.A. Abduazizov notes that in the process of creating a dictionary of trilingual linguistic terms, this process was carried out as a result of studying the experience of several lexicographers. [19] When compiling a dictionary, it is not enough to collect words in a certain field and interpret them, the process must be based on foreign and scientific experience. Before compiling dictionaries abroad, unintelligible cases of words are studied, and then dictionaries are compiled on the basis of examples from the literature. The scientific research of translators is also of particular importance in finding problematic concepts.

In creating the dictionary, we also relied on Nosirjon Uluqov's classifications of exotic lexicon of Uzbek religious texts. In his research, the scientist divides a number of theonyms into the following sub-thematic groups and analyzes them in detail in terms of lexical semantics: [20]

- 1) The names of Allah;
- 2) Names and nicknames of the prophets;
- 3) Names of angels;
- 4) Famous names of religious literature, verses and suras;
- 5) Names related to the religious concept of night and day;

6) Places, objects and famous horses that are considered sacred in Islam. The scientist also enriches the groups of toponyms, polsonyms, oikonoms, oronyms, hydronyms, chrononyms, zoonoms with examples.

## LINGUISTICS

We analyzed the existing translation dictionaries in Uzbek lexicography, studied in which areas translation dictionaries are most needed today, and as a result, created a concise glossary of Uzbek-French agioterms, which is especially useful for our foreign tourists. In creating this dictionary, we paid attention to the principles and recommendations in this area, given in the research of Uzbek scientists. In particular, we conducted an in-depth analysis of 6 macrogroups and subgroups based on them based on the analysis of religiously marked lexicon developed by Margarita Galieva in distinguishing agiographic terms from religious terms. We have studied the classification of the scientist by making the following table.

<b>I.</b>	<b>General religious vocabulary</b>	1. Names of the Creator
		2. The names of the attributes of the Creator
		3. Names of concepts representing religious and spiritual values
		4. Names of scriptures, books, collections
		5. An expression of the concepts of unbelief and resistance to religion
		6. Names of prophets, saints, followers, believers
		7. Religious symbols
<b>II.</b>	<b>Names of religions, denominations, doctrines and beliefs</b>	1. Names of types of religion
		2. The science of religion and its directions
		3. Names of different denominations
		4. Religion, laws, beliefs, teachings
		5. Religious philosophical movements, schools, currents, doctrines and views
		6. Names of religious groups, monastic orders and fraternity, religious sects.
<b>III.</b>	<b>Prayer-style terminology</b>	1. Temple equipment, utensils, items
		2. Architectural types of buildings, structures, constructions, constructions included in the temple complex
		3. Types of temples by denominations and their functions
		4. Terminology describing the hierarchy and type of activity of believers, priests
		5. Terminology describing the elements of the clothes and headdresses of believers, priests
<b>IV.</b>	<b>Vocabulary for naming religious ceremonies</b>	1. Sacred rites
		2. Types of prayer, supplication, worship
		3. Religious fasts and rituals performed in them
		4. Religious holidays
		5. Religious ceremonies
		6. Vocabulary representing various etiquette formulas such as appeal, gratitude, congratulations, apology
		7. Names of sacred monuments, objects, structures, substances
<b>V.</b>	<b>Universal abstract (unreal) vocabulary</b>	1. Vocabulary expressing concepts related to life after death
		2. The names of noble beings outside the material world
		3. The names of evil beings outside the material world
		4. Names of abstract (unreal) concepts
<b>VI.</b>	<b>Religiously marked anthroponyms and toponyms</b>	1. Names of prophets and guardians
		2. Names of angels
		3. Names of Saints
		4. Names of religious figures and philosophers
		5. The names of the companions of the prophets
		6. Names of Popes
		7. Names of patriarchs and metropolitans
		8. Symbolically marked names
		9. Religiously marked toponyms

It should be noted that before compiling the five-language catalog "Pilgrimages and Sacred Places of Uzbekistan", our linguists faced linguistic and lexicographic problems in presenting Arabic and Persian in Russian, English, French, German and English. For example, in describing the holy shrines located in the regions of our country, or the Companions who lived in the prophets, saints, we even observed that some of them in our Uzbek dictionary do not have explanations. Even etymological dictionaries in Arabic or Persian, created by Uzbek lexicographers, did not find a positive solution to the problem.

So, the main tool of translators in finding words in the process of translation, of course, are dictionaries. "This means that a translator of a work of art cannot work without a dictionary in any case, that is, he can refer to different dictionaries in one or two languages." [21]. This determines the importance of the dictionary in translation studies.

Therefore, it is an important task for lexicographers to convey the beauty of our national culture through words to the world's book lovers, as well as to create convenience for translators. The words to be given in dictionaries should not only be translated into another language, but should be described in accordance with international lexicographic standards, the word translated into another language should not lose its ethnographic features and be understandable to foreigners. In such cases, it is useful to study the experience of European lexicographers.

**Conclusion.** In conclusion, it can be said that foreign scientists have done a lot of work on the theoretical study of terms in the field of religion, Islam, agiology, agiography. They also created a glossary of different terms aimed at solving lexicographic problems. It is true that not all dictionaries created by them can be included in the list of perfect dictionaries. This is because they have inadequate chronological (from a historical point of view) selection of materials for compiling a dictionary of agiographic terms, lack of attention to the norm of literary language, or insufficient deficiencies in distinguishing functional and stylistic aspects. However, the main purpose of reprinting dictionaries and works is to correct mistakes and create perfect works.

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**THE ESSENCE OF SYMBOLIC IMAGES IN THE WORK OF THE UNIQUE  
POET, SKILLED TRANSLATOR RAUF PARFI**

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**Abstract:**

**Introduction.** *The twentieth century is known to have been a period of great change and renewal in world literature. The social, political, and cultural reasons for this have been shown in many scientific works. It should be noted that in the last century, especially in poetry, there have been created rare works that speak of the fate of humanity, human suffering, deep content, deep philosophy. In particular, during this period, philosophical and intellectual lyricism about the eternal problems of the universe and man, life and death, war and peace, the fate of mankind, the essence of life was perfected.*

**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 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 poetry;*
- *to express opinions about the artistry of poet and to draw general conclusions and pay attention to the poet's poetry.*

**Results and discussions.** *In world literary creation, it is becoming increasingly important and becoming increasingly urgent to develop. Consequently, the study of literal philosophical and intellectual direction is also important for humanitarian science, such as philosophy and psychology, not philology.*

**Conclusion.** *Twentieth-century Uzbek poetry, even from the standpoint of world literature, is a very large, completely unique poetry; There are many masterpieces of lyrical masterpieces created all over the world. Chulpon's poetry with a social spirit, Osman Nasir's fiery writings, Ghafur Ghulam's deep philosophical poems, Oybek's thoughtful and quiet "pure" lyrics, Maqsud Shaykhzoda's beautiful poems, Mir-temir's folk poems, elegant lyrical melodies of Erkin Vahidov, poems of wisdom by Abdulla Aripov, modern poetry of Rauf Parfi, poetic world of Omon Matjon rich in historical symbols, courageous poems of Shavkat Rahmon are proof of our*

*opinion. The above-mentioned poets made a great contribution to the formation, development and perfection of the new Uzbek poetry.*

**Keywords:** *analysis, light and color, poetic text, the language resources, artistic images, verbal reproduction.*

**Introduction.** It should be noted that the research created during the dictatorial regime is based on the analysis of twentieth-century Uzbek literature from an ideological point of view, and does not pay much attention to the aspects of poetic skill. The main directions, content and essence of the new Uzbek poetry, the diversity of poetic genres, the peculiarities of the work of avant-garde poets of this period, the identification of individual contributions to the development of our literature, the study of poetic skills, scientific and theoretical conclusions literature is one of the most important issues in need. It is important to study the Uzbek philosophical and intellectual poetry of the twentieth century on a theoretical basis, analyze it in terms of poetics and present it to the scientific community.

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

The scientific study of the formation, evolution, principles of development, the main features of the Uzbek philosophical and intellectual poetry of the twentieth century opens the way to new views in this area, prepares the ground for a number of studies.

In the works of poets such as Rauf Parfi, it is possible to identify the specific features of the philosophical-intellectual direction and to draw scientific conclusions on this basis.[1]

Although the study of philosophical and intellectual lyricism is not a new topic in the world of literary criticism, there is not enough information on the approach to Uzbek poetry from this aspect. Research on this topic began to emerge mainly after the 1960s. In Uzbek literature, however, research on this issue is unsatisfactory. In this regard, the study of the roots, evolution and development trends of Uzbek philosophical and intellectual lyrics on a scientific basis is of great importance for literary criticism. Selected examples of twentieth-century Uzbek poetry in this direction can be a unique object in this regard. In general, twentieth-century Uzbek poetry has been studied in terms of content, artistic style and some aspects of this issue are devoted to the creation of the slave, it was more or less dissolved. So far, a number of studies have been conducted on the peculiarities of autonomous creativity. The relationship of thought and emotion in the autonomous lyric differs from them in that the poet's philosophical-intellectual poems study the problem of life and man separately. [2]

In recent years, research has been conducted on the work and life of the poet. It should be noted at this point that R. Parfi's work and personality are of great interest to fraternal peoples, especially Turkish literary researchers. Books and articles by the poet have been published in Turkey, and his poems have been translated. The problem we are studying is the fact that it appeared as a separate phenomenon in Parfi's poetry, in general, there are still many unexplored aspects of the poet's work



for literature. The study of the evolution of Uzbek philosophical and intellectual lyric poetry of the twentieth century, the factors of its formation, the principles of development on a theoretical basis, the development of Uzbek philosophical and intellectual poetry. Determining the place and significance of Parfi's lyrics is about defining its specific features. While Parfi's early poems were examples of emotional poetry, the philosophical-intellectual orientation prevailed in his poems after the 1980s. "It's raining ..." "How beautiful, how lojuvard. "Thinking during the day ...", "Mudrar is asleep at midnight ...", "Enthusiastic music was playing ...". When a river of emotions and passions overflows in his poems, the anxious spirit, the rage of thinking, leads the poet's poetry and absorbs great socio-philosophical conclusions into the poem. In Parfi's poems, along with form and expression, thought also became more complex.

These drastic changes in the poet's thinking are, of course, connected with the contradictions in social life. In addition, the study of world literature, a creative trip to foreign countries (especially a trip to the Baltics) was a special stage in the poet's development; As a result of consistent research, he synthesized the best practices of world poetry with the traditions of our national literature and created artistically harmonious poems. [1]

This "growth" in Parfi's work, more precisely, in breaking the shell of the circle of intimate feelings and moving to large-scale ideas, was strongly influenced, first of all, by the leaders of our national literature, especially Jadid literature. The poet loved to read the Jadids, especially Cholpon, from whom he inherited the integrity of personality, nationalism, and learned to inflict social pain on the heart of the poem, along with the emotions. In doing so, his first teacher, raised him from childhood. Valley lessons also played a crucial role. The free voices in modern Turkish poetry. The poet translated "Human Landscapes". The works of wisdom are imbued with the general spirit of freedom, individual freedom, integrity of creation and faith, the hymn of humane ideas. Parthia was particularly impressed ... These are not only did Parfi leave a mark on his work, but he completely changed him as a creator and a human being. This can be seen in the following: a) a high ascent from the beautiful but unblemished allegories in the poem; b) living with the pain of the nation, along with thinking on a global scale; c) the fact that his poems have become a kind of "explosive points" of the people's pain; g) to live in harmony with such serious issues, to make discoveries in poetic techniques, to create unique works of art in accordance with formal innovations, try and the free cries of Nazim Hikmet also had a serious impact on Parfi. Rauf Parfi's poems speak of the complex nature of man, of his unstable self. The poet brought into our poetry a sensitive spirit, a clear Dard who spoke in the language of pure feelings. A tragic tone prevails in Parfi's work; in most cases the burden of the pain given by the three in the first lines is further increased in the finale of the poem. Treasure, frustration In his work, Parfi became a quality, a virtue, a great force that illuminated his poems. "A person who understands always lives with pain and tragedy," said the poet himself. "If we can interpret it, we can say that tragedy is a human being." [1]

So what is the source of the tragic tone in the poet's work? In our opinion, this R. Parfi is probably related to the pessimism of how the world feels. The

unimaginable layers of darkness of the soul are so infinite that it involuntarily saddens one. There is a "philosophy of pessimism" (philosophy of pessimism) in science. A. Thinkers like Schopenhauer belong in this direction. In the literature, many writers, especially R. We see a tendency in this direction in Parfi's work as well. Most importantly, it is not necessary to make this direction as it was during the Soviet era. For as optimism is inherent in human nature, pessimism is inherent in it. It is only necessary to understand it correctly, to make it a reality. It's not about optimism or depression, it's about artistic reality! In addition, the roots of pessimism inherent in the work of the poet are closely linked with social life, the mood of the time, the grief of a nation in spiritual decline. In his time, some critics called R. Although not all of these critical comments, which criticized Parfi's poems as "abstract" and "depressing" and were based on the demands of an ideological approach to literature, were not entirely unfounded. It should be noted that in the works of progressive poets such as Parfi, this "abstraction" is based on the spirit of innovation, as well as a synthesis of creative achievements of Uzbek and world literature. In the 90s of the last century, R. Parfi reworked his poems and published them, changing some of the lines. Based on a comparative study of the edited poems, we have come to the conclusion that in many places these changes were very correct; Even in some places, the poet sharply expressed his creative beliefs and intentions. In the book *The Tree of Patience*, published in 1986, we read: Then the above paragraph is given in following edition (the changed words are emphasized):

*Майлига, ҳайқирай иймоним ҳаққи,  
Кўкларга термулиб солайин уввос  
Мен фақат Туркистон аталган ёрқин  
Бир бутун юртимни истайман, холос.*

The correction in the poem at this point is very correct and leaves no objection. There are many similarly edited poems in Parfi's selected, which was published after his death. The poet replaced some words in many of his poems with the words "Turkiston", "Turon", "turkiy". True, the poet devoted his life to the ancient Turan, the unity of Turkestan, the unity of the Turkic peoples. It can be said that he mobilized his whole life and creativity on the path to this lofty goal. However, such "corrections" are also found in pure lyrical poems written in the early stages of his career, which, in our opinion, are inappropriate edits, inappropriate changes.

Similar changes were made in the study. R. Parfi's poems, which move from book to book in various variants, and the poet's inappropriate edits remain a particular problem for research. As the poet's work improved, the weight of his words and images increased. In Parfi's work, the Word has risen to the status of an Ideal, the poet's aesthetic ideal is the Word that awakens the world, purifies the soul, and guides mankind to the right path. R. Parfi skillfully uses the words that lie in the box of our language and are not noticed by many: ortik (veil), sanjoq (flag), sarmat (infinity, continuity), malalat (malollik, anduh, gam-ghussa, aziyat), uzgun (wave, flood honor, chastity, purity), kalolat (fatigue, tiredness), singramoq (weeping from within, groaning). He also uses the original Turkish words a lot. The poet sometimes seems

to deliberately complicate the lines themselves. In our view, one of the main shortcomings of the poems that have recently been given a modern name is the deliberate attempt to complicate the expression (only the expression!). Creating a new word in a poem is definitely great, but adding a new meaning to an old word is even more generational. In addition, in a work of art, it is better to focus on the "game" of thought - the richness of meaning, than on the play of words. The great find of the poet in the poem, which begins with "Pink buds and saffron ..." is that he delivers beauty, light, in general, goodness from abstract concepts, vague descriptions, and presents it to us - in the form of pink (and saffron) buds. Now it is possible not only to see and enjoy them, but also to enjoy their fragrance, and even to kiss their "forehead".[2] Most importantly, a sensitive poet can convince us of this. He can get acquainted with the dreams that are blossoming in the heart.

These are, first of all, impressions that affect our senses. When analyzed with contemplation, the scope of meanings in the poem expands further. First, poetry can be understood philosophically on the basis of the concept of the universe and the world of the orphan. Second, the exchange in nature is a phenomenon of reversal, and in contrast, the uniqueness of human life is the philosophy of irreversibility. Poetry also encourages such large-scale reflections. And in Parfi's work, although the goal is like a word, art (remember the principle of "art for art's sake"), the time, the destiny of humanity will never be overshadowed by this ideal. The images of the word, wind, rain, leaves, night, day, moon, mountain play a special role in the development of the poet's philosophical and intellectual lyricism: these images represent a rich meaning. In Parfi's poems, the wind becomes a savior. In this we can see an amazing contrast. In the poet's poems, the image of the Wind is interpreted as both a salvation and a destructive force. Depending on the artistic function in the text, several adjectives are attached to this image: wind, evil wind, black winds, cold winds, death wind, dead wind, autumn yellow wind, plague wind ... R. Parfi's poem "Winds"

During a comparative study with Aripov's poem "The Wind of My Country", we came to the conclusion that A. While Aripov's "wind" is within the national color, R. Parfi's "Winds" has a universal essence. There are many metaphorical poems in the poet's work, metaphorical thinking - R. Parfi is an important feature of philosophical-intellectual poetry, one of the main means of ensuring the poet's creative individuality. Many of his metaphorical poems are deeply psychologically driven, and often the lines themselves give the impression of a whole poem: The eye of heaven that sees everything; It's not raining, it's raining pearls; An unwritten poem melts my heart; My words are like drowned coals; My body is inflamed by your breath; My jealousy is heavier than my heavy love; My drowned child, my youth; A mute crowd fed up with happiness ... In his writings there are many phrases that are not so absorbed in one reading: "I cover my imagination with blood", "Round love in my eyes", "Heart claps with thirst", "Stones of grief are broken in your head", "There is joy in your eyes when you cry". The body of my heart, "Don't make the stone in your eyes squeak, stop", "Kissing makes your mind bleed". Also ensures the poet's creative originality. [1]

The poet's poem, which begins with "The stone shines under the water ..." is based entirely on metaphors and is the product of associative thinking. In the poem,

the fantasies are like the songs playing on the stones. R. Parfi's depiction of nature always goes hand in hand with great social issues, along with wonder, and lyrical mood. In particular, in this poem, the coals falling from the stone glistening under the water ignite in the wind of the social environment, and the lyrical protagonist's trembling gaze sharpens. Now his joys and sorrows are on the waves. The lyrical protagonist, who has some strength in his faith, impatient power, and formless joy, the poet is questioning himself:

*Кўзимда қумларнинг ўйини,  
Йўлларимда гиж-гиж соқов тош...  
Нелар бузди, шоир, ўйингни,  
Бунча хурсанд кўзларингда ёш?*

What is some power, some impatient power, revived in the poet's faith? Is not the Rebellion against the ever-shrinking but still stable kingdom of lies the voice of the free Spirit, who has kept himself more alert, and even claims his own identity? Let's look at the year the poem was written. This period of the last century, while being the "warm years" of our recent past, opened up new chapters in our literature. In particular, new breezes began to blow in the sky of poetry, lifting the spirits at the Union level. Evtushenko A., Voznesenskiy B., Axmadulina B.

In addition to Okujava E., Vohidov A., Oripov R., Fiery poets like Parfi also artistically documented the events of the time and expressed their attitude to social life in the language of poetry. The poet himself helped us to unravel the symbols in the previous verses of the poem. Now the metaphors in the following verses.

**Results.** Let's try to find the "language". Sands, dumb stones, tears glistening in the poet's eyes, rocks. Each of them has a characteristic feature. We watched the "game" of the sands when there was a strong wind. Let's imagine this scene with the naked eye. In the face of the strong winds of the time, such "sand games" are out of the question. Poems of the poet with an artistic and philosophical interpretation of social life (such as "Poet", "Pain", "Youth - the blue season, passed, turned yellow. "Hamlet", "Mother Turkestan") In his works, Parfi avoided the "bright ideas" of his time as much as possible, but this does not mean that the breath of the period is not felt in the poet's work, even his poems are a reflection of the life of the period as a whole. Every poem of the poet in this direction is a contrast to modernity. [2] Rauf Parfi followed Cholpon from the earliest period of his career, the poet was strongly influenced by enlightened Jadids, especially Cholpon's personality and poetry, in the way of life and creativity; A comparative study of Parfi's poems has led us to the conclusion that, although often not wrapped in symbols, Cholpon's attitude to reality is clear, R.C. In Parthia, the bottom of the bowl is wrapped in half-shaped metaphors, unlike his selfless teacher, Parfi did not turn his work into an open wrestler, but absorbed this spirit into his poems, which were based on complex metaphors. In general, in the past XX and the new XXI century in Uzbek poetry were born mature, well-developed works in terms of form and content.

**Discussions.** To the perfection of the Uzbek philosophical and intellectual poetry of the XX century Cholpon, Oybek, G. Gulom, M. Shaykhzoda, A. Mukhtor,

A. Oripov Poets such as Rauf Parfi made a special contribution. The first quarter of the last century saw two main trends in Uzbek poetry: 1) the Cholpon event and the generation of poets who followed it; 2) a poem inspired by the Russian poet Mayakovsky. Created with the love of "new literature", Cholpon not only created a "new poem", but also turned the traditional Uzbek poetry, which has lasted for hundreds of years, into a new one. His works and ideas were published by Oybek, U. Nasir, and later by Rauf Parfi. He nurtured a generation of poets like Parfi, and in a sense marked the next lines of Uzbek poetry. In Parfi's lyrics, the philosophical-intellectual direction appeared as a separate phenomenon. The poet's poems can be conditionally divided into two groups according to their content: in the poems of the first group of youth lyricism, emotional perception prevails, the second the poems belonging to the group are examples of philosophical-intellectual lyricism. Rauf Parfi has created artistically harmonious poems that synthesize the best practices of world poetry and the traditions of our national literature. It can be said that he created his own school in poetry. Words, metaphors and images played a special role in the development of Parfi's philosophical and intellectual lyrics. In the poems of the poet, various intellectual images related to the culture and philosophy of the peoples of the world were also reflected. Rauf Parfi's works are full of poems dedicated to great historical figures or inspired by their works, and in these poems the problems of social life and the period reflected in the psyche of the lyrical hero are interpreted in a unique artistic and philosophical way. Rauf Parfi was a true laborer of poetry. He gave the poem so much and so much embellishment that he did not even realize that he had spent many years of his life in this work, or rather, he did not pay attention to it. He reviewed the poem over and over again until it came to a state of high taste. For Rauf Parfi, such hard work has become a simple, ordinary, daily necessity, like drinking tea and eating bread. In particular, the Caravan Road. Ten of the 31 poems in the first book are not included in the Caravan Road, they are left in the poet's notebooks, but they have been repeated over the years. They are influential not only in chronological order, but also, more importantly, in their coverage of the nature of the evolution in the poet's artistic aesthetic thinking. Exploring the fruits of this hard work and acquainting today's poets with their artistic and aesthetic value remains one of the most pressing issues of today. Rauf Parfi's poetry is about this ancient human writing. About the tragic spirit of the inscription on his forehead. This is the artistic and aesthetic basis of the poet's poetry. [2]

A black tulip in the hand of the lyrical hero. Burnt, burnt and, however, unfinished hail. He now burns the house of thoughts. It burns the bones of the experience. He sets fire to the lyrical protagonist's state of muteness, the house of slavery.

He burns everything and himself. When words burn, this analysis sets the world on fire. It burns wet and dry. The Barru seas remain in flames. It is from the power of the artistic Word. From the magical power of the poet's talent that turned into lightning, thunder. Rauf Parfi is a poet with open wounds. There is a lot of treasure in it, and sometimes there is only mourning, and there are signs of depression. I didn't blame it on the poet. The poet cannot be free from human suffering. Rauf Parfi, on the other hand, as a poet, strives to express himself more fully, does not exaggerate,

and in this sense is true. In any case, as Mayakovsky said, "The world is not yet fully adapted to joy." «The poet is moved by the lyrics of motherhood, love, art, nature. The poet is interested in the idea of winds, always awake canals, the whisper of rain, their "joining the heart". The age-old mix of nature and the human psyche leads the poet first to quiet contemplation and then to restless excitement. So the rhetoric is alien to him. He sees this as a contradiction to life. Even journalistic bias is rare in it. Running the thought with emotion, he strives to give it a poetic life on the journey. As he said, he tortures his thoughts. Rauf Parfi valued poetry so much that he worshiped it as if he were worshipping the Kaaba. Perhaps this is the secret of the poet's glorious poetry. We would like to draw your attention to the following writings of Rauf Parfi about poetry: "Before Adam and Eve, you were in the spirit of the weary, you were built, you were built in the Land of the Earth and the World. You were there, you were in the living water, in the flying wind, in the warm soil, you were in the fire brought by Prometheus. Then epochs, centuries, after the Atomic Age ... It would be impossible to convince the faith of rebuilding the world without you knowing [2].

You have healed the hands of those who know you, the light in their eyes. He was proud to die in the great battle - death was beautiful. He who knew you, death seemed to live forever. Someone tore your collar, forgot you, shouted in a panic, passed away without recognizing you. He was left alone to feed the crows. In this simple wave of water, Navoi is born in the chest of leaves, in voices Nozim's voice. Wells like a whirlpool from the neck- Elyuar. The faithful army of words in every cell of my body is the secular song of Turkestan, Turkestan, Turkistan-Turk. No, not yet, the poet is a bullet fired from your heart across the equator. The poet has lofty dreams, the poets have only good intentions.[1] You are not a pen, but a bell that strikes with a bell, and the echo and echo that emanates from it, you, Poetry. Rauf Parfi did not evaluate poetry so much in vain. He valued every word and created by sorting the words. That is why every poem of the poet reaches the hearts, shakes the hearts, is sealed as a song. This can be seen in the poet's poem, which begins with the lines "It does not rain, it rains pearls." As you read the poem, it is as if you hear the mysterious whispers of raindrops under your ears, and a wonderful and unique scene comes to life before your eyes:

Ёмғир эмас, марварид ёғар,  
Ёмғир – кеча шаклинда бу он.  
Сув сингари жилдираб боқар,  
Кеча кечар шод ва беармон.  
Баргларда рақс этар шаббода,  
Ўйнар сабо шаклинда кеча,  
Тун булутга кўтариб бода  
Афсоналар айтар тонггача.[1]

There seems to be no need to reinterpret these beautiful lines in our view. The poet's use of words in the form "twisted", that is, not in the form, also gave the poem a special spirit. The poet has a poem that begins with the lines "I am transient, I am

only a guest”. The poem was written in 1964. But when you read it, it feels like a fresh, hot taffeta is just coming out of the oven. The poem speaks about the Turkish language and its value. Addressing our mother tongue, the poet says, "I am temporary, I am only a guest, in your presence, O Turkic language."

Менга шеър керак эй, мезбон,  
Ўзилмаган шеър эрур дилим.  
Айтгил нечун бунчалар қизик,  
Эски жаҳон бу эски жаҳон.  
Бир шеър керак нон каби иссиқ,  
Менга бир шеър керак, эй мезбон[2]

As Rauf Parfi himself admits (“An unwritten poem melts my heart”), he needs a poem in his heart. That poem should be such that no one has yet recited it, “A poem is as hot as bread,” says the poet. Now imagine how much courage the poet needed to finish such Uzbek lines in those 60 years, when Soviet pressure prevailed. At a time when the Uzbek language was degraded and devalued, the poet said, "I am a stranger and you are helpless," and compared the Turkish language to the sun

**Conclusion.** In short, the individual style is an exaggerated sign only in the work of a poet or writer who has a real creative talent, a unique aesthetic perception and taste. We have considered this in our study in that Rauf Parfi’s poetry is distinguished by its distinctive theme and poetic content, the world of images, genres and poetic forms, language, and distinctive styles.

Rauf Parfi reworked the traditions of his masters with a new look, continued in a new way, and became one of the brightest and most indelible stars of the new Uzbek poetry, creating beautiful and learned poems from each other. Professor Naim Karimov said, “When it comes to the traditions of Cholpon in modern Uzbek poetry, it would be foolish not to mention the name of Rauf Parfi. His work is a purely poetic phenomenon in our modern poetry. The clearer his feelings, the more painful he is».

In Rauf Parfi’s aesthetics, self-knowledge, self-awareness is not just a return to the heart. It also means to understand and explain the secrets of the society, the sufferings of the people. More precisely, it means to immerse oneself in the hot reality, to return to the hearts of the people, to know the ideal of the nation. According to the poet, the main task of art is to protect man, to glorify him, to honor humanity, to cultivate and perfect the highest spiritual and moral qualities, and thus to attain the community of Allah. Rauf Parfi is a poet from the history of Uzbek literature as an artist who was able to create such works of art.

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**FUNDAMENTALS AND IDEOLOGICAL CONTENT OF THE CREATION  
OF Y.V. GOETHE'S "WEST-EAST COLLECTION OF POEMS"**

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**Abstract:**

**Background.** *The article tells about the work of the famous German writer Johann Wolfgang Goethe and about the history of the creation of the famous "West-Eastern Divan".*

**Methods.** *The famous German writer Johann Wolfgang Goethe (1749-1832) was a poet, playwright, literary critic, jurist, orientalist, historian and philosopher, painter, theater critic, naturalist, and scientist and statesman who made discoveries in biology and mineralogy. He was one of the first to use the term "world literature." His 143-volume artistic and scientific legacy includes his works such as Faust, The Sufferings of Young Werther, West-east collection of poems, Muhammad (peace and blessings of Allaah be upon him), Tawrida Iphigenia, Roman Elegies, Torquato Tasso, "The Evolution of Nabotot", "The Magic Whisper", "Information about Color", as well as more than three thousand poems have attracted the attention of readers around the world.*

**Results.** *In particular, Goethe's main idea in his artistic heritage was to bring together the cultures of all the peoples of the world and to open the way to world literature. "West-east collection of poems" brought him a lot of fame. At that time, the poet was 70 years old.*

**Discussion.** *Before Goethe created the "West-east collection of poems" (or "Mag'ribu Mashriq devoni"), he began to study the Qur'an, the holy book of Islam, which the Orient worships. At that time, the Qur'an was translated into German, as well as into Latin, English and French. Although the poet was still young, more precisely, twenty-four years old, he studied these translations by comparing them because he knew all the languages listed above. He even mastered the Arabic orthography, through which he tried to understand and study the essence of the verses of the Qur'an. He also took a keen interest in studying the life of Muhammad (peace and blessings of Allaah be upon him) and the hadeeths that are his sayings. The full manuscript of Surat an-Nas, written by Goethe in Arabic, includes "Allah," "Muhammad, may Allah bless him and grant him peace." The manuscript is still housed in the House Museum in Weimar, Germany.*

**Conclusion.** *Thus, Goethe, who from an early age was interested in the languages, history, literature, religious and philosophical views, customs and traditions of the peoples of the East, wrote the "West-east collection of poems", primarily under the influence of the Qur'an and hadiths, mystical teachings. as well as in the interpretation of the ghazals of such famous representatives of Eastern*

*poetry as Rudaki, Firdavsi, Hafiz Sherozi, Saadi, Anvari, Nizami, Rumi, Jami, Navoi. He even chose the oriental nickname "Hotam" to create it.*

**Keywords:** *idea, sofa, Koran, east, poet, pseudonym, mysticism, hafiz, Ayat, commentary, fable, Islam, work.*

**Introduction.** Goethe explains why he chose this nickname based on a dialogue between the poet and Hafiz in a poem called "Nickname" in the "Hofiznoma" section of the "West-East collection of poems". The poem begins with the poet's question to Hafiz: "Why did your people call you Hafiz, even though your real name is Muhammad Shamsiddin?" Then Hafiz says:

Chunki Qur'on  
Oyatlarin bildim yoddin.  
Xotiramda edi mudom  
Suralaru sharif kalom.  
Ishonch bilan etdim idrok,  
Tutib doim o'zimni pok,  
Menday etgay kim ehtirom  
Rasulning har hadisiga.  
Unga loyiq zo'r e'tiqod,  
Shu sababli Hofiz deb nom  
Qo'yimish menga xalq umrbod.  
[Because the Qur'an  
I remember knowing the verses.  
I always remembered  
Suralaru sharif kalom.  
I realized with confidence,  
I always keep myself clean,  
I respect who I am  
To every hadith of the Messenger.  
Great faith worth it,  
That is why he is called Hafiz  
People give me a lifetime.]

After this answer, the poet says:

O'xshash bo'lsak biz, ne ajab,  
Zotan bizga o'xshashlik xos.  
Ayo, Hofiz, shudir sabab  
To'la monand bizning ixlos.  
Biz muqaddas kitoblarni  
To'la yodlab bo'ldik Hofiz.  
Dilda etdik naqsh boblarni,  
Ezgu tasvir o'chmas hargiz.  
Gumonlaru, shubha, inkor

Bizlar uchun bari bekor,  
Chunki iymon hamrohimiz  
Ilohiy nur panohimiz.  
[It's amazing how similar we are.  
We already have similarities.  
Ayo, Hafiz that is the reason  
Totally like our devotion.  
We have holy books  
We completely forgot, Hafiz.  
We have made pattern sections in the language,  
A good image never dies.  
Suspicious, doubts, denials  
Everything is useless for us,  
Because faith is our companion  
Divine light is our refuge.]

It is understood that in the East, more precisely, in the Muslim world, those who have a pure heart, faith and devotion, who know the verses and suras of the Qur'an by heart, are called honorable Hafiz.

**Materials and methods.** Goethe also dared to use the pseudonym Hafiz, imitating such people because he studied the verses of the Qur'an and the hadiths as sincerely as possible, believed in Allah and sought the divine light. He also tried to prove that he adhered to Sufi ideas such as "die before you die," "die and rise again." The following verses vividly reflect the poet's desire and aspiration for Hafiz:

Menga olam g'ami, bilki, abasdur!  
Ayo, Hofiz! Agar sen birla bo'lsam,  
Ki, faxru iftixorim sen, havasdur  
Seningdek g'am chekib, sen kabi kulsam.  
Murodim may ichib, sen birla bahsdur,  
Seningdek sevsamu so'ng mayli o'lsam.  
[I'm worried about the world, I know!  
Ayo, Hafiz! If I were with you  
That I am proud of you is envy  
If I grieve like you and laugh like you.  
My goal may drink and argue with you,  
If I love you like that, I'll die.]

Due to the above-mentioned aspects of the friendship between the West and the East, Goethe's "West-east collection of poems" was a major blow not only to German literature, but also to the literature of Europe as a whole. After all, the Maghreb-Mashriq is a work that combines Eastern and Western traditions, in particular, literary traditions. This is evident even from its name and content. In particular, the content of the work includes, it consists of twelve chapters called "Mughanniynoma", "Hofiznoma", "Ishqnomoma", "Tafriqnomoma", "Ranjnomoma", "Hikmatnomoma",

"Temurnoma", "Zulayhonoma", "Soqiynoma", "Masalnoma", "Forsiynoma", "Xuldnoma".

Najmiddin Kamilov writes that the great Goethe, along with the science of ancient Greece and Rumo, was also thirsty for the achievements of Eastern culture and literature, and instilled in his works the traditions of the Eastern spirit and poetry. In fact, the work is so named because it combines the literary traditions of the West and the East in terms of form and content.

**Results.** According to Professor N. Kamilov, Goethe's collection of poems, which embodies the spirit of East and West, is a child of two cultures.

In our opinion, the title of the work also symbolizes the love of two couples (West and East). Because on the wall, Goethe's love for the East is evident. The poet also mentions the names of Layli and Majnun, Farhod and Shirin, who have become a symbol of true love, loyalty and devotion in the East, and urges Westerners to learn from them in the field of love.

Not only songs about the poet's psyche, but also poems about morality are very important in collection of poems. One of them is called "Rudeness and politeness." It teaches us to be humble at all times. Pride is a stain. The poem "Life in Existence" glorifies patriotism. The poem says that the "smell of dust" is everywhere, but the dust of the Motherland is unique, its smell is even more than musk:

Men Shimolda changdan bezor  
Edim, lekin ne bo'ldi deng,  
Ostonangni changiga zor  
Bugun issiq Janubda men.  
[I'm tired of the dust in the North  
I would, but tell me what happened,  
The threshold is hard to dust  
Today I am in the hot South.]

The poet also praises the "sugar cane pen from his tongue", which gave him the happiness of poetry. She always wants to be fluent.

There are also verses in the collection of poems that remind us of the transience of life and time. In one, time is described as follows:

Vaqt – kushanda, u beshafqat,  
Hammaga ham sanchar tig'.  
[Time is running out, it's cruel,  
Everyone has a knife.]

In particular, in the "Detachment (Tafriqnoma )" section of the Cabinet, these ideas are further developed and say:

Kerak emas zar-zevar,  
Oltindan baxt qimmatdir.  
O'tgan o'tdi, ey bexabar,

Angla, dam g‘animatdir!  
[No need for jewelry,  
Happiness is more precious than gold.  
Gone are the days of ignorance  
Understand, rest is fun!]

It also warns that those who are arrogant cannot be friends, those who are evil are not impartial, those who are jealous are shameless, and those who are deceitful are unbelievers.

There are also verses in the collection of poems that encourage honesty and integrity, remind thieves and liars of their humiliation, and defend their civic position. According to the poet:

Davlatga sodiq ersang, bas.  
Hamma seni sevib qolgay.  
[If you are loyal to the state, then so be it.  
Let everyone love you.]

**Discussions.** It is well known that Islam always encourages women to be gentle and kind. Legend has it that they were built by Allah from a man's crooked ribs, so they could not bear the damage due to their thinness. The beginning of the poem "Welcome" in collection of poems' "Proverbs" contains the following verses that refer to this legend.

Odam Ato jannatul ma'vo  
Ichra uxlar edi bermalol.  
Yaratdi-yu Havoni Xudo  
Va bag‘riga qo‘ydi jon misol.  
[Adam is in heaven  
He was able to sleep comfortably.  
God created the air  
And he set an example.]

The following verses of the poet once again reveal his faith and respect for Islam:

Nodon har hodisani o‘zicha sharhlashga shay,  
Har hodisa sababin bilgum, degan avom-da!  
Allohga itoatdur Islom degan so‘z asli,  
Islomda yashab hamma, o‘lajakmiz Islomda.  
[The fool is ready to comment on every situation,  
I know the cause of every event!  
Obedience to Allah The word Islam is originally  
Everyone who lives in Islam, we will die in Islam.]

In the following verses, it is clear that Islam takes precedence over Christianity:

Abadiylik bag‘sh etmoq uchun  
Injilga-da Iso payg‘ambar,  
Ko‘kdan tushib aylamish tun-kun  
Shogirdlarga Haq so‘zin xabar.  
Bayon aylab Xudo so‘zini  
Iso ko‘kka ayladi parvoz.  
Shogirdlar-chi, eshitganini  
O‘zlaricha etdi yoza-yoz.  
Xotirasi alarning har xil,  
Haq kalomin har xil bitarlar.  
Nasroniylar qiyomatgacha  
Aniq so‘zni bilmay o‘tarlar.  
[To give eternity  
In the Bible, Jesus,  
It's raining cats and dogs day and night  
Tell the students the truth.  
Explain the word of God  
Jesus flew to heaven.  
What did the disciples hear?  
He did it on his own.  
Different types of memory,  
The word of truth ends differently.  
Christians until the Day of Judgment  
They don't know the exact word.]

Goethe also used verses such as "The chariot of fame is a fleeting trade," "Life is like a goose game," and "Life is a joke." notes that it requires a step. The poet tries to explain the essence of life as follows:

Mudom savob ish aylagil  
Eng oxirda bor imtihon.  
Haq oldida barobardur  
Sulton qul – mayda-chuyda,  
Ranj cheksang ham savob ish et,  
Bo‘lmasin hech sen ozurda.  
[Keep up the good work  
Finally there is the exam.  
It is equal before the truth  
The Sultan's slave - in detail,  
Do well even if you get hurt,  
Don't bother.]

## LITERARY CRITICISM

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In the collection of poems, Firdausi, Jalaliddin Rumi, and Zulayha quoted philosophical ideas about the world and the essence of love.

In the following verses of the poet, the idea of calling the peoples of the world to unity, solidarity and solidarity is a priority:

Xalqlar esa nafratlanib  
Bir-birini etar badnom.  
Bilmaslarki maqsad birdir  
Birdir ko‘zlangan tomon.  
[And the nations hated him  
They are bad enough for each other.  
They do not know that the goal is the same  
One destination.]

Goethe hates the fact that the mentally retarded, the short-sighted, the foolish, are always arrogant and oppress the wise. But the wise Hafiz and Ulrich Hutten are amazed that they knew their enemies in advance. When faced with ignorance, he advises that silence is the best way, and that self-praise is a mistake.

Goethe often tried to compare the relationship between East and West and, at the same time, his relationship with them:

E’tirof et, ekan ulkanroq  
**Sharq shoiri g‘arblikdan, biroq**  
Teng ekanmiz bir hisda faqat  
Bir xil ekan bizdagi nafrat.  
[Admit it, it's bigger  
The poet of the East is from the West, however  
It's just a feeling we're equal  
The same is true of our hatred.]

Or:

Bid’at erur poplarning so‘zi,  
Yo‘ldan urar har nafas.  
Adashganni manzilga aslo  
Egri yo‘l hech eltolmas.  
[Heresy is the word of the popes,  
Every breath you take.  
Never go astray  
The curve can't be reached.]

It is known that in the poetry of Eastern poets, special attention is paid to the interpretation of the etiquette of restraint. The following verses by Goethe are notable for their harmony:

Ofat yo‘q jim turgan mahali,  
Tilidandir har kim ajali.  
[When there is no disaster,  
Everyone is dead.]

Collection of poems' Temurnoma section contains poems dedicated to Zulayho. It tells the story of thousands of souls who did not overthrow Timur's throne. Then there is a special section "Zulayhonoma". It begins with a poem called "Invitation." In it, she first explains why Zulayha fell in love with Yusuf and why the poet accepted his lover as Zulayha and took the nickname Hotam. But he says he proves his generosity like Hotamtoy with his poems. He emphasizes that poverty does not allow giving wealth. This is followed by a romantic dialogue between Zulayha and Hotam. Hotam even believes in the power of his love, saying, "If Layli and Majnun were resurrected, she would learn to love from me."

It is known that Zulayha's lover Yusuf became famous as a dream interpreter and prophet. In this case, Zulayho addresses Hotam in a dream. This shows that he saw Hotam at the level of Yusuf. In her dream, Zulayho says that she saw a fast-moving boat and a gold ring sent by Hotam, but they were lost in the Frot. When interpreting a dream, it is important to know when it was seen. With this in mind, Zulayha emphasizes that she had a dream at night, when the sky was red. Hotam says it's good that the ring is in the water.

In the poem "Gingo Biloba" in this part, a leaf is brought from the East, or more precisely, from Japan, the eastern country of the East, to Germany. la stood up and said he lived like two people.

On behalf of Hotam, the poet emphasizes that he studied Hafiz, Saadi, Nizami, Jami, and updated his melodies and tuned them.

A section of the collection of poems is called the "Forsiynoma". In it, according to the will of the old firefighter, it is necessary to love the sun, light, and fire, because they reflect the divine power, purify everything, make the meat and fruit juices delicious, fire and sun and fire is said to be a miracle. They understand death as the union of the sun. However, even though water is against fire, it is said that the water in a ditch should always be kept clean. The cause and effect of this is explained as follows:

Qayda yeru suv emas iflos,  
Quyosh nuri unda beqiyos.  
Qayda mehnat sharaf bo‘lsa, bas,  
Unda hayot boqiy; muqaddas...  
O‘tin jamlang, huzur namoyon,  
Unda quyosh urug‘i pinhon.  
Paxta ekib eting vaqt xushlik,  
Chunki undan yasalar pilik.  
[Where the water is not dirty,  
The sunlight is incomparable in it.  
Where labor is an honor,



In him life is eternal; holy...  
Gather firewood, show peace,  
The sun's seeds are hidden in it.  
When planting cotton is a pleasure,  
Because they make pilik out of it.]

It is also said that if a person cherishes the land where the sun shines, the vine will feel it and plant grapes in a beautiful way, and wine will be extracted from grapes, and whoever drinks this wine will awaken his senses.

At the end of the desk is the "Xuldnoma" section. It lists the names of the four heavenly women. These are Zulayha, who loved the Prophet Yusuf, Bibi Maryam, the mother of the Prophet Jesus, Khadijah Kubara, the wife of the Prophet Muhammad (peace be upon him), and her daughter Fatima.

In this section, we talk about four animals that are revered and have a place in Paradise: the beast of Jesus, a donkey with a wonderful character, a wolf, a loyal dog of the Companions of the Cave, and Abu Hurayra's cat, which was touched by the Prophet Muhammad. The story of the Companions of the Cave, the legend of the seven sleepers, is told. It says that a sultan said, "I am God!" His six beloved sons leave the palace and go to the cave. They are joined by a wounded dog. Knowing this, the king ordered the cave to be closed. The cave was quickly closed with bricks and mortar.

Then God gave the rest of the people in the cave eternal sleep, and He commanded an angel to keep watch over them. He dug a hole in the cave to keep the sun shining so that his body would be clean. Along with the light, fresh air enters through this hole. Over time, the dog's wounds healed. Years later, the wall built by the sultan collapsed and the cave was awakened. Among them, Tamlikho went to the city to fetch food. Tamlikho was unaware that the city he visited had been a people to Jesus for many years. As the young man took the bread and handed it to the baker with the gold coins in his pocket, the baker suspected him of being a thief who had stolen Daqqiyunus' treasure. He asks the young man for half of the treasure and starts a fight. This message reaches the king. In front of the king, Tamlikho proves his identity; he proves the house he built. He says he has the money he hid under the column. In fact, he is right. Generations will gather. Everyone is wondering how old Tamlikho is. Then Tamlikho goes to visit his friends in the cave. The sultan and the people follow him. But Tamlikho disappears and never returns from the cave. There is no trace of him, no sound. The cave door will be locked. By the command of Allah, Gabriel will take them all to Paradise.

**Conclusion.** It should be noted that Goethe created the "West-east collection of poems" under the influence of Hafiz's poetry. He studied Hafiz's collection of poems in von Hammer-Purgstal's translation and became so devoted to it that he even declared himself a "murid of the Sheroz nightingale" because of his strong influence. This translation was the basis for Goethe's creation of the "West-East collection of poems".

Goethe is completely fascinated by Hafiz's romantic poems. Goethe, through the poetry of Hafez, has a unique love for the whole East. It tends to the east. Imagination migrates to him.

For Goethe, Hafiz's poetry seemed to be the key to all the riddles. For example, the following verses from the "Hikmatnoma", which are part of the collection of poems, are a clear proof of this:

Sharq – buyukdur, shubhalar abas,  
Dengiz kechib bormoq shart ekan.  
Kim Hofizni bilmasu sevmas,  
Tushunmaydi Kalderonni ham.  
[East - great, doubts abas,  
We had to cross the sea.  
Who doesn't love to know Hafiz,  
He doesn't understand Calderon either.]

As you know, the main idea of Hafiz's poetry was love. This sublime feeling, which occupies the whole being of man and makes him forget himself, has always been the central idea and motive of classical poetry.

It is clear that Goethe's worldview was not limited to Western culture and Christianity. He sought to immerse himself in the fascinating and mysterious world of the East, his thinking, his spiritual world, the Muslim world, and his inherent human qualities, and to embrace it with great kindness. In short, he was very broad-minded, both in the West and in the East. That is why in the 19th century in Germany; the creation of the "West-east collection of poems" by the versatile artist Y.V. Goethe led many German poets to follow him one by one. F. Ruckert, for example, was inspired by Count von Platen's "Gazelle's collection of poems" under the direct influence of Goethe's "West-east collection of poems". Even Heinrich Hayne, who was less sympathetic to the call for the Easternization of European culture, addresses the subject of the East. His works "Poet Firdavsi", "Al-Mansur" are influenced by the theme and plot of the East. The influence of the "West-East collection of poems" is even more evident in the work of the German poet F. Ruckert. "Whoever wants to feel the spirit of Persian poetry," he writes, "should read Goethe's collection of poems." Inspired by Goethe's unique work, F. Ruckert learned Persian from Hammer-Purgstal and wrote poems under the direction of Hafiz. While F. Ruckert studied the laws of Eastern poetry and sought to Germanize the ghazal in the form of a ghazal, August von Platen wrote a ghazal in German, a wing for the flight of the genres of Eastern poetry to the world of Western poetry. Poets such as K.F. Setler, F. Shubert, G. Mayerbeyr, R. Shuman, who followed him, test the power of their pens in the genres of ghazal, rubai, tuyuk, and masnavi. Similarly, Adolf Friedrich von Shak, Gottfried Keller, Gaybel, Lilienkron, Hoffmanstal, and Georg Friedrich Daumer followed Goethe and created in an oriental style.

This tradition, which began in the 19th century, continued into the 20th century. Klabund, who freely translated the poems of Hafiz and Khayyam, used their motifs in

his work. In particular, holding Hafiz close to him, he wrote, "His pain is my pain, his joy is my joy."

The influence of the "West-east collection of poems" can also be seen in the poems of the famous German writer Gerhard Hauptmann. Suffering from the horrors of fascism, the writer wrote poems longing for a free East. In one of his poems, he travels to the imaginary East, like Goethe. Hafiz holds him in May. Satisfied with it, the poet is freed from the horrors of the troubled times. Hafiz's May gives him a spirit of confidence and joy in life.

As we explore the "West-east collection of poems", we see Goethe's mastery of Eastern history, culture, enlightenment, and literature. The reader who reads it will feel the warmth of the hearts of Firdausi, Rumi, Saadi, Hafiz, Jami and Navoi, the fiery breath of Imam al-Ghazali, and the delights of the wisdom of the Qur'an and Hadith.

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CRITICAL SKILLS OF IBRAHIM GAFUROV

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**Abstract:**

**Background.** *This article is one of the least studied topics in Uzbek literature and is devoted to the study of critical skills. Theoretical views on the method and the attitude of other scholars to the subject are covered. The study is based on a number of works by literary scholar Ibrahim Gafurov. Based on the analysis, theoretical views on the poetics of the literary style were put forward. Ibrahim Gafurov's style is described and his skills are praised. Particular attention is paid to a number of elements that make up the poetics of the work.*

**Methods.** *The comparative-typological method was mainly used in the study of the scientist's work. Biographical analysis was used to determine his style and demonstrate his skills. The articles were also researched using analytical analysis methods.*

**Results.** *It is known that the word "critic" is derived from the Arabic word "critique", which means "criticizer", "detractor". The word "criticism" has four different meanings in the "Explanatory Dictionary of the Uzbek language". "Work is action, activity, work, doctrine, and so on. discussion, analysis in order to record the achievements of the company, to identify and eliminate shortcomings and deficiencies. "Scientific analysis, research into the truth of something." "Literary activity is a special type of interpretation and analysis of works of art, science and other types, as well as life events reflected in them. The word critic is derived from this third analysis of the word criticism, but some aspects of the previous analysis can also serve to reveal the meaning of this word.*

*"Deficiency, defect, error and sh.k. note, strike, and the fourth meaning, which is interpreted as" a lazy thought, a sentence, a word", which is also expressed for the purpose of their solution, is the meaning of which is understood mainly in the general language, this state of the critic's word is also a deficient and deficient find among the masses of the people, the reason for the realization of the meaning of the condemnation. In fact, the task of the critic is to give a truthful assessment of the work of art, to give an impartial coverage and justification of the achievements and shortcomings in it.*

**Conclusion.** *Ibrahim Gafurov places such high demands on the poetry of every epoch he analyzes, on every poet. The article "Shukuh", which we have devoted a great deal of time to, and the poet Abdulla Aripov, who is the subject of the article, emphasizes that all these aspects are summarized and at a high level. While his poems are not without their flaws, they add to the list of our classic poets who have been able to create lofty and noble works, and emphasize that the glory of a poet's*

*poetry never fades. This means that true passions are eternal, and the glory of a kind word is immortal.*

**Keywords:** *Ibrahim Gafurov, skill, style, poetics, author's language, lyric, essay, scientific-critical article, art, imagery, talent.*

**Introduction.** Since the critic approaches literary life on the basis of artistic-aesthetic requirements, literary criticism is regarded as an aesthetic in action in the interpretation of great literary critics. Literary criticism is known to have emerged almost simultaneously with art. For we know from the history of literature that newly written works have been read and discussed in meetings and circles. The written form of criticism appeared in Eastern literature as a critique of the artist and his work. It has been formed in the form of attitudes and criticisms, assessments and views expressed in the structure of works of art, their prelude or conclusion, and in scientific-literary, historical or biographical works. Critical activity is to cleanse the literature of its shortcomings and shortcomings, and at the same time to support its breath of the times, the aspects that can meet the spiritual needs of today, while maintaining the literary process in accordance with certain modern literary trends and its connection with the general public. Performance, such as improving the taste and aesthetics of the student. Literary critics see criticism as a synthesis of science and art. While the writer focuses on the reader in the creative process, the critic focuses on both the scientific community and the public. Literary criticism is a separate science, a field. This means that it also has its own language and structure. But its difference from other disciplines is that the language of literary criticism must be understood not only by its own experts, but also by the general public. At the same time, literary criticism has a figurative character because it is the object of study of fiction. The critic identifies the elements of the work related to the scientific character, its genre features, the internal laws of the system of images as a literary scholar and presents them to ordinary readers and the literary community.

**Methods.** Literary scholar Ibrahim Gafurov's books "Heart is a flame", "Heart of lyrics", "Poetry is research", "Expression of thirty years" were selected as the object of the article. It focuses on the analysis of scientific and theoretical articles. Comparative-typological, biographical, analytical methods were used to analyze the selected articles and cover the topic.

**Results.** Criticism has another important function, in addition to evaluating and, in a sense, regulating the current literary process, so that the next generation can quickly and easily assimilate, comprehend, and be less inclined to show the achievements of the creators. dodi, rises to a higher level with his knowledge. Thus, the critic not only contributes to the development of the literature of the period in which he is creating, but also determines the heights of the next generation of creativity, including V.G. Belensky, N.A. The role of critics such as Dobrolyubov N.G. Cherneshevsky in the literature of his time and their influence on the next generation can be cited as an example. Their great rise to Russian literature, which began with Pushkin and Lermontov, was supported by N.V. Gogol, I.S. Turgenev, F.M. Dostoevsky, L.N. Tolstoy, A.P. Artists such as Chekhov and M. Gorky contributed to the continuity of their work.

Talented critics also influence the formation of the next generation of critics. Under the influence of such critical critics as Vahid Zahidov, Izzat Sultan, Homil Yakubov, Laziz Qayumov, Matyokub Kushjanov and Ozod Sharafiddinov entered the field of literature and became the next generation of their creative activity at Tashkent State University (now the National University of Uzbekistan). Ibrahim Gafurov, Norboy Khudoberganov, Anqiboy Kuljanov, Azam Rakhimov, Abdugafur Rasulov, Mehli Safarov, Mahkam Mahmudov, Bakhtiyor Nazarov, Begali Kasimov, Sanjar Sodikov were the main culprits.

Ibrahim Gafurov, one of the leading representatives of this generation, is a talented critic who, as mentioned above, has made a direct contribution to the development of literature of his time, as well as to the development of our literature today.

Ibrahim Gafurov is one of the leading representatives of Uzbek literary criticism, in particular, his work in the early years of independence since the 1960s has a special place in our criticism. The following factors play an important role in the formation of a versatile artist as a sensitive critic and a keen literary critic:

1) "Childhood impressions are fateful; 2) the influence of the war period on the formation of the individual and the critic; 3) contemporary and shoulder-to-shoulder interaction with mature scientists and writers; 4) the influence of translated works and translations of world literature on critical activity; 5) a critical reflection of the sensitive nature and creativity. Below we will try to shed light on these factors one by one.

"Childhood impressions are fateful," wrote Ibrahim Gafurov in his book "Hayo is a savior." "Bolalikning shu'lalari keyin katta bo'lganingizda sizga ergashib yurar ekan. Bolalaik sizni hech tark etmas ekan. Barcha ishlarigizga o'z muhrini bosar, o'z ruhini singdirar ekan. Og'ir damlarda qo'llar, xuddi tuganmas ko'k osmon, poyonsiz fusunkor musiqa kabi sizni umr yo'llarida kuzatar ekan..." [17,18]

The future critic was born in Tashkent into a family of craftsmen. Ibrahimjon, the fourth son in the family, was impressed by the nature and beauty of the original gardener's family environment. We learn from the critic's stories about his uncles that Gafur aka, critic's father, was a gardener and originally from a family of craftsmen who were masters of their craft. His mother, Muharramoy Ibodbek kyzy, came from a well-to-do garden family. The critic said of his parents, "Ular g'oyat xudojo'y kishilar bo'lib, sabr-toqat, matonat, olijanoblik, hamisha o'zgalarga yordamga shay turish qon qonlariga singib ketgan edi. Yetimparvarlik, birovga yordam berishga shoshilib turishlar uchun tabiiy bir hole di. Men shu muhitda juda ta'sirchan, ko'ziga tez yosh keladigan bola bo'lib o'sdim. Bog'larni, ishkomzorlar, mevalari g'arq pishgan daraxtlar, uzumlarning ishkomlarda sollanib pishishlarini sevardim"[17,18]. The beauty of the garden and the beautiful qualities of the parental nature did not fail to affect the feelings of the young Abraham, and made him a sensitive critic and a sensitive literary critic.

"Qiyinchiliklar yuraklarimizni ipakdek yumshatib qo'ygan edi. Onam ifodalab bo'lmas go'zal tilde so'zlar edilar. Matalchi edilar. Katta akam tez-tez: bizning oyimiz shoira. So'zlarini eslab qol, - deb aytar edilar".[17,18] The young scholar's

devotion to the word was enhanced by the fact that his mother and uncles, Tursunoy and Zahrokhan, spoke in a poetic way, as if they were playing a soft melody.

The Influence of the War on Personality and Criticism. Ghafur aka, who used to spend his life in a big garden and create prosperity and goodness, went to war when he was in his fifties. He traveled from one end of the country to the other, serving as a guard in military echelons transporting goods to war zones. "Ba'zan otamning eshelonlari aylanib aylanib Toshkentga ham kelib qolar, o'shanda otam kutilmaganda tog'day bo'lib uyga kirib kelardi. Buning quvonchlari, shodliklarini hech narsaga qiyos qilib bo'lmaydi. Otamning yuzlariga qaray desam, boshimdan to'ppicham tushib ketardi. Otam bizni hammamizni bir quchoq qilib ko'tarib olar, bir quchoq qilib bag'riga bosar va uzoq vaqt qo'yib yubormas edi. Otamdan yo'l, quyosh, urush, temir qurollarning isi kelardi".[17,17] As the scholar recalls his memories of his father, we learn that his father's arrival was a celebration for them, and that his father's courage and bravery were a school for the boys. The peace and prosperity of the family and the beauty of the garden were with the father. Ghafur aka's departure for the war was a loss for a huge garden, which moved to the family and one of the boys became ill. Sister Muharram, who could not pay the big taxes on the garden with hereditary carpets and porcelain, was forced to leave the garden. A portion of the garden was taken and handed over to the printers. Workers demolished vineyards and orchards and planted eggplants and potatoes. Such impressions, of course, did not go unnoticed by Ibrahimjon, a younger member of the family. In shaping his sensitive nature, a sensitive heart led him to become a creator who could understand the spiritual world of man and others. It was Ibrahim Gafurov who helped him become a poet.

Contemporary and side-by-side interaction with mature scholars and writers.

From 1956 to 1961 he studied at the Faculty of Philology of SAGU (now the National University of Uzbekistan).

From 1961 to 1982 he worked as a junior editor, editor-in-chief, deputy editor-in-chief at the State Publishing House of Fiction.

In 1995, he was the initiator of the Democratic Party "Milliy Tiklanish", and since 1996 he has been the chairman of the party and editor-in-chief of the newspaper "Milliy Tiklanish".

I. Gafurov's literary-critical, scientific and creative works can be divided into the following groups.

1. Literary-critical works:

"Diamond Edges of Beauty" (Literary Thoughts), "Unforgettable Garden" (Usman Nasir), "Motherland Singer, Mirtemir", "Charm" (Literary-critical articles), "Fire Word" (Literary-critical articles), "Green Tree" (Literary-critical articles), "Common Poet" (Maksud Shaykhzoda's lyrics), "Heart is on fire" (Literary-critical articles), Poet of prose. Said Ahmad's mastery", "Heart of Lyric" (Literary-critical articles), "Poetry is research" (Literary-critical essay) "Thirty years of expression" (Scientific-critical pamphlets)

2. Badias and mansuras:



“Iltijo”. (Mansuras), “Freedom of Language” (Mansuras, Badiyas, Stories), “Hayo is the Savior” (Selected works, Mansurs, Brochures) “Mangu Latofat” (Selected works, badias, Brochures)

### 3. Translations:

Ernst Hemingway's "The Old Man and the Sea" (short story), Ernst Hemingway's "Goodbye, Weapon" (novel), Konst Paustovsky's "Far Ages" (novel), Vadim Kojevnikov's "Sword and Shield" (novel), Mirzo Ibragimov's "Storm Bird" (Short story), Sulaymon Rakhimov. “Mohitobon” (novel), Mirzo Ibrahimov “Parvona” (novel), Guy de Mopassan “Azizim” (novel), Fedor Dostoevsky “Crime and Punishment” (novel), Fedor Dostoevsky “Crazy” (novel), Fedor Dostoevsky “Gambler” (Novel), Nozim Hikmat “ Surur ”(novel), Chingiz Aitmatov “ Doomsday ”(novel), Chingiz Aitmatov “ White Cloud of Genghis Khan ”(short story), Indian epic “ Panchatantra ”(Five Holy Books), Confucius. (Proverbs) Stories by A. Solzhenitsyn, Rasputin "Fire" (short story)

Stories of Edgar Poe, Faulkner's Stories, F. Nietzsche. Zoroaster's Tawallosi (prose epic), G.G. Marquez. Buzruk's Autumn (novel), by James Joyce. Ulysses (novel), Ch. Aitmatov "Falling Mountains" (novel), F. Dostoevsky. “Demons” (novel).

### 4. Scientific researches (textbooks):

"Introduction to the specialty of translation", "Theory of translation" (in collaboration with O. Muminov, N. Kambarov).

Mastery is associated with the display of critical abilities and is an important factor in the success of a critic's work. That is why the skillful quality is actively used against critics who can show their talents and abilities.

The word “skill” is explained in the dictionary in the sense of skill, mastery, dexterity. As a literary concept, it is not included in any dictionaries. Nevertheless, it is widely used in all types of literary activity. However, depending on the specifics of the literary work, the content of the concept of ‘skill’ and the range of issues related to it will change.

In fiction, mastery is defined primarily as the ability of a writer or poet to use words, in literary criticism, the art of criticism is a set of methods of accepting a particular text, studying the work process of the author of the text and presenting it to the reader.

Fiction is a key word in defining a writer's skill, but when applied to literary criticism, the use of the word does not fully cover the skill of the critic, as the purpose of criticism is not to create the art of speech.

The great Russian artist Pushkin called criticism "the science of discovering beauty and imperfection in works of art and works of art." According to the critic A.I. Solzhenitsyn, "the skill of the critic is a very unique phenomenon, he feels the word like a poet, but for some reason should not be a poet." The critic can also use figurativeness at times. Because the object of study of criticism is fiction. However, this is an individual case and requires a certain standard.

The skill of the critic is, first of all, a deep understanding of the inner subtleties of words in literary works, professional training for analysis and evaluation, love of word art, artistic taste. The critic interprets the work, determines the position of the

author, and engages the reader in the process of understanding what he or she is reading. It aims to re-experience the artistic impressions of the artist, to penetrate deeper into the content of the work, to see its originality, to arouse interest. It can also determine the writer's place in the historical and literary process.

The skill of the critic is based on the emergence of the scientific and creative ability of the critic, as well as the independence and originality of this ability. Maturity in the personality of the critic, maturity in terms of scientific and creative originality, independence in the interpretation of the literary process, the original solution of the tasks of literary criticism of the period, the form of scientific literary thinking - all generalize the art of criticism. The skill of the critic is closely related to his talent, and the ability of the critic to understand the scientific and aesthetic criteria, to enter the text, to approach the creative spiritual world, to re-explain what he understands to the reader plays an important role in its emergence. Extensive work has also been done in our literature on the study of skill. For example, M. Kushjanov's "Life and skill", M. Kushjanov, U. Normatov's "Secrets of mastery", M. Kushjanov's creative lessons, Umarali Normatov's "Talent education", U. Nosirov's "Creative person, art style, author's image" focuses not only on creative skills, but also on critical skills. In particular, the article by Umarali Normatov in the book "Education of Talent" entitled "Aesthetics in Action" with the author and scientist P. Kadyrov is entirely devoted to the issue of critical skills. The factors that determine Ibrahim Gafurov's skill can also be measured by the above criteria.

The poet must treat the creative pursuits in critical poetry first of all with knowledge, and then with tolerance, honesty, high taste, and culture. "It is the task of the critic to teach a young writer the art of logic, the sense of inner music, the art of rhythm and rhyme, and other inexhaustible laws of art." Erkin Vahidov said in an interview with U. Normatov. [13,14]

The study of the emotional tone of a poem, the texture of its internal structure, the rhyme, the logical direction of its rhythmicity, and the intertwining of the layers of meaning require a perfect knowledge and poetic reflection from the critic. Along with I. Gafurov's literary scholarship, his poetic nature and sensitive creativity were an important factor in the formation of him as an excellent researcher of the science of poetry. There is a third aspect of critic's work, which is due to his high knowledge and vast experience as a translator - to evaluate Uzbek literature in line with world literature trends, to compare the works of our classical and even modern artists with the works of world titans.

Most importantly, translation enhances the artist's sense of responsibility, encourages him to compare himself with the peaks of world culture, and thus prevents the artist from writing original works [13,27] - Erkin Vahidov admits.

These three aspects that make up the perfect image of a critic - scholarship, creativity and translation - can be compared to a triangle.

The composition of the article is one of the most important elements that defines and clearly demonstrates the skill of the critic. Because the composition of the article is wide, it includes many elements, such as the title, epigraph, introduction, main part, conclusion, entries. The ability to apply each element in its place, to direct it in the right direction, reflects the skill of the critic.

The critic uses two different criteria to cover a particular problem in an article:

1. Deductive, that is, he begins to cover a problem that is common to life or literature and reveals it through an analysis of the work of a particular artist.

For example, I. Gafurov's article "Human Characters in Lyric" is devoted to the lyrical personality, the lyrical hero, the general aspects and differences of the events of the lyrical character. Critic refers to the poems of E. Vahidov, A. Aripov and Mirtemir and explains the analysis of these poems in the article.

The critic notes that the protagonist in the poem "Nazir ata Wrath" has risen to the level of a lyrical character in terms of expressing the signs of the times, an analysis of the poem when the "Apricot Blooms" reveals that it has a lyrical protagonist with a sharp and elegant sense of humor, not a lyrical character.

He explains the process of the rise of a lyrical person to the level of a character in the analysis of Mirtemir's poems "Patti" and "Tashbu". Mirtemir's heroes have a strong will. It is manifested in their love, endurance, and devotion. I. Gafurov reveals the above features and says that Mirtemir skillfully used the narrative method in creating the character, and this method is widely used in a number of other poems of the poet. These analyzes conclude that "a harmonious expression of lyro-dramatic experiences with a more epic image is a rich artistic opportunity to create a lyrical character, to show its basic human aspects."

If the character of the lyrical protagonist is generalized, the lyrical type is born. The critic cites the heroes of A. Aripov's poems "Iron Man", "The Third Man", E. Vahidov's "Aksakal" as lyrical types created in the literature of this period.

The critic describes the rise of the sharp characters in these poems to the level of a lyrical type:

- In the poem "Iron Man" there are lines of time and generalized characters that form the environment in the period of rapid development of science and technology. In the poem The Third Man, each of us has a dormant third-person psychology, with some manifesting it, and some with the power of enlightenment restraining this weakness;

- A. Aripov describes his hero in the poem "Iron Man" as "maybe he is me", "maybe he is you", "maybe he is different", and in the poem "The third man" as "he is me", "is he you? ", "Whoever you are, "he summed up.

2. In the inductive method, the critic, through the analysis, interpretation and reflection on the work of a particular artist, draws general conclusions specific to the literature in general or to the literature of the period in which the artist was created. He makes his personal judgments through a clear analysis of the work and draws conclusions that are common to the literature.

For example, in the article "Experiences of the Young Soul" I. Gafurov analyzes the poems of the younger generation, which entered the poetry of the 80's, highlights their advantages and disadvantages, thinks about several important literary events, draws generalized conclusions. One of them is the subject, its influence on character and dynamics.

The unity that unites all the elements in the work is the theme. The theme unites all the parts of the artistic structure. Defining a theme and expressing it in a way that shows how rich the artist's artistic world is. An artistic narrative is a living material, a

problem, a main idea, and a particular subject can be expressed in different forms and appearances. Gafurov analyzes the following poem by Muhammad Salih: "He puts his hand in his pocket and shudders. He burns his fingers. It is the icy key of a deserted house."

The critic focuses on the theme covered in this short poem and the artistic medium that reveals it. According to the critic, the poem, despite its small size, can enliven a very wide range in the reader's impression. The content of the poem describes the situation of a person who is not alone, but left alone due to a complicated human relationship. "Someone has left him or he is following someone somewhere." This is why the temperature has left the house so the key seems very cold and the cold shakes the lyrical protagonist. The theme of this poem is not the key, but separation and loneliness. The key is the artistic detail that opens up the subject. An unexpected artistic expression of the coldness of loneliness that is hard to bear. Critic emphasizes the role of artistic detail in poetry: "In artistic poetic thinking, the content of things should be aimed at revealing the meaning of life. Things have to be exemplary."

Without understanding the main theme of the poem and the vital problem, the poet goes on to analyze the poems, which do not go beyond drawing the well-known common features of events, and through the analysis of the poems of the next young artist, in it, regardless of the size, the scope of the topic and its expression are important. Critic analyzes Yodgor Obidov's poems:

Bir yaproq uzildi, bir yaproq –  
Butoqdan ayrildi shu zamon.  
Bir yaproq uzildi, bir yaproq –  
Charx urib bormoqda yer tomon.

According to the critic, the poem begins with "a leaf is broken" and ends with the content. No matter how long the poem lasts, the image is not connected with the mental state of a particular person and does not serve to reveal any subject. An image that is not associated with a wonderful psychological state does not enrich the reader's mind, does not affect his emotions. The lack of a clear topic and problem weakens the word and weakens its meaning. For this reason, critic the repetition used by the poet as an artistic tool does not enrich the poem, nor does it give it emotion. In fact, repetition is a very powerful tool in both poetry and prose, but it also means nothing when it is free from the power of the subject and the scale of the image, the critic says. Through the analysis of both poems, it is clear how important the subject matter is in poetry, that the image and generality, the superficiality, cannot create the character of the lyrical hero in the poem, the importance of the chosen topic and problem to create a lyrical personality and reveal some of its characters.

Gafurov opens the subject in poetry and argues that the ability to express the problem, to create the image of a lyrical hero, to show the edges of the character - is that the artistic details should be animated by the poet, reveal the poetic essence and turn it into destiny. Such a conclusion is reached through the analysis of the following

poem by Muhammad Salih, which is rich in details that could fulfill such an artistic task.

Poyezdga chiqasan.  
Onang qo'l siltar.  
Xotiningning ho'l ro'molchasi  
Hilpiramas – u singan qanot.  
Jasad esa kupeda choy ichib  
Bemalol ketmoqda vatandan.

The lyrics, whose feelings are not clearly expressed in the lines, are details that reveal my mental state: a wet handkerchief, a broken wing, and a body. The critic sees the wet handkerchief as an interpretation of a woman's anguish, and the broken wing as a symbol of the young man's mental state, which is being crushed by a heavy farewell, as an interpretation of the body becoming numb to overcome the intensity of separation. As a result of the analysis, the critic concludes that the use of details in place and the creation of characteristic lines from it ensure the unity of context and the unity of the lyrical person.

A deductive or inductive approach to an issue affects the specific compositional structure of the article.

In the book "Heart of Lyric" Gafurov emphasizes the need to evaluate the laws of literary events, the direction of development of living processes in three units:

1. Evaluation from the point of view of the past;
2. Evaluation from today's point of view;
3. Evaluation from a future perspective.

In order for a critic to evaluate a work from the point of view of the past and the present, he must be a scholar of modern literature as well as an in-depth knowledge of classical literature. This requires strong knowledge and skill from the critic. Among them, according to the scientist, is a very difficult assessment from the perspective of the future. The scientist compares this to staring at dark wheat and imagining that it will turn into a threshing floor. It seems really easy. But it is difficult to predict where a seed will fall, how it will germinate, and whether it will survive crows and floods. To do this, the critic must be not only knowledgeable, but also broad-minded, thoughtful, competent and critical. As a result, understanding the eternal dialectic of literature, its general laws, and the extent to which social reality can go down in history is another unique aspect of critical art.

**Discussion.** First of all, the critic's sensitive nature and poetic talent, which is very sensitive to the poem and the feelings of the poet, can give him a unique assessment, as well as the scope of his work on twentieth-century Uzbek poetry and consistency, the fundamental research he created as a poet theorist can be the basis for our evaluation of him in this way.

Critic's work includes in-depth research on each stage of Uzbek poetry in the 20th century, as he studies the literature of this century into periods, he not only interprets the works of the representatives of that period, but also sheds light on the general and specific features of the period. Each new generation that enters, the

unique new voice of that generation, carefully examines the new trends that are being introduced into poetry. The views of the previous generation, which are the basis of their work, and the unique reflection of the spirit of the time reflected in their poetry, the impact of the innovations in world literature are described in detail.

In the works of the critic, the study of poetry of this period is based on two principles:

- 1) To reveal the general image of the poetry of the period by studying the works of the poet, who is a representative of a certain period;
- 2) An overview of the same period.

The image of the national revival of the first quarter of the twentieth century is reflected in the critic's articles on Hamza's work. The first article in I. Gafurov's series "History of Ideas and Heroes" is dedicated to the work of Hamza "The Image of Lyrics", which reflects the period of the awakening of national consciousness in our country. "While capitalism in Russia reached its peak in the thirteenth century, the revival of national consciousness in the periphery began in those years," he said. In the oppressed Turkestan, too, the enlightenment movement intensified in those years, and especially in the fourteenth century, and the national consciousness began to awaken very quickly. There are a lot of people who awaken and shape the national consciousness. Ideological class struggles are intensifying. Hamza's poem "Gapur", published in 1914 in the newspaper "Sadoyi Turkiston", clearly shows the direction of these struggles, and it clearly shows what Hamza is striving for, his program, his dreams. "

Ishqiy shoirlarni qo'y, onlar sanam qurbonidir,  
San ham adab maydonida nozim chechanlardan gapur...  
Qo'y eski bog'-u, eskitol, ul sho'razor afsonasin,  
Yangi ko'chat ismorina, yangi chamnlardan gapur...

However, before this poem was written, Hamza also wrote romantic poems, and Devon also arranged it. During these years, the social consciousness of Hamza and his contemporaries was on the rise. From this poem onwards, Hamza's work has a sharp path of lyrical imagery that knows how to be a child to the wind. There is a deep meaning in critic Hamza's article about his work as a lyrical image. I. Gafurov was one of the first to introduce the concepts of lyrical personality, lyrical hero, lyrical character, lyrical type, lyrical image, their general and different aspects in the book "Heart of Lyric", which includes this article. We will discuss this in more detail in Chapter Three. In the eyes of a scientist, a lyrical image is a high level of a lyrical hero who is able to reflect the whole image of the literature of his time, to show all its innovations and peculiarities. This means that Hamza argues that he can fully reflect the so-called period of national awakening of our literature through his work. "In the fourteenth year, the ideas of awakening, freedom and enlightenment were achieved in the Uzbek environment, and these were reflected in Hamza's work," he wrote. The period of the poet's work coincided with the point that this point is the center of the process of awakening. "All of Hamza's work is at a point where the past is coming to an end, a new world is emerging, and leaves are sprouting in the shadows," he said.

From that point on, the winds of history blew." As a true artist and a talented child of his time, Hamza could not have been indifferent to these winds, and this made his lyrical poetry a hero who could be the lyrical image of the time.

Through Hamza's work, critic also sheds light on the influence of the traditions of leading democratic poets such as Furqat, Muqumi, and Zavqi on the awakening of national consciousness in this period. Each new period, no matter how new and changing, is, of course, a child of the literature of the previous period. According to the laws of dialectics, nothing can be created or lost by nothingness. The great upheavals of any epoch are also the beginnings of the literary process of the preceding period, and the next period is the period of the flowering of these buds. This phenomenon also applies to the literature of the National Renaissance, which in itself was a major turning point in our literature.

**Conclusion.** Ibrahim Gafurov studies the text in lyrical research on the basis of the following criteria:

1. the selection of topics, ideas and problems in the poem;
2. the poem must have a strong compositional integrity;
3. the ability to use and describe words in lyrics;
4. the issues of creating a lyrical hero, lyrical self, lyrical character, lyrical type in poetry;
5. the poet's ability to innovate through his work;
6. be able to give a general meaning to the feelings and thoughts sung in the poem.

We can continue this list of requirements. The important thing in poetry is that the content should not be overwhelmed by excitement. In combination with this, the ability to fully express one's thoughts, to maintain the norm, can show the rise of the artist. There are so many types it's hard to say. They are so exciting that they can't be described. There is no definition of excitement. Poetry is created with excitement. Therefore, according to the literary critic, there is no logical answer to the question of how to create a good poem, it is impossible to create a poem-poet by giving advice. The secret of the creation of a true poem is known only to the poet who has found the point where excitement, talent and inspiration meet, and only his heart can answer it. Because poetry is a pure spring from the fountain of the soul.

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## LITERARY CRITICISM

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ALISHER NAVOI'S WORKS IN THE RESEARCH  
OF WESTERN SCIENTISTS

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**Abstract:**

**Introduction.** *The fact that Navoi in his works promotes creative ideas that affect all mankind, the fact that the poet's ideas are more important and relevant than ever in today's era of globalization, has led to major research around the world.*

*Know this, all humankind:*

*The greatest curse is enmity;*

*The greatest blessing, amity.*

*We all know the verses by heart. That is, in order for the poet to have peace and tranquility among the people, they must renounce the path of enmity, enmity is not a deed, instead they must be friends with one another. True friendship is a real business. These verses, written before the 6th century, are a vivid proof that Alisher Navoi's poetry and philosophy have stood the test of time and apply equally to the peoples of the world.*

**Research methods.** *Alisher Navoi's creative heritage has been in the hearts of many readers in different languages for centuries. As a result of many years of research and work of literary critics, poets and writers, the great poet's work is widely promoted around the world, a number of achievements have been achieved. However, we cannot ignore the mistakes and shortcomings in this regard.*

**Results and discussions.** *The main problem here is that most of the specialists who know Navoi's language and creativity do not know European languages, those who know foreign languages do not know the old Uzbek language or do not feel our classical literature. Therefore, in the study of Navoi's work by foreign scholars, the importance of the poet's work for foreign literature, a serious approach to the issue of foreign translators and researchers of A. Navoi's work, we would like to draw attention to some comments on the subject.*

**Conclusion.** *A. Navoi's work has a special significance in Uzbek literature, as well as in world literature. The poet's work has been studied by various scholars for centuries. However, scientific views on A. Navoi were not always correct. In this regard, in this research work, the different opinions of world scholars about the poet, their positive and negative views on the work of the poet are cited and analyzed. The role of Russian, Ukrainian, French, English, German and American scholars in the study of Navoi's works around the world, the factors that stimulated their interest in Oriental literature, in particular, Alisher Navoi's works, works by foreign authors and works inspired by A. Navoi's work along with samples, some information about the manuscripts and lithographs of the great thinker kept in the fund of foreign libraries is the main content of the article.*

**Keywords:** *manuscript, schematic map, autobiography, monograph, turkologist, nastaliq letter, miniature, poem, prose, translation.*

**Introduction.** A. Navoi plays an important role in world civilization like A. Pushkin, V. Shakespeare, J. Bayron. The ideas of love, devotion, and perfect man in his works reflect the depth and depth of the poet's philosophy. Literary critics and readers of the world respectfully acknowledge the ideas of humanism expressed in the works of A. Navoi. Navoi's work has been studied to varying degrees by Russian, Ukrainian, French, English, German and American scholars. His works have been translated into various languages. "H. Vamberi (mojor), C. Stanchev, Y. Milev (Bulgarian), V. Slobodnik, K. Yavorskiy (Polish), Luis Orsetti (Argentina), I. Olteanu, V. Marian (Romanian), Per Lugnet, V. Kviprene (French), E. Knobloh (Czech), A. Kurella (German) Translators of Navoi. Statues erected in Moscow, Baku, Kiev, Japan, the latest achievements of French oriental studies "Alisher Navoi's problems", Berlin International Symposiums (2001; 2016), Uzbek film festival "Navoi Poetry Festival" (I. Tsirtautas), University of Michigan S. Representing Snyder's "Fundamentals of Oriental Philosophy":

If thou art a Man, call not him your equal  
Who is careless of the needs of the people

The repetition of the aphorism defines the universal significance of Navoi's dignity. This greatness is not lost, the poet says at the end of each work: "... O Allah, make my writings beloved and cherished". It is the answer to the prayer[2].

Indeed, various international symposiums, conferences and forums are being held to study the poet's work and exchange views with world scholars on Navoi's poetry. Such events are also an example of the great attention paid to the creativity and personality of the poet, his contribution to the perfection of the spiritual world of mankind.

**Research methods.** Observation, generalization, historical-comparative methods were used in the research. The researches of the world's scholars on the poet's work have been studied and observed. The scientific hypotheses in the collected sources are summarized. The researches of foreign scientists were periodically and regionally compared.

**Results and discussions.** Navoi's work is very important not only for the peoples of the East, but also for Russians, Americans and Europeans. That is why his works, life and activity have been attracting the attention of many scholars for centuries.

Even in the former Soviet Union, this issue has not gone unnoticed. The emergence of Soviet Navoi studies in the 1930s is a shining example of our idea.

Russian scientists have done a lot of research on the life and work of A. Navoi, and before the Second World War they conducted research in collaboration with Uzbek scientists, and in 1939 the collection "Rodonachalnik uzbekskoy literatury" was published. From this collection there are articles by Olimjon, H. Zarif,

M. Shaykhzoda, A.K. Borovkov, E.E. Bertels, which means that Navoi studies of the pre-World War II period was highly developed.

Russian scholar I.N. Beryozin quoted excerpts from Navoi's works in the "Turkish Chromatology". One of the Russian orientalists, Savelev, was also interested in Navoi's work and in 1835 published an article entitled "Alisher Navoi". Even during the war, in Moscow and St. Petersburg, J.E. Bertels, E.A. Kononov, B.B. Piotrovsky, A.A. Boldirov, I.A. Orbeli, I.E. Krachkovsky, B.T. Rudenko Navoi did not stop studying his work. In 1941, it was decided to celebrate the 500th anniversary of Navoi's birth, which gave impetus to research work on the poet's work. In particular, an abridged version of "Khamsa", "Chor devon", "Muhokamat ul-lug'atayn", "Mahbub ul-qulub" were published and translated into Russian and Ukrainian.

In 1868, the Russian orientalist V.V. Velyaminov published "Aloe bin Muhibi's Al-lugati Navoiyat va listishhodat-ul-chigatoiyat" (Navoi Dictionary and Evidence of the Chigatoy Language) in St. Petersburg.

In 1856, M. Nikitsky defended his first master's dissertation on "Emir Nizameddin Alisher: State and Literary ego Significance" (Amir Nizamiddin Alisher: as a statesman and poet). based on the data provided. But the scientist misjudges Navoi's work. Nikitsky's views were echoed in the 1861 Asian Journal in Turkey by the French scholar Bouva, the English scholar E. Brown, and the Russian scholar W.W. Barthold.

Russian scholar V.V. Bartol'd praised Navoi as a politician in his research work "Mir Alisher i politicheskaya jizn" (Mir Alisher and political life) and defended his work in public policy, but his lack of knowledge about the poet's work justified his ability as a poet. In his scientific research "Navoi i Attar" E. Bertels made a comparative analysis of the works of A. Navoi and F. Attar and clarified many confusions about the poet. In addition, Bertels compared Navoi's epic "Layli and Majnun" to Shakespeare's tragedy "Rameo and Juletta" and put Navoi's work above Shakespeare's. Another Russian orientalist, N.I. Ilminsky, made a scientific analysis of Navoi's «Muhokamat ul-lughatayn». The collection "Mir Alisher", published in 1928, includes articles by V.V. Bartold "Mir Alisher and political life", E. Bertels "Navoi and Attar", as well as A. Samoilovich's "History of the literary language of Central Asia". We can also find scientific researches such as the New Chigatoy-Persian Dictionary. A translation of A. Semyonov's article "A Persian legend about Alisher" published in Tashkent in 1926 will be published in the February 1941 issue of the "Regional Complex". A. Semyonov also began work on a schematic map of the poet's life based on information about Navoi's visits to various regions and cities.[13] About Navoi V.M. Zhirmunsky describes: "Navoi is the founder of classical poetry in the old Uzbek language." [14]

Another important aspect of Russia in the study of Navoi's work is that 25 rare manuscripts by Alisher Navoi are kept in the National Library of Russia, including those copied during the poet's lifetime. One of them is "Ilk devon" copied by Navoi's students. According to sources, the devon was kept in the library of Fathalishah, a representative of the Kojar dynasty in Iran in the early 19th century. After the assassination of Alexander Griboyedov, Russia's ambassador to Tehran, in 1812,

relations between the two countries soured and the situation escalated. Emperor Nicholas I was pleased with this gift and renounced the idea of war, thus saving the lives of thousands of people thanks to the work of Navoi[8]. From this it is clear that the artistic world of A. Navoi not only enriches the spiritual world of the world's readers, but also fills their material world.

As part of the Second International Congress "Cultural Heritage of Uzbekistan - a way to dialogue between nations and states" in St. Petersburg, the library exhibited many rare manuscripts at the exhibition "Works of Alisher Navoi in the manuscripts of the XV-XIX centuries." Library employee Olga Vasileva describes her attitude to A. Navoi as follows:

"Alisher Navoi is a great poet not only of the Uzbek people, but of all mankind. I also learned the Uzbek language due to my love for the works of A. Navoi. It is a great pleasure to read A. Navoi in his native language and discover its meanings. The organization of an exhibition of Navoi's works within the framework of this congress was a joyous event." [9]

In 1979, Canadian scholar Maria Sabtel successfully defended her doctoral dissertation on "The literary environment at Hussein Boykaro's palace and its political features" at the Harvard University. "Publishes a scientific article. In 2007 he published a book in the Netherlands, entitled "The Timurids in Transition." There are also scientific works of the scientist "Literary environment of Herat in the time of the Timurids", "Mir Alisher Navoi".

Scientists from the University of Cambridge in the United States are also the authors of a number of scientific works on the study of Navoi. For example, John Woode wrote a work on 15th-century Turkish-Iranian politics, kingdom and empire in 1976, while R.S. Amoretti published a book in 1986 entitled Religion in the Age of Timurids and Safavids. Navoi's religious-philosophical and moral views are reflected in A. Shimmel's "Religious Criteria of Islam" and "Religious Poetry in Iran" published at the Universities of East Carolina and Columbia. In the encyclopedia of art published in the USA, M.L. Svistochovsky's article "School of Herat in 1450-1500" speaks about the architectural monuments of the Navoi period.

The American scholars Thomas Lents and Gleny Louri wrote about Navoi: "Mir Alisher Navoi was a man who had a significant impact on the cultural life of the Timurid kingdom in the late fifteenth century, he greatly contributed to the creation of new political and economic conditions. Mir Alisher, Sultan Hussein's cousin (who grew up together and was a close friend), was a well-known poet and scholar who donated to the needy. They also talk about Navoi's political activities and his foreign and military propaganda as a minister.

In 1899, in Boston, USA, B. Fitzgerald translated Navoi's «Lison ut-tayr» into English and published it.

However, due to ignorance of this information, a young researcher, a master's student at the University of Washington, Dilbarkhan Ahmedova, says:

- Navoi's first work translated into English, "Muhakamat ul-lug'atayn" - translated by Robert Deveru in 1964 in two parts, published as a book in 1966 in Leiden. The second book, Lison ut-tayr, was translated by the first American translators, Gary Dick and Nosir Qambarov, and was published in Tashkent in 2003.

The book was translated for the second time in 2006 by American translators Dwayne Rodhiver and Shavkat Azimov and published by Ator House in Indiana. At a symposium in Washington in 2007 entitled "Alisher Navoi and its Impact on the Cultural Development of the Peoples of Central Asia," the translators presented the book to the Library of Congress.

Professor Ilse Strautas, a Turkologist at the University of Washington, provides information about Navoi's manuscripts:

"The Metropolitan Museum of Art in New York, opened in 1870, houses two of Navoi's offices. In 1913, Alexander Smith Cochran, a great businessman from New York, presented these manuscripts to the museum. There are more than 800 ghazals in the first divan, copied by Ali Mashhadi in a nastaliq letter. The second divan "Navodir ush-shabab" was copied in 1580 by Qasim Ali Sherozi. The Walters Museum of Art, rich in rare manuscripts in Baltimore, Maryland, also contains Navoi ghazals from the Anthology of Persian Poetry under Navoi W653. The collection was copied in 1693 in Iran.

Scholars around the world have expressed different opinions about the poet, in particular, historian Bernard Luvis calls Navoi the Choseri of the Turkic peoples. (Jeffrey Choser (1343-1400) was the father of fourteenth-century English literature.)

Berry Hoberman, on the other hand, praised Navoi's work more than any other world-famous writer, saying, "If Navoi is a Choseri of the Turkic peoples, for Uzbeks he is not only a Choser, but also Dante, Cervantes and Shakespeare." In the article "Chauser of the Turks" (Aramko magazine).

Orientalist Edward Granville Brown (A History of Persian Literature under the Tartar Dominion Cambridge. 1920) wrote about Navoi:

"He can be described, without exaggeration, as the Maisinezi of his time and country," he wrote. (Poet Gayus Maisinezi Minister and Adviser to Caesar, Poet and Literary) As we have witnessed, the poet's creativity and personality are highly respected by foreign scholars and researchers. Even among the greatest literary figures in the world, he deserves higher attention.

At a symposium in Washington in 2007, Ibrahim Farhodi, head of the Iran, Afghanistan and Central Asia section of the US Library of Congress, spoke of Navoi's humanitarian qualities: "Navoi spoke of human rights, of human dignity. He called on people to respect each other, no matter who they are."

Frederick Starr, director of the Central Asia and Caucasus Institute at Johns Hopkins University in Washington:

"Although Navoi does not fully express Uzbek culture, it is the most important part of it. It is a gateway to Westerners interested in Central Asian culture. One side of this gate faces the modern era, while the other part looks back at the rich historical past. He embodied the best qualities of his time"—he said.

Although Navoi's work entered Europe in the 16th century, the scientific interest in his life and work began in the 19th century.

British orientalists also did a lot of research on Navoi. Such scientists include W. Feldman, D. Genchturk, D. Devin, K. Adakhl, G. Dick. The English orientalist Edward Brown, in his «History of Persian Literature», says of the poet: "Navoi had a

great influence on the development of Turkish poetry. Until then, Turkish poets were completely unknown or extremely discriminated against."

David, an English orientalist, wrote an article about Navoi in his 1832 Grammar of the Turkish Language and provided important information about the poet. In 1920, the English scholar E. Brown published a book "History of Persian literature in the period of the Tatar khanates", in which he also focused on the work of Navoi.

Alisher Navoi's works are kept in prestigious libraries around the world, for example, as a result of the activities carried out within the project "Cultural heritage of Uzbekistan in world collections"

Four manuscripts of the poet were found in one of the British libraries.

According to the head of the project Firdavs Abduhalikov: " – These findings are epics of "Khamsa" and were copied in the XV-XVI centuries in Herat on behalf of the Timurid prince, the eldest son of Hussein Boykaro Badiuzzaman Mirzo, as a gift to the poet. Four of the five epics are housed in the Bodleian Library in Oxford, UK. The fate of another is unknown. It is believed that the epics were copied by Sultan Ali Mashhadi, the main secretary of Navoi's works, and the miniatures were designed by Kamoliddin Behzod. In the future, it is planned to bring facsimile copies of these manuscripts to Uzbekistan." [7]

In 1857, the Hungarian scholar Hermann Vamberi wrote in his Leipzig textbook, *The Chigatoy Language: ... Today, Navoi has become the literary language of Central Asia.* " Vamberi translated ghazals and rubais from Navoi's works and a part of *Mahbub ul-qulub* into German. In a book on the history of Turkic literature, published in Hungary in 1904 by Yu. Tyuri, Navoi is described as a great poet of the East. After Vamberi, the interest in Navoi's work did not stop in Hungary. In 1906, in Budapest, E.F. Brodsky translated Navoi's epic "Farhod and Shirin" into Hungarian. There are more than 400 comments on the work by the translator. [1]

The translation and study of Navoi's works into German is also being carried out in Germany. In the penetration of Navoi's work into the German land, H. Vamberi, E.E. Bertels, V.V. Barthold's efforts are unparalleled. We learn from E.E. Bertels that Y. Vetsel first translated it from Italian into German. [2] German scholar Siegfried Kleinmichel's article "The influence of Navoi's work on Ottoman Turkish literature" and A. Kurella's research on "The rediscovery of the great poet" are devoted to the study of the poet's work. In 1818, the German scientist H. Prugstall wrote "Inscriptions about Navoi".

"It is worth mentioning a manuscript named after Alisher Navoi, which was brought to the Department of History of Uzbek Literature at SamSU by the efforts of Professor Maurizio Tozi of the University of Bologna, Italy and Professor of SamSU Shahriyor Safarov. According to Samarkand scholars, the book "Risalat at-tavorix" kept in the library of the University of Bologna under the number 3370 is a free translation of Alisher Navoi's "Tarihi muluki Ajam" into Ottoman Turkish in 1640-41 AD. This translation by Sadridin bin Qazi Shukrullah ar-Razzaqquli into Roman Turkish was translated from old Uzbek into Cyrillic by I. Pardaeva, a researcher at the Department of History of Uzbek Literature at Alisher Navoi State University and H. Eshonkulova, a master's student. In the process of preparing the

manuscript for publication, the young scholars compared it with the original text of Navoi's "Tarihi muluki Ajam".[11]

Ukrainian scientist A. Deych wrote a popular scientific essay "Alisher Navoi" about the poet. Ambassador Extraordinary and Plenipotentiary of Uzbekistan to Ukraine A. Abdullaev was pleased to report on the translation of the epic "Farhod and Shirin" into Ukrainian.

Navoi's work has inspired many artists and led to the creation of new works. In particular, the adventure of Bahrom and Dilorom in Navoi's "Sab'ai Sayyar" is described in the second part of the work "Visit of the three sons of the king of Sarandib" by the Armenian writer Christopher Tabrizi from Tabriz, published in Venice in 1557 in Italian. The same plot is included in Voltaire's *Zadig* and Mark Twain's «Tom Soer Abroad». Eighteenth-century English writer Khoras Walpole wrote the story "The Three Princes of Sarandib".

Interest in the works of A. Navoi has intensified in the XXI century, and in 2003 the articles "Alisher Navoi", "Navoi and Temurids" were published in German and English. In Europe, Navoi is considered both a Persian and a Tuki poet. This view is reflected in the scientific research of a number of western scholars. For example, in 1904 in Budapest, Yu. is displayed. Later, in 1968, Bombachi's *History of Turkish Literature* was published in French, and in 1969 in Italian in Milan.

Due to the growing interest in oriental culture and literature in America, the American Society of Oriental Studies was formed in 1840, and the society published the journal *Muslim World*. The 1965-1966 issue of the magazine features an English translation of Alisher Navoi's *Muhokamat ul-lug'atayn* by Robert Deverux. In 1966, the translator published the translated text as a single book.

The dictionary of the language of Navoi's works "Abushka" was published in England by the orientalist J. Clawson. The Hungarian scholar H. Vemberi used the *Chugatay Dictionary, Abushka*, published in Budapest in 1867.

According to Elizar Brinbaum, a professor of oriental studies at the University of Toronto in Canada, "Uzbek Literature and Ottoman Turks: Alisher Navoi's Office Translated into Ottoman Turkish in the Early 16th Century" One of them was copied in 1507-1508 and is kept in the *Tarbiyat Library*, and two in the *National Library*. It was handed over by Muhammad Nahchvaoni, one of the devons kept in the *National Library*. He translated *Hamsa* into Persian. The researcher was also interested in the language of the Devons, saying, "Although the Navoi language has not changed much, it was noticeable that it is not in the old Uzbek language as usual." Elizar Brinbaum notes that during her research, Navoi scholar Hamid Suleiman used scientific approaches.

It is obvious that Western orientalists conduct scientific research in the study of the works of A. Navoi, based on the views of Eastern Navoi scholars. Such scientific cooperation of Western and Eastern scientists, on the other hand, reveals a number of new knowledge about the life and work of the poet, which is not yet known to science.

From the seventeenth century onwards, Europeans began to show a strong interest in oriental art and literature. Initially, this process developed in cities such as



Venice, Toledo, Grenada, Oxford, Basel, but by the end of the seventeenth century, Paris had become a major center of European oriental studies.

The emergence of oriental studies in France is associated with the name of King Louis XIV, who sponsored the development of science and enlightenment. His minister, Colbert, has been relocating the world's richest libraries to Paris. By Colbert, Bartol'me d'Erbelo de Moliquel and François de Berne traveled to India and Byzantium, and as a result of his travel impressions, Bartol'me d'Erbello Molekville's "Library of the East" and Berne's "History of the Last Mongol Coup" appeared. In 1697, the French scholar Bartol'me d'Erbello Molekville published the Encyclopedia of the Oriental Library in Paris. There was also an article from the encyclopedia about the life and work of Navoi. However, this article does not provide all the information about the poet, on page 661 of the encyclopedia: Navoi wrote great poems in both Turkish and Persian. He has epics "Farhod and Shirin", "Layli and Majnun", "Saddiy Iskandariy" and "Sab'ai Sayyar". He also wrote four devons. They are called "Gharayib us-sig'ar", "Navodir ush-shabab", "Badoyil ul-vasat", "Favoyid ul-kibar" and are addressed to children, teenagers, middle-aged people and the elderly. Navoi died in 906 or 912 AH. In other words, he has a Hamsa and four large offices. Although Molekville did not have a deep knowledge of Navoi, he was the first French orientalist to take a scientific approach to Navoi's work. "Alisher has a great reputation as a minister in Khorasan. He was a great scientist and a sweetheart. He created his own rich library in Herat and left his student Khandamir as its head," – the scholar wrote in his article.

In 1795 the "School of Oriental Languages" was opened in Paris, and in 1821 the "Asian Society" was founded. This society brought together such talented orientalists as E. Katremer, A.J. Klopnot, S de Sassi, A. Ramyuzo, who began to study Turkish literature in depth. In 1823, the Society began publishing the Journal of Asia. One of the French orientalists, F. Belen, published an article in this magazine entitled "Excerpts from the life and work of Mir Alisher Navoi."

His Notice biographique et littéraire sur Mir Ali-Chir-Navaï was published in 1861. In 1866, the scientist made a scientific analysis of Navoi's works "Khamsat ul-mutahayyirin", "Majlis un-nafois", "Mahbub ul-qulub" and translated some of them into French. François-Alphonse Belen lists 25 of Navoi's poems and prose under number 108 in the Imperial Library of Paris.

The valuable work that discovered the poet as a linguist, Muhokamat ul-lug'atayn, was translated into French in 1841 by the French orientalist Cartmer and published in Paris. In the same year, the poet's work "Tarihi mulki ajam" was published in French. In 1857, G. de Tassi published Navoi's Lisonut-tayr, translated from Persian into French.

Pave de Courteil, a French orientalist, compiled a dictionary in 1870 using Navoi's works. The author also publishes an article about the life and work of Navoi.

Twentieth-century French orientalists studied Navoi's work in depth. For example, in 1900 in Schaefer's "Catalog of a collection of manuscripts in Arabic, Persian and Turkish languages" 16 manuscripts of the poet's works are mentioned[4], E. Bloche's "Catalog of Turkish Manuscripts in the National Library" lists 35 manuscripts of A, Naoi's works. E. Blosche also considers Navoi to be a poet-

translator based on Belen's ideas. Another orientalist, Lucien Bouva, gave information about a newly discovered manuscript of Navoi's *Muhokamatul-lug'atayn* at a conference of orientalists in Paris in 1902. In 1926, his study "A treatise on the culture of the Timurid period" was published in the "Asian Journal"[5]. Lucien Buva cannot give an objective assessment of A. Navoi's personal qualities, focusing on his personal qualities, and Navoi's "Mahbub ul-qulb" is an imitation and translation of Nasir Khisrav's "Saodatnoma", "Lisonut-tayr" and Farididdin Attor's "Mantiquit-tayr". Tries to prove that *Hayratul Abror* is a collection of various Persian sources. Lucien Buva echoes these ideas in his 1927 monograph «The Mongol Empire».[6] Academician V.V. Bartold sharply criticized these ideas of L. Buva, noting that the scientist did not have a scientific approach to the Timurid period and the work of A. Navoi[12].

Thus, in the study of the poet's work, French orientalists also make some mistakes and shortcomings. However, in-depth research and research has eliminated all confusion and misunderstandings.

The introductory part of *L'Enigme du Nom Propre*, a collection of problems translated into French by Remi Dor, contains important information about the life and work of the poet. It is said that Herat became a center of art and literature. [3]

The collection of poems translated by M. Ergashev and Jean-Jacques Gate also contains information about the poet's autobiography, such as "Khamsa", "Devoni lugati turk", "Khazoin ul-maoniy".

If Turkey is the second cultural center in the world for the study of the poet's work, we will not hesitate to call France the third and the first center of Navoi studies in the West. It should be noted that in France, significant work has been done to study the work of the poet and translate his works into French. As mentioned above, the translation of A. Navoi's works contains important information about the life and work of the poet, which helps French readers to understand how important A. Navoi's personality is not only for Eastern literature, but also for world literature.

**Conclusion.** The research conducted by Western orientalists on the work of A. Navoi and the study of students' environmental management on the subject, we came to the following conclusions:

1. A. Navoi's work has been loved and read in various parts around the world, such as Afghanistan, Iran, Azerbaijan, Turkey, Russia, America, France, Germany, Italy. Today, the study, research, translation of the poet's works into different languages is one of the most important issues of the time. A. Navoi's creative heritage strengthened the ties of friendship between different peoples and prevented many wars. In his works, A. Navoi glorified such ancient concepts as humanity, tolerance, democracy, and proved that his work is equally relevant to the peoples of the world. The process of studying, analyzing and interpreting the poet's work began centuries ago and will continue to develop for centuries to come.

2. As a result of A. Navoi's rich creative heritage, the interest in Uzbek literature increased in America. Works by Uzbek writers have been translated into English by American translators. One of the most noteworthy among the translations is the translation of A. Navoi's ghazals. These translations also help American readers to enjoy the great creative potential of A. Navoi. American orientalists have studied not

only the poetic works of A. Navoi, but also his research in the field of public administration and economics. The research on the poet's work "Vaqfiya" is a proof of our opinion.

3. France was the leader among European countries in the study of the works of A. Navoi, and in the XVII century Paris became the center of European oriental studies. A number of scholars were engaged in the study of oriental literature, language, and art. A school for teaching Oriental languages and magazines covering oriental literature and culture were established. The work of A. Navoi is one of the focus of attention of French orientalist, his works were published in French and his work was studied in detail. Such scientists as E. Molikvel, Cartmer, F. Belen, P. Kurteil, L. Buva, G. Tassi can be cited. However, in French oriental studies, A. Navoi was initially considered as a translator of Persian literature. It was natural for Western scholars, completely ignorant of Eastern culture and literary traditions, to come to such a erroneous conclusion. Understanding the poetry and philosophy of A. Navoi requires deep knowledge and experience from the researcher. M. Kholbekov admits that Louis Aragon gave the most accurate assessment of Navoi's work. Louis Aragon studied the poet's work perfectly and put an end to this confusion. Scholars such as L. Aragon, Remi Dor, J. P. Balp, J.J. Gate have managed to create excellent research and translation samples in their research and translations with the help of Uzbek scholars, writers, poets, translators and Navoi scholars. Manuscripts of works by A. Navoi are kept in rich libraries and museums of France, and these publications will serve as a source for future research.

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**THEME TYPES OF UZBEK FOLK TALES AND THEIR  
REFLECTIONS IN TRANSLATION**

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**Abstract:**

**Background.** *This article discusses the thematic types of Uzbek folk legends and myths and their reflection in translation. The names of the genres of myths and legends, their artistic compositional features, scientific and theoretical views on the development and evolution of the genre are described. Successes and shortcomings in the translation of myths and legends in Uzbek and English are substantiated by sufficient evidence. In myths, motifs and images interpreted on the basis of primitive religious-mythological views of ancient people, such as animistic, totemistic, shamanistic, fetishistic, magical, attract attention with their "planetary" migration. It is reported that some mythical motifs and images were later incorporated into fairy tales and epics. Marilyn Petersen's book "Treasury of Uzbek Legends and Lore" contains translations of more than 20 Uzbek folk tales. The article provides feedback on these.*

**Research methods and materials.** *Among the legends translated from Uzbek to English so far, there are more translations of toponymical and historical legends. Because abroad, people are especially interested in the geographical location of our country, the nature of paradise, the bravery and courage of our brave and courageous ancestors. It should be noted that legends are created in a simple and concise form, such as myths, legends, narrations, in a short and concise volume. It is observed that not only their content, but also their simple and concise form made it convenient for translators and led to the translation of many samples. Because the shorter the text, the easier it is to understand and translate.*

**Results and discussions.** *Legends, like legends, are one of the most ancient, traditional and widespread genres of Uzbek folklore. They also serve the purpose of informing the listener about any information. In that sense, they are like legends. Again, they stand close to the legends even with the simple and straightforward construction of the plot. Only they do not have an interpretation of unusual, supernatural events. Also, the events described in the legends take place within a historically specific time frame.*

**Conclusion.** *So, like other phenomena, folklore samples have their own typological features, roots of historical origin. In particular, among them are works in the genre of myths and legends, formed on the basis of real events in the history of the nation, the events of life. After all, they are characterized by the encounter of real images, vitality and history. Therefore, the artistic-aesthetic and educational significance of such folklore samples is high.*

**Keywords:** *myth, legend, totemism, fetishism, magic, mythology, image, motive, ritual.*

**Introduction.** Myths described by Aristotle, the first theorist of poetics in world literature, as "false stories that tell the truth" information, message, information about any historical or life event that happened in the past and is forgotten are small-volume oral stories created orally on the basis of imaginary fabrication (lies, fiction) in order to convince people of it. Myth is one of the most distinct, independent, widespread, most ancient, traditional, epic genres of oral poetic creation of the peoples of the world.

In Uzbek folklore, the word "legend", which means "magic" in Persian, was chosen as a term to name the genre. But instead of the term myth in the ancient Turkic language, a story about past events. The use of the term "Caw" ("Sav") to describe the concept of story is mentioned in Mahmud Kashgari's book "Devonu lugotit turk".

To name the genre of legend among the peoples of the world, for example, the terms "legend" in Russian, "Legend" in English, in German ..., in French ... and so on.

From the first religious and mythological views of the people to whom the legends belong, it is understood that they are artistic interpretations of the realities of the socio-historical, cultural way of life. It contains archetypal motifs and images that are difficult for the current generation to understand. Therefore, translating myths that reflect the distant history of human life into foreign languages on a fictional basis is a more difficult task.

Since legends always carry the task of conveying an important message to the listener, special emphasis is placed on the fact that the event they are narrating has happened in the past, that someone has heard about it. But even though the legends depict the reality of life, the structure of its image and motives will be approached in accordance with the general laws of epic interpretation. Therefore, even the motif and image of a myth belonging to one nation can be found in another folk legend. Especially noteworthy is the "planetary" migration of motifs and images, interpreted on the basis of primitive religious-mythological views of ancient people, such as animistic, totemistic, shamanistic, fetishistic, magical. Some mythical motifs and images were later incorporated into fairy tales and epics.

Legends play an important role in determining the composition of such initial compounds as "As they say in the legend", "As they say", "As they say in the legends". Thus, they begin with tales that have a definite beginning and end, or begin with "As narrated," "As narrated by the narrators," and can be distinguished from examples of the genre of narration created on the basis of life fiction, or from narrations which are told for the purpose of admonition and which begin with "As narrated", "As it been narrated".

It should be noted that legends are created in a simple and concise form, such as myths, legends, narrations, in a short and concise volume. It is observed that not only their content, but also their simple and concise form made it convenient for translators and led to the translation of many samples. Because the shorter the text, the easier it is to understand and translate.

One of the factors that facilitated their translation was the fact that myths were not based on professional performances, such as fairy tales, narrations, and stories,

and that their art was not as perfect as fairy tales and epics, because they could be told anywhere, in the form of simple expressions by anyone. However, in order to translate the legends created in the folklore language of each nation, that is, in a simple way of speaking, one has to know the language of that people thoroughly. Because the vernacular is based on dialect. The translation of dialects is connected with linguacultural principles.

Since myths are based on the interpretation of past events, archaism and historicisms are also common in their language.

The plot of Uzbek folk legends preserves many ancient motifs related to the mythology of the Turks and other peoples. For example, the plot of the legend "Boi Ughli" based on the evolution of traditional epic works about the origin of the owl in the etiological context: "Many long years ago there was a very rich boy who liked to do bad things to people. One day the boy disappeared and the people believe that God changed him into a bird called "Boi Ughli" which means rich boy. He lives generally in the mountainous regions of Central Asia, but goes everywhere. And every night he sings in a pitiful mournful voice. Now Boi Ughli wants to help people by warning them of their fate. It is an omen of evil when he appears at someone's home during the night. The people do not like this bird because they think it will only bring unhappiness.

Apparently, in this legend there are traces of ancient totemistic notions associated with the worship of the bird cult. It depicts a human being turning into a bird as a result of being cursed by his father for his obscenity. Of course, the rich father is also to blame. Such a tragic consequence is that he pursued wealth, did not pay serious attention to the upbringing of his child, and raised his son to be cheap, masculine, very stubborn, slender, and deaf. But the father is guiltier of his son and begs God to punish him. At his urging, his son turns into a strange bird. People start calling this bird the son of a rich man - an owl. The owl will be ashamed and will live alone, unable to join the people, the wind.

Different peoples react to the owl differently. For example, among Uzbeks, the squirrel is considered a cursed bird, and its appearance near a house is considered a sign of indifference. He is known as a "saint bird" who gives bad news about war, destruction and death. On the basis of these notions, when people see an owl, they sprinkle flour on it with the intention of goodness and whiteness. His name is taboo and they use the euphemism "Muradali bird".

In myth, the fact that a person turns into a bird due to a curse is an imaginary fabrication, a false story, but in it the fact that a person is punished for his mistakes is a fact of life. It is from this myth that the truth of life is told in the form of a fictional story.

There are also peoples who view the owl as a symbol of goodness. In ancient Greece, for example, the owl was considered the patron saint of Athens, the goddess of wisdom, knowledge, patron of cities, the goddess of war and victory. That is why in the fine arts and sculpture of that period, Athens was often depicted with an owl.

The French hung an owl carcass on the roof of their house with the rumor that evil spirits could not invade.

In Kalmykia, the owl was once considered a symbol of happiness for saving Genghis Khan's life.

The Buryats, on the other hand, keep owls in their homes to protect their children from the onslaught of evil forces.

The plot of the legends consists of various mythological, religious, historical events, the origin of geographical names, the causes of natural phenomena, sky lights, the creation of certain household items, the origin of some rituals or customs, the adventures of some historical figures, the strange interpretation of heroism does. Accordingly, the content of myths becomes more diverse.

Among the legends translated from Uzbek to English so far, there are more translations of toponymical and historical legends. Because abroad, people are especially interested in the geographical location of our country, the nature of paradise, the bravery and courage of our brave and courageous ancestors.

**Research methods and materials.** The Uzbek folk legends that have been translated so far can be divided into three categories according to their content:

1. Toponymical legends: “The Fountain of Aiyub” (“Чашмаи Аюб”), “The Kizketgan Canal” (“Қизкетган канали”). These legends describe the origin of the name of this or that place. Interestingly, even though these places actually exist in real life, the legends told to explain their origins are false, imaginary fabrications.

Toponymic legends are one of the most common thematic types of Uzbek folk historical legends. “The Fountain of Aiyub” (“Чашмаи Аюб”) legend is one of its most beautiful examples. It tells the following story: “A long time ago in the Central Asian desert, where the city of Bukhara is situated, the people were dying of thirst. There was not even a single drop of water to be found.

One day, the people were so thirsty, that they all sat down and prayed. They looked to the heavens and asked God for rain. It wasn't long before He sent a messenger to rescue them.

The messenger's name was Aiyub. He had a stick and with it he struck the earth. At the place where he struck the earth, a hole suddenly appeared and a fountain gushed forth. It wasn't long before they discovered the great cures that could be achieved by drinking this water.

The people were so happy that they built a beautiful shrine there. To this day, many people visit the well to partake of the refreshing clear, clean, healing waters, and to pray in thankfulness to God”.

The fact that Aiyub, who is considered a symbol of patience in this legend, created a spring from the ground with his magic wand is based on a magical image, and this epic motif defines the legendary nature of the story.

In the legend of The Kizketgan Canal, the fact that the girl who killed herself by drowning is always reflected on the surface of the water, standing underwater and voting is based on a fantasy: “There is a story about a canal which flows behind the market in Nukus. The name of the canal is “Kizketgan”, which means “The girl who went away”. The people explain this strange name in this way:

Once there was a girl who, when she grew up, was very beautiful. One day her parents didn't come home from the field where they worked. It was soon discovered that they had fallen into a fast moving canal on their way home.

One day a very ugly old man decided to make her his wife. She had no choice because she was alone and had no other way to provide for herself, so she agreed to marry him. But he didn't love her, he only wanted her to serve him.

One day she came to the canal to fetch water. Suddenly she saw a motion in the water, and saw the image of her parents. They were looking at her with eyes full of tears, and seemed to be calling to her. She was very sorrowful. She hated the whole world and all the people. She hated the land master, and she hated her husband and his parents. Suddenly she fell into the river and joined her parents in her grief.

Now this canal is very dangerous. It runs very fast and it is so dirty that the bottom cannot be seen. When the water moves faster with winter storms, it becomes even dirtier. When this happens the people say that the girl is angry. When she is angry it is not safe to go there. They say she is calling the people to her. 2. Тарихий афсоналар: “The Legend of Alexander of Macedonia” (“Александр Македонский ҳақида афсона”), “The Serpent and the Swallow”, (“Илон ва Қалдирғоч”). In these legends, an epic biography of historical figures such as the great commander Alexander the Great (Alexander the Great), Noah has been interpreted.

The plot “The Legend of Alexander of Macedonia” is as follows: “The People of Central Asia called Alexander of Macedonia, Iskandar Zulkarnayen. It was believed by them that the people of his land had horns on their heads. It was, also, known by them, that when his hair was cut, he would always kill the barber, because he didn't want anybody to know that he had a horn. In fact, because of this, all the barbers in the land lost their lives.

Finally, there was only one barber left, and Iskandar Zulkarnayen didn't want to kill him, because then he would have no one to cut his hair. So he told the barber that he must promise to tell no one about the horn. The barber understood this and, even though it was difficult, he kept his promise...

Day after day and year after year the barber would cut the hair of Iskandar Zulkarnayen. Then one day the barber became ill. He knew that keeping such a secret was destroying his health, and he knew that if he were to tell the secret, that he would regain his health. He also knew that if he told the secret, Iskandar would kill him.

To solve the problem, the barber went to a well, and with all his might cried down into it, “Iskandar has a horn! Iskandar has a horn!”

About ten years later, a piper came to the well, and as he sat down, he began to make a new pipe in order to play his beautiful tunes. When the pipe was finished, it suddenly began to sing, “Iskandar has a horn, Iskandar has a horn!” It wasn't long before the news spread far and wide throughout the land and soon everyone knew that Iskandar had a horn.

The Uzbek version of this legend reads: “The peoples of Central Asia called Iskandar Zulkarnein Alexander the Great. They believed that the people of this country had horns on their heads. It was also known that every time Iskandar Zulkarnein shaved his head, he would not fail to kill the barber. Because he didn't want anyone to know he had a horn in his head. Because of this, all the hairdressers one by one said goodbye to this bright world. In the end, there was only one barber left in the whole country. Iskandar Zulkarnein did not want to kill him. Because if this barber was also killed, there would be no one left to take his hair. So he tells the



barber to keep it a secret that he has a horn on his head. No matter how hard it is, the barber promises to keep this reality a secret. But day after day, year after year, one day the barber suddenly becomes ill. That mystery was still gnawing at the barber's stomach, and his heart was somewhat restless. But he could not relieve his heart by telling this secret to anyone. Because it was destined to end with his death. The barber finds another way to solve this problem. He went to a well and said with all his might, "Iskandar has a horn! Iskandar has a horn!" he shouts. Years later, a shepherd came to the well and made a reed out of reeds that grew out of it. "Iskandar has a horn! Iskandar has a horn!" the melody spreads. The news will soon spread far and wide, and everyone will know that Iskandar has a horn."

This legend quoted is a historical legend. Because Iskandar Zulkarnein described in it, is a historical figure, Alexander the Great. Not only is this legend depicting his actual biography, but his tissue biography. In fact, in life, Alexander the Great had no horns. The news of his horns is a fabrication. After all, by portraying the hero in this way, his epic power is exaggerated and legendary.

The legend of "The Serpent and the Swallow" tells the story of a swallow that saved a man from being bitten by a snake: "A long, long time ago, when the earth was still young, the serpent was king over all the animals. One day he was hungry, but very tired and bored with the usual food, and decided that he would like to eat the sweetest meat in the whole world. So he ordered his servant, the mosquito, to bite all the animals, and return to tell him which was the tastiest meat of all.

So the mosquito flew away, determined to please his king. He went to the forests and jungles, and tasted the bears and the monkeys and all the other animals that lived there. He went to the grasslands and tasted the antelope and bison, the zebra and giraffe. He tasted the lions and tigers and bears. He tasted the fox and the jackal and the rabbit. In the end, he tasted all manner of beast, but could not find the one that he believed would satisfy his king.

Finally, he happened upon a human baby sleeping in the shade of a tree while his mother was stirring a pot nearby. With a quick turn and a dive, the insect settled on the baby's arm and, in an instant, took a tiny bite.

"How delicious!" exclaimed the mosquito, as a swallow was passing overhead, "The king will surely like the baby best of all". And in haste, he fluttered away to carry the good news to his master.

After a long flight, the mosquito came to the majestic tree where the serpent made his home. "Oh, my King", he began, "I have tasted all the animals in the world, and I have finally found the most tasty meat of all. It is the meat of the "Just then, the swallow, which had followed him, swooped down and ripped out the mosquito's tongue. "Bzzzz, bzzzz", continued the insect, because he was no longer able to speak.

This made the king very angry. Now he would never know what the most tasty meat in the world was. The serpent sprang at the swallow, but the bird was very lucky, the serpent was only able to take a nip out of his tail.

From that time on the mosquito has only been able to say, "bzzz", and the serpent and the swallow have hated each other. To this day, when the swallow spreads its tail in flight, we can see the V cut out by the serpent. And we can be reminded of the day the swallow saved the lives of human babies.

When a swallow builds its nest in your home, you are very lucky, indeed. It has become well known by all the people, that good fortune will attend you there.

The plot of this legend, given in the translation, is also found in the work "The Story of Rabguzi" by the famous writer Nosiriddin Burhonuddin Rabguzi, who lived in the XIII century. In it, the events are included in the list of historical legends in terms of their content, as they are interpreted in connection with the name of the prophet Noah.

The legend of the Snake and the Swallow attracts attention with its creation of the patron saint of man. This legend reflects the worldview, ideas and religious beliefs of our primitive ancestors.

Also, among the legends given in the translation, there are those who turned with the desire to know our ancient traditions, our national customs. These are household legends according to their thematic direction.

3. Household legends: "Boi Ughli" ("Бой ўғли"), "The Legend of Sumalak" ("Сумалак ҳақида афсона"), "The Legend of Mother's Milk" ("Она сути ҳақида афсона"), legends about musical instruments. These legends tell the story of the appearance of the owl, the origin of our beloved and sacred national dish of Navruz - Sumalak, the creation of the national musical instruments sibizga, rubob, trumpet, dutar, trumpet, circle.

The plot of these Uzbek folk legends, translated into English, consists of one or two episodes. In them, the plot events often attract attention with the fact that they start from the knot. Fiction and fantasy predominate in the interpretation and depiction of events.

In "Она сути ҳақидаги афсона" ("The Legend of Mother's Milk") story tells: "In ancient times there was a king whose wife gave birth to a child when they were very old. But, unfortunately, when she gave birth, she died. The king was very sorrowful, but at the same time, he realized his fortune, because he still had the child. After a few days the baby became ill, and there was no doctor to be found that could cure him. The baby had pain in his ears, his mouth arid his stomach. He couldn't eat anything. At last the king announced that if someone could cure his baby he would give him half of his kingdom.

His advisors went through the entire country to look for the best doctor. Finally, one night they came to the home of a shepherd. They had traveled far that day, and were very tired, so they asked the shepherd if they could spend the night in his house. As they were resting, they told their host the reason for their travel.

The shepherd's wife was in another room nursing her own new born baby, and she was able to hear everything that they said about the king's child.

Early in the morning, when the guests were ready to leave, she gave them a bottle with liquid inside, and said, "Give this to the king's baby. Put a drop on his ear, and on his lips, and then let him drink some, and you will see that he will soon recover".

So they went to the king with the bottle and gave him the medicine. The king was very angry because the medicine was given to them by a simple peasant woman, and not by a doctor. So he ordered them to bring the women to the palace in case something should happen to the baby after it was given the medicine. And he warned

them, "If this remedy doesn't cure my child, the woman who gave it to you will be put to death".

When the woman came to the palace she took the bottle and dropped some of the liquid on the infant's ear. Then she fed the child. After some days the baby became well. He didn't cry, and he suffered no pain. Everybody was surprised at his quick recovery.

"You have achieved a miracle," exclaimed the king to the young shepherd's wife. "Tell me, please, what kind of medicine have you used, and how much shall I pay you?"

The woman replied, softly, as she bowed before the king, "It was the milk from my breasts, and mother's milk can never be sold".

After hearing these words, the king made a deep bow to the woman, and let her leave the palace in honor and with great respect.

In this myth about the magic and power of breast milk, the reality is simply stated. Fiction played a decisive role in resolving his conflict.

So the epic spirit reigns in the legends. In addition to their informative function, they also serve an aesthetic function. Legends differ from legends in that they depict life events through imaginary fiction, retain mythological images and concepts, and play a decisive role in the image. Legends, on the other hand, reflect life events only through the fabrication of life, and serve to confirm the information about this or that event.

Marilyn Petersen's book "Treasury of Uzbek Legends and Lore" contains translations of more than 20 Uzbek folk tales. They are confronted with a fictional interpretation of life events. This shows that they have a stronger reality.

Legends, like legends, are one of the most ancient, traditional and widespread genres of Uzbek folklore. They also serve the purpose of informing the listener about any information. In that sense, they are like legends. Again, they stand close to the legends even with the simple and straightforward construction of the plot. Only they do not have an interpretation of unusual, supernatural events. Also, the events described in the legends take place within a historically specific time frame.

**Results and discussions.** As legends are one of the most important sources in the study of the history of our country, there is great interest in translating them into foreign languages. This idea can also be confirmed on the basis of translations made so far. On this basis, Uzbek folk tales can be divided into the following ideological and thematic groups:

1. Toponymical legends. Бунга "Minaret Kalon" ("Минораи Калон"), "How Samarkand Got Its Name?" ("Самарқанд ўз номини қандай олган?"), "BibiKhonim" ("БибиХоним"), "How Karshi Got Its Name?" ("Қарши ўз номини қандай олган?"), "The Village of Eshimjon" ("Эшимжон қишлоғи ҳақида"), "Andijon" ("Андижон"), "The Legend of Kalta Minaret" ("Калта Минор ҳақида афсона"), "How Khiva Got Its Name?" (Хива ўз номини қандай олган?) such narrations can be cited as examples.

The emergence of a particular geographical term in these toponymic legends is explained by specific facts and ethno-folklore details, explaining the reasons for the origin of the place name.

It is known that our country is world famous for its historical monuments, especially its towers. Every year thousands of foreign tourists visit our country to see these historical monuments. Due to this interest, the legends of "Minaret Kalon" - "Minaret Kalon" and "The Legend of Kalta Minaret" - "Minaret Minor" were translated into English. The legend of the Kalta Minaret is introduced to the English reader as follows: "Many years ago in Khiva, there lived a great Khan. He often fought with neighboring khanates, so he decided to build the biggest minaret in the world. Then, when he would climb to the top, he would be able to see approaching armies, as well as everything else that went on in the land.

One day he called a master builder, who was very famous. He told the builder that he wanted to have the tallest minaret in the world so he would be able to see the approaching enemies, and prepare his defense. After the master builder began his work, the Khan thought to himself, "After he finishes the minaret, I will kill him. If the other Khans see how great it is, they will want one like it". So he made his plans, and ordered his soldiers to guard the builder.

One day a student of the builder heard about the plans of the Khan. He wrote everything he heard on a brick, and sent the brick to the builder. When the builder read about the plot, he wanted to run away from the city, but was unable to because he was heavily guarded.

But then an idea came to him. He wrote his idea on a brick, and sent it to his student. The builder asked the student to make wings so he could fly away. The student did as he was asked, and when he finished making the wings, he glued them together with wax, and sent them to the builder. Before the minaret was finished, the builder tied the wings on his back and jumped from the minaret. He flew higher and higher until he reached the sun. But suddenly the heat of the sun melted the wax, and the wings fell apart. The poor unlucky builder fell to the earth and to his death. The minaret was never finished, and it is known to this day in all the lands of Central Asia as, Kalta, the short minaret.

The Uzbek version of this legend as follows: "In ancient times, the khan of Khiva, who often fought with neighboring khanates, decided to build the tallest tower in the world. The purpose of this was to control the enemy army approaching the fort from the top of the tower. With this intention, the khan summoned the most skilled master of the kingdom and entrusted him with the construction of the tower.

When the construction of the tower, which was the mainstay of the city's defense, was completed, the khan decided to assassinate the master. Because the khan wanted such a huge tower to be only in himself. But the disciple of the master, who found out about the khan's selfish intentions, informs the master of this secret. He writes all these words on a brick and sends them to his teacher. After reading this, the master decides to flee the city. But that was not possible. Because the khan had ordered his soldiers to keep a close watch on the master.

Another plan comes to the master's mind. He writes his plan on a brick and sends it to his student. The master had asked his disciple to make him a wing. The disciple seals the wings he has made with wax and sends them to his master. Before the construction of the tower is completed, the master puts his wings on his shoulders and starts to fly. But the sharp rays of the sun melt the candles and tear the wings to

pieces. Luckily, the black master hits the ground and shatters. The construction of this tower was not completed and is known to the world as Kaltaminor from that day until today.

Another famous legend about the tower is about the Big Tower in Bukhara. The legend is translated into English as follows: "In Central Asia, and what is now known as the country of Uzbekistan, there is a very great tower. It is situated in the ancient City of Bukhara. The people call it Minaret Kalon, which translated means, "The Great Tower", but it is also known as the "Tower of Death". There are many legends about the tower. Many people have been executed there as they were pushed to their deaths from the top.

A long time ago there was a Shah who had a wife. He was a very cruel man and decided to have her killed by having her pushed from the top of the tower. But she was a very clever woman, and begged of him that he grant her one wish. He agreed and when the day of her death arrived, she put on all her gowns and petticoats.

She climbed to the top of the tower while all the people waited on the square below and watched. When she jumped, it was like a miracle. She didn't die, her dresses parachuted her gently to the earth below.

Legend has it that there is a huge tower in the city of Bukhara, located in the territory of modern Uzbekistan in Central Asia. It is popularly known as Minorai Kalon. This Persian-Tajik word means huge tower. This tower is also called the "death tower". Because many lives were lost by being pushed from the top of this tower. There are many myths and legends about this. One of them states: "Once upon a time, there was a ruthless tyrant. After many casualties, he decided to put his wife out of the tower and put an end to his life. But the king's wife was a very wise and prudent woman, and she begged the king to grant her last wish. The king allowed his last wish to come true. On the day of judgment, the king's wife put on all her clothes and went to her death. As he jumped down from the top of the tower, the crowd gathered in the square under the tower and watched the scene, witnessing an amazing miracle. The king's wife, like the other victims, dived down at lightning speed and did not die. His layered clothes shook him lightly and brought him down safely."

It is observed that there is a historical error in this translation. Because the Kalon Minaret in Bukhara was never used to kill people, and the name "Death Tower" was not used against it. Such an adjective is actually applied to a tower built before Kaltaminor in Khiva. Consequently, according to surviving data, this tower is said to have been used only once for murder. That is why the people call it the Death Tower.

So, the translator actually made a gross historical mistake by applying this fact to the Bukhara tower.

2. Historical legends. Examples of this are the narrations in the book, such as "Emom Azam" (Имом Азам), "Navoi and the Builder" ("Навоий ва қурувчи"), "Navoi and the Shepherd" ("Навоий ва Чўпон"), "Navoi and Foolish People" ("Навоий ва нодон одамлар").

These narrations refer to historical figures who actually lived. Ideal norms of morality and decency are promoted by narrating the lives and activities of celebrities and celebrities. In particular, these narrations about Imam Azam, one of the leaders of

religion and mysticism in the Islamic world, the great poet, the sultan of the realm of words, Alisher Navoi, have always been loved and listened to by the people.

Historical narratives are often based on the memories of those who saw or knew this or that person or witnessed a historical event. Historical narrations may also contain no other evidence on behalf of the historical figure. Sometimes even a historical figure is told in the form of planetary plots. For example, the legends created to explain Alisher Navoi's wise ministry, ingenuity and entrepreneurship, intelligence are based on the plot of the fairy tales "Free Fortune Teller" and "Frost".

It is clear from these narrations that these are not real biographies of Alisher Navoi, but an interpretation of an epic figure recreated on the basis of epic laws.

Depending on the historical person and the period in which the narrations relating to historical events were recorded, they differed in their ability to interpret a historical fact. For example, the events described in the narrations recorded in the period when they appeared among the people correspond to the conditions and spirit of that period and are distinguished by the completeness and accuracy of the evidence presented.

Another similar narration was recorded long after it was created. In them, the history and evidence are somewhat obscure. That is, they are mixed with historical truth, artistic fabric, imaginary fiction. They have become like legends.

3. Legends about household or professions. Examples of this are the narrations in the book, such as "The Khan and the Weaver" (Хон ва Тўқувчи), "The Lying Shepherd" ("Ёлғончи чўпон"), "The Brothers and the Three Sticks" ("Ака-укалар ва уч таёқча"), "The Master Potter" ("Уста Кулол"), "Wealth" ("Бойлик"), "The Sheep and Kashkir" ("Кўй билан Қашқир").

The story of "Wealth" ("Бойлик") is as follows: "Once upon a time there was an old man who had three sons. Before he died he called his sons together, and told them that there was a sack of gold in the large field where the old man grew rice. Soon after the old man died, the sons wasted no time in digging up the entire field, but they could not find the gold. They were sorely disappointed. Finally, they gave up.

When winter came they were very hungry, because they had not planted the field with rice. In spring they planted rice, and in the summer they had a bountiful harvest, which they were able to sell at great profit.

They realized that the gold, of which their father had spoken, was in the work of their hands and in the sacks of rice".

**Conclusion.** Apparently, the text of this narration does not have a strict composition. It consisted of only three episodes. Created in a compact plot. Even it seems as if it is unfinished, as if there is a sequel.

So, like other phenomena, folklore samples have their own typological features, roots of historical origin. In particular, among them are works in the genre of myths and legends, formed on the basis of real events in the history of the nation, the events of life. After all, they are characterized by the encounter of real images, vitality and history. Therefore, the artistic-aesthetic and educational significance of such folklore samples is high.

After all, the Uzbek folklore has long attracted the attention of the world with its rich genre structure, antiquity and tradition, as well as its complex evolution. In

particular, this fact can be directly confirmed by the study of Uzbek folklore abroad, recorded, translated and performed by foreign researchers.

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ROLE-PLAYING LYRICS IN THE WORKS OF USMAN AZIM

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**Abstract:**

**Introduction.** *In today's new Uzbekistan, the vast opportunities created in all areas of science are making an invaluable contribution to their development. In particular, recent research in the field of literature has helped students who have read the new Uzbek literature and its theoretical updates to understand their ideological content through the analysis of poetic genres.*

*The main part of the theory of Uzbek literature consists of lyrical, epic and dramatic works of modern modern Uzbek literature, the main theme of which is the idea of analyzing the work of art in terms of form and content.*

*This article is devoted to the interpretation of works with the content of role-playing lyrics, introduced as a novelty in the new Uzbek literature. The essence of the concept of role-playing lyrics in the article is to study and resolve the contradictions arising from the approach to the concept of role-playing lyrics according to the content of works in the new Uzbek literature, as well as the emergence of various studies of role-playing lyrics. An attempt was made to unravel the mystery. It helps to understand the ideas and philosophical ideas put forward in the examples of role-playing lyrics in the new Uzbek literature. It clarifies the reader's perception of the content of Osman Azim's works and helps to fully, accurately and easily understand them.*

**Research method.** *In the new Uzbek literature, in particular, samples of role-playing lyrics in the works of the poet Usmon Azim have been identified and analyzed. Poems depicting the role of the lyrical hero, his image of time and space, the content and essence of the role play, the lyrical image of the heroes of myths and legends in the work of the poet It is recommended to introduce the concept of role-playing lyrics in Uzbek literature.*

**Research results and discussion.** *In secondary schools, lyceums and universities, it serves as a material for the analysis and reading of works of art in terms of theory and content.*

*The lyrical works available in the new Uzbek literature are divided into genres according to their form and content. In the 60's in the Uzbek literature there were poems (in the textbook of the literary scholar D. Kuronov - role-playing lyrics (in Russian literature "role-vaya lyrica"), which clearly showed the incompatibility of the poet's personality with the lyrical hero. The reason why such poems are called role-playing lyrics is that in them the poet enters into the psyche of another person, as if he plays his role and depicts his heart in the play. One of the most important issues today is whether current lyric samples are accepted as a genre, what their characteristics are as a genre, and how existing lyrical samples are expressed in world and Uzbek literature. Opinions in this area require a clear scientific*

*conclusion. In this research, we aim to explore and explore the content of examples of role-playing lyrics available in the new Uzbek literature. To this end, our research has the following objectives:*

*- Comparative and analytical study of approaches to the concept of role-playing lyrics;*

*- explain the differences between role-playing lyricism and monologue speech on a scientific basis, study the views of scholars on the theory of role-playing lyricism;*

*- To study the skill of the poet Usmon Azim to create a sample of performing lyrics and to study the content of such poems;*

*- to think about the art and ideas of poems, which express the harmony of folklore and role-playing lyricism;*

*- Comparative and analytical study of examples of role-playing lyrics in world and Uzbek literature;*

*- Comparative analysis of samples of role-playing lyrics according to their content.*

**Conclusion.** *The types of lyricism in the new Uzbek literature, in particular, the concept of role-playing lyricism, have been scientifically studied through the opinions of scholars. The diversity of ideas in the samples of performing lyrics in world and Uzbek literature was examined in the example of creative work. In terms of content analysis, it has been scientifically proven that role-playing lyricism is a genre, which in turn serves to reveal the poet's personality. In this type of lyric poetry, the poet's poetic conclusion is explained through the work of Osman Azim. The content of the samples of performing lyrics was analyzed for the first time through the work of representatives of the new Uzbek literature. The lyrical protagonist and the performing lyrical image have been studied on a scientific basis. A new method was used to explain ideas such as the poet's personality and his ability to convey his thoughts in the image of another person. Samples of role-playing lyrics in Uzbek and world literature were compared.*

**Keywords:** *role-playing lyrics, lyrical hero, autopsychological lyrics, lyric poetry, role-playing skills, folklore, myth, mythology, credo.*

**Introduction.** The current lyrical works in Uzbek literature are analyzed in terms of their ideological content, the image of the human psyche and the ways in which they affect the reader. There are also different theories about the division of lyrical works into genres. In particular, literary scholars such as I. Sultan, U. Tuychiyev, N. Shukurov, M. Ibragimov, O. Nosirov, R. Orzibekov, H. Umurov, T. Boboyev, D. Kuronov expressed their views on the theory of lyrical genres reported. A genre is a type of literary work that is historically formed within a genre and has its own relatively stable poetic structure. As a historical system, genres are in constant motion: new genres emerge, improve, and become obsolete. There is always a qualitative change in each genre, and the practice of artistic creation is constantly changing its formal and semantic features. In this sense, according to M.M. Bakhtin, the genre is reborn and renewed at every new stage in the development of literature and in every work of this genre. [6; 120] However, this opinion of the scientist does

not lead to the conclusion that the genre is an absolutely unstable phenomenon. After all, no matter what changes take place, the core characteristics of the genre remain. That's why, according to Bakhtin, the genre lives with the present, but always remembers its past, its beginning. Genre is a representative of creative memory in the process of literary development. T. Boboyev "It is much easier and more convenient to determine the genre features of lyrical poems in our classical poetry (created in aruz) than to determine the genre features of lyrical poems in modern poetry (written on the barmok). Poetic genres have a strict norm and pattern in the classics, but in modern poetry the poetic pattern is not so noticeable"[7, 189]. Many literary scholars have expressed their views on lyrical genres. In particular, the literary scholar D. Kuronov noted that lyrical appearances that differ in terms of the object and subject of lyrical works are common after the concept of "lyrical type", if viewed from this point of view, and this is the genre (fr., "species", "genus"), proceeding from the etymology of the invasion, put forward the idea that it would not be a mistake to call them "genre".[13;245]

There are different laws in the division of lyrical works into genres. In our literature, it is common to classify them on the basis of two-form and content features. If we look at the Uzbek classical literature, we can see that the poems are divided into genres according to their form. For example, the rubai is distinguished by its four verses, the fact that the hazaj is written in the akhrab and akhram branches, and the rhyme is more a-a-b-a (less a-a-a-a); the tuyuk is characterized by the fact that it consists of four lines, the ramali musaddas is written in the maksur vazn, more a-a-b-a, with a tajnis rhyme; the kita consists of two or more bytes, the odd lines remain open with rhyming pairs, and are not limited in vazn or content. In all of this, the features of the form serve as the basis for defining the genre. This is especially true of musammats (musallas, murabba, muhammas, musaddas, musabba, musamman, mustasne, muashshar). It is obvious that the genres of Uzbek classical poetry are in a stable state based on certain formal symbols. It is true that at a certain period in the development of artistic thought, the genres of poetry became especially important. However, in the later stages of the development of artistic thinking, issues such as the denial of stable poetic genres and their pursuit of freedom began to arise. The division of lyrical works into genres in terms of content has existed since ancient times in literary criticism. For example, the common denominator of the genres called "difikamb" by the ancient Greeks, "oda" by the Romans, "psalom" by the Christians, and "kasida" by the Orientals is "praise, glorification". While canonical genres were dominated by form, form was later used as a classification of lyricism in terms of content (social, political, philosophical, etc.). But in due time, Izzat Sultan correctly criticized such a classification: "it is also difficult to consider it scientifically justified by the fact that the product of poetry is conditionally divided into "political lyrics", "romantic (intimate) lyrics" and the like."[9;213] True, content can not be a defining feature of the genre, this situation leads to a distorted understanding of the essence of the genre. After all, the genre is a phenomenon of form, which at first serves to formulate and express a certain type of content.

In general, the rapid development of creative research and innovation in the development of poetry has led to a major problem in the division of lyrical works into

genres. The sheer variety of genres in contemporary poetry gives the impression that the study goes beyond description. Literary criticism is not limited to the study of modern literature, it relies on the material of both past literature and world literature in general, especially in the process of studying theoretical issues and drawing conclusions. Literary critic H. Umurov relies on the views of poet U. Toychiyev in classifying lyrical genres:

1. In terms of content: a) genres based on aesthetic character, pathos and the direction of a particular content: marsia, elegy, invektiva, bahr, hasbi hal, sakiynoma, riddle, kasida, problem, history, letter, landscape, monologue, dedication, testament, description, debocha, nazira, fakhriya; b) genres based on literary texts, although mainly musical works: romance, contata, march, suite, song, anthem; c) Genres used in oral and written lyrics: alla, yor-yor.

2. In terms of form: a) lyrical genres according to the content and structure of the form: narration, mustazad, sonnet, muvashshah, mushoira, shiru shakar, kita, ghazal, tuyuk, rubai, masnavi, fard, tarkiband, tarjiband, urama, poetic, tirada, various verse genres, white poetry, sarbast; b) lyrical genres according to the number of verses and composition: musallas, murabba, muhammas, musaddas, musabba, musamman, mutasaa, muashshar, quartet, octave). Lyric genres according to the reorganization (transformation): kitaiyi, intersecting, taronaiy, ruboiyona.

**Research method.** Literary Critic D. Kuranov divides the genres of poetry, which have been used so far in Uzbek literature, into the following types:

1) form features (structure of the paragraph, rhyming order, vazn characteristics, etc.) genres: ghazal, mustazod, tuyuk, ruboi, tarjiband, tarkibband, musammat; 2) genres intended for the conference: nazire, badiha, muammo, chiston (lughz); 3) genres of folk oral creativity (and stylizations on the people's way): song, alla, narration; bakhshiyona and etc.; 4) genres mastered from foreign literature: sonet, hokku, tank, octave, epigramme, epitaphia, etc.; 5) genres from the field in the style of individual creative experiment: kairma (U. Azim), ignabarg, uchchanak (A. Abidjan), fikra (F. Afroz).

The scientist points out that this classification is far from the calling for perfection. True, not all of these genres are actively used today, but they exist in the creativity of some poets. Some genres are traditional for the present poetry, others are assimilation, and one is still boiling in the cauldron of creative search. Is there any own genre of our current poetry, that is, modern poems, written at the vazn of a barmok? When he refers to the classical poetic genres literary critic I. Sultan, he mentions that it is not customary to divide into genres, even if they are encountered in our present poetry. The scientist said that "...any work written in a poetic form is called the name of the poem. Each lyrical work is initially a poem, followed by a work belonging to a certain genre (ghazal, rubai, dastan, epic, poem, song, etc.)." [9;266]

However, it is permissible to say that the poem here acquires a general meaning, and while to look at it as a genre is not correct. In general, once the "poetic mold is imperceptible", "will the genres be preserved or disappear?" the question is natural to put. Although the same question is asked in the two volumes "Theory of literature", no, it is answered that "in our poetry, even now, some genres live." At the same time,

it is noted that “the state of our lyrics from the requirements of some kind of more confused, old, “pure genre” than the appearance of today's genre, “universal” defines a synthetic poetic form.”

From the above points of view, the literary critic D. Kuranov classifies the current genres of poetry as follows from the point of view of lyrical curation and obyekt:

1) role-playing lyrics; 2) percussion lyrics; 3) meditative lyrics; 4) descriptive lyrics (its manifestations: landscape lyrics, anime lyrics). [13;244]

In the process of dividing the genres literary scientist D. Kuranov used in the present poetry into types, focuses on the features of their form (internal form), and also describes the autopsychological poem, analyzing it from the attitude of the lyrical hero and personality of the poet. The term role-playing lyric is also one of the main types of poetry. In it, the poet enters the psyche of another person, thinking from the language of another person, as a result of which the same person becomes the lyrical hero of the poem.

The concept of role-playing lyricism was widely used in the literature of the peoples of the world. In particular, in the work of representatives of English and Russian literature, too. Most of them are distinguished by the fact that in the works in which the role-playing lyric is expressed, emphasis is placed on emotions, and not on consciousness.

Literary critic Entoni Isthop declared emperism the main feature of the English mentality and devoted his entire book to it. Robert Langbaum, an influential researcher of the lyrics for the performance of roles in British poetry, declared this as “the manifestation of emperism in literature, experimental poetry.” [14;2]

**The result of the study and discussion.** Poems, in which the lyrical hero's incompatibility with the personality of the poet is clearly visible, are called role-playing lyricism. This is due to the fact that in them the poet enters the psyche of another person, the fur plays his role, and in the game portrays his soul. That is, in the role-playing lyricism, too, forgiveness is removed from the language of "I", but this “I” is now completely different from the poet, and forgiveness is now a completely” other person. As a rule, the title of the poems in the role-playing harakter, the comment under the title, the epigraph or the main text itself contains a hint to the owner of the evening. For example, the title of the poems of the Chulpan “The Song of The Servant child” and “The Song Of The Packer” means that the owner of the evening in them is a “other person”.

Since the 60-ies of the XX century, especially in the poetry of 70-80 years, there is an increase in the number of role-playing poems written from the language of historical figures. This can be explained by the fact that, on the one hand, with the beginning of the desire to understand the national self, on the other hand, these different poems create a wider opportunity than “to say words.” For Example, Kh. Davran`s the poetic collection of “The eyes of Ta'maris” of the period, U. Azim's series "The eyes that enter your dreams" is composed mostly of such poems, which in the process of national self-awareness became important.

In Kh. Davran`s the poem “Abulhay words” of the period, the musician, who lived in the distant fifteenth century, enters the spirit of Abulhay, and from his

language, art based on lies, disposes of his thoughts about art, which makes life meaningless, creativity transforms the question of freedom. Also At R. Parfi "Muktibdoh", "Turkistan yodi" poems also observe the state of emigration to the psyche of historical persons.

In the works of the majority of the creators of modern Uzbek literature, we also meet thoughtful examples of the instrumental lyrics.

Aristotle notes that the poet does not remain "in his own way", but expresses the feelings of the other person in the form of "I" from his own language. That is, in them both the lyrical subject and the object of lyrical forgiveness are different personalities from the poet. It is known that in order to express the feelings of another person, it is necessary to first understand them, which means that in this place the poet has an artistic perception of another person. Literary critic D. Kuranov shows such poems as samples of "role-playing lyrics".

In the work of the people's poet of Uzbekistan Osman Azim there are special expressive and vivid views of the instrumental lyrics.

The difference between the author and the hero's worldview in poems, in which the image and speech of prototype images in poet's creativity, as well as the speech of Heroes of artistic works, are expressed by stylistic and artistic means. This is an example of an role-playing lyric, which shows the connection and different aspects between the poet's "I" and the image of the lyrical hero. Poems such as "Turdi Faragiy", "Maksud Sheikhzadeh", "The last dream of Osman Nasir", "Prompter monologue", "Hamlet", "Gurugli", "Circus. Woman playing Snake", "Circus. Floating woman", "Othello", "XX century Othello", "Brut" are from the sentence.

In the work of Usman Azim there are also samples of lyrics written in the form of songs and samples of folk oral creativity. Accordingly, in terms of the structure of the samples of role-playing lyrics in the work of the poet, we can distinguish in the following groups:

1. Works of the type of lyric poetry – "Turdi Faragiy", "Maksud Sheikhzadeh", "Prompter monologue", "Hamlet", "Circus. Woman playing Snake", "Circus. Floating woman", "Brut", "The reader of Mirzo Ulugbek", "The Last Dream of Osman Nasir", "The last poem of Oybek", "Otello", "Otello of the XX century", "Gladiator", "Garrincha".

2. Narration by content-poems in the character of fairy tales-poems in the category "Bakhshiyona", the poem "Bahodir and Malika".

3. Poems performed in the type of folk songs like - "The Last Song Of Mumin Mirzo", "The Last Song of Mamarayim bakhshi sung in a meeting", "The Last Song of a tree".

The poet is the character of the heroes of the role in his poems as a word artist, they represent the image of social typology, the portrait and characteristic features of historical figures, the symbolic description of images, as well as the events of the plot situation and chronotope with an artistic language peculiar to his style.

Poems in Usman Azim role-playing lyric can be divided into two groups by content:

1. The social origin, cultural level, occupation and biographical aspect of the lyrical hero is close to the personality of the poet (these poems are written on the

basis of prototypical images)- such poems as “Turdi Faragi”, “Maksud Sheikhzadeh”, “The last dream of Usman Nasir”, “The last poem of Aybek”.

2. The social origin, cultural level, occupation and biographical aspect of the lyrical hero is far from the poet's personality-such poems as “Gladiator”, “Brut”, “Prompter monologue”, “Othello”, “XX century Othello”, “The Last Song of a tree”.

“In Poetry (elegant art) it is better to describe something supernatural as convincing than to describe something natural as a person does not believe.” [2;110]

In the poems of Usman Azim, the lyrical hero is given out of the poet “I” and his character, as well as the role-playing (role) I, showing the character of the image with the “usmanian language”. The poem “Othello” (a poem whose content is far from the poet's personality of the social origin, cultural level, occupation and biographical aspect of the lyrical hero) is a vivid proof of this.

Men sevaman Dezdemonani,  
Kiprigiga qo‘ndirmayman gard.  
Chorlashmoqda sahnaga meni...  
Hozir uni o‘ldirishim shart.  
Tinch saodat kezar qonimda,  
Muhabbatga ko‘milgan borliq.  
Ro‘molcha ham mana yonimda,  
Qilmaganman hech kimga tortiq. [17;63-page]

For a person, the greatest tragedy in his life is to resist selfishness, do something that he does not like. In this poem, the poet exudes from the I-self of the lyrical hero, figuratively expresses his inner experiences in the role of Othello and expresses his grief and sorrow in the role of that unhappy negro, familiar to the reader.

To delight the viewer, the role-playing person must go against his soul, stranglehold, kill his sincere, unselfish feelings by adding them to the Desdemona.

...Men sahnaga chiqib kelaman,  
Dezdemonaxlaydi mas`um.  
Dezdemonax, seni sevaman!  
Kel, noshud zal istagi uchun-  
“Qorday oppoq, marmarday tiniq”  
Vujudingga solayin chovut.  
Zal dahshatdan tushsin silkinib,  
Zal qalqisin, misoli tobut! [17;63]

At the end of the poem, the poet shows, in the eyes of the reader with a high pathos of the troubled senses permeated with lyricism, finds a reality that causes the death of purity and clarity in this deceptive world. Makes to believe the reader in this conclusion.

Ne azob bu? Besh asr bo‘ldi,  
Bo‘zlab seni bo‘g‘aman har tun –  
Qo‘rqoqlarning ojiz rashki-yu,  
Bevafolar qilmishi uchun.

In this poem, the poet shows the immutability of human feelings in time and space, the rise or fall of people themselves from different periods and situations through thoughtful contemplation, poetic transports and images. This proves the rule that the role-playing lyric is emphasized by feelings, and not on the basis of consciousness.

In the center of any good poem stands a person with his own joy and anxiety, dreams and harmony. The poem is understood from the same person, his nature, goals and aspirations, again, rest, proceeding from the imagination about a person. [16;35]

The poet's poem "The Last Dream Of Usman Nasir" narrates the concepts of time and space in the eyes of the reader. By Turob Tola " Usman came into our poetry as a wind. Maybe in a storm! He came with such a tumult and wave that for some time he sent poetic style and creativity as a coup d'état. It was written by him that "Uzbek Lermontov" appeared in the Moscow gazettes which is described as "Pushkin in the East" [15;174] describes the suffering of the poet". Familiar with the life and creative activity of Usman Nasir, the reader reveals in his own way the reality of the tragedy of historical and life creativity in the image of Osman Nasir, who is the poet's "I" role performer.

Men, har holda, Toshkentda edim,  
Xadrasida, yo O'rdasida.  
Es-hushimdan ayrilib turdim  
Keng shaharning qoq o'rtasida.

It is known to us that the last years of the life of Usman Nasir passed in the Far East. The last days of the poet's life, when he spent his short life for the prosperity of motherland, are revealed by means of a dream motif.

Tongotarga boqdim-da, birdan-  
Ko'kragimni qoldim quchoqlab,  
Ufq nega qonga belangan?  
Kim osmonni ketdi pichoqlab?

The poem does not emphasize the last dream in vain. The image of the sunset, the image of a stabbed sky, predicts the tragic end of the poet's life.

In the poem "Turdi Faraghiy", the historical reality is manifested by its bitter truth in the eyes of the reader. The period when he stood in the palace was the years of exile, when internal conflicts in the khanates were escalating, the household disorder of the rulers and the atrocities of each other worsened and the invasions reached a high level. In particular, as each of the 92 Uzbek clans was divided into syllables, the clan heads, the career strife of their representatives in the palace, the struggle for power also led to the disintegration of the state, on top of which, either Kokand, sometimes Khiva Khans, and sometimes Bukhoro Amirs attacked them more often and this, in turn, had a negative impact on the



The most tragic, even when the seed heads sought a career and started to harem their daughters, these acts of the princes, the household immorality, the loss of their honor - dishonor, plunged the reputation of that clan and instilled self-esteem.

Among the ancient and young, which was considered the center of the religion of Islam, the corruption that prevailed in Bukhara, the struggles for the crown-throne and, most importantly, the desire of the fathers to preserve their career, even the harem that brought the girls and handed over to the harem, stood to lead to the degradation of the nation, expressed in Faraghi language. The poet, leaving the nation, who has lost his identity, describes this situation in the deserts around Bukhara, in the middle of the desert, where everything, even the wind is burning with a bay, the garmsel made destruction, the sky of Bukhara is shellfish, only he does not burn because of the rebellious nature, the saksovul only, which is the pearl of patience, did not:

O'layapman, saksovul, hey,  
Aytsam, armonlarim ko'p.  
Bu elni, bu tuproqni  
Uloq qilib chopishdi...  
Ko'ksimda otash qaynar,  
Bo'g'zim bormoqda yonip.  
Til-u dilning orasi  
Olov bilan tutashdi...

In order to objectivize reality, the poet uses the image of fire. The fact that the fire burned what he saw in the fire and turned it into ashes-there is a saying. The shelter in the country also turned all the sacred feelings into ashes, but not the rebellious poet. He left his country and believed in the bright future of Uzbekistan. Over time, the father's waist woke up future, whom the poet expected, as a result:

Buxoroning ustida  
Osmon... Bus-butun osmon.

In the works of Osman Azim there are examples of performance lyrics in the language of various professions. In this way, the poet expresses his truth and feelings, no matter what profession a person has, no matter who he is in life. The poem "Garrincha" is one of them. In the poem, he was ranked 8th on the list of the strongest players of the 20th century and 4th among the strongest "leather ball masters" in South America. The life and demise of Garrincha (real name Manuel Francisco dus Santus), nicknamed "Charlie Chaplin of Football" and nicknamed "The Great Lame", are artistically described:

Qarsaklar yog'ildi mening sha'nimga.  
Zarb!.. Zarb!.. Darvozabon tosh kabi qotdi.  
Bir surur hayqirib kirdi tanimga,  
Stadion o'zin falakka otdi.

Garrincha, who is popular among fans because of his talent, who enjoys the green field and the ball, who is drunk on the greetings of his friends, and who has spent most of his life on the green fields, is characterized by the following poetic lines:

Dahoning o'yini hamisha ulkan,  
San'atdir, dahoning g'alabalari...

When a person who has put his whole talent to work makes only one mistake, he begins to see all his shortcomings. Genius defeat is a big loss, he can forget about all the victories.

Futbol! Meni asra shu futbol haqqi!  
Nahot, hatolarga kunlarim bog'liq?  
Umrin-yuzga nogoh tushgan tarsaki,  
Yam-yashil maydonda qoldi daholik.

The plot of the poem is revealed by poetic lines, using the interaction of truth and art, literature and historical plot. The example of the life of Garrincha states that the fate of a person who, as a result of ineffectiveness and disloyalty in some people, has forgotten many good deeds and made only one mistake (worth for the whole life), can end badly.

Menga ochilmagay qayta bu eshik,  
Stadion! Qara! Bu men-Garrincha!  
Menga to'p tekkanda qalqigansan tik,  
Qarsaklar chalgansan qo'ling tolguncha.

In Greek mythology, the myth of "Daedalus and Icarus" expresses the movement of man on the path to freedom, which is a lifelong dream. Dedal, a master of his craft, and his son Icarus wanted to go to Athens, but Minos did not let go. Dedal got out of this situation and made wings for himself and his son, like birds, so that they could fly across the sky when the sea was closed to them. The master teaches his son to fly and instructs him not to climb too high, otherwise the sun may melt the wax, which is an integral part of the construction of the wings, and at the same time not to fly below the sea so that the water does not wet the flying device. Dedal teaches his son to find and follow the golden mean. However, disobeying his father's advice, intoxicated with the pleasure of flying and flying high with his wings, Icarus burns in the sun and falls into the water and dies.

Usman Azim's poem "Dedal and Icarus" [1; 86] was written on the basis of Greek myth, and the poet created a sample of role-playing lyricism in the person of Dedal and Icarus. Here, in the lyric depiction of the 'I' -Dedal, the non-traditional speakers establish an internal connection with the mythological diversity of the protagonist who plays the role.

In the poem, the mythological-historical performance lyric reveals the real evidence through symbolic events:

## LITERARY CRITICISM

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-Yuragim qo‘ymadi, uch deb qo‘ymadi,  
Falakka intildim, ammo bu hayot  
Yerga ko‘maverib tanni, to‘ymadi...  
Baribir men qanot yasadim,qanot!...

The first paragraph of the poem expresses the lyrical subject – the poet's experiences related to the fate of the master Dedal. That is, if in this place there is a wing – an object of lyrical forgiveness, then in the second half of the poem, his senses are expressed directly from his own language, that is, he now becomes a lyrical subject, and the same situation gives him the basis to call it a lyrical personage.

Bolam! Sen ne uchun meni qiynaysan,  
Sening ham joningdan o‘tdimi turmush?  
Uchish ham azobdir, axir...Bilmaysan!  
Uchish – qismat osha – betin zo‘riqish.

In this place, the plot of the historical myth (story) is revealed in a state of confusion with the current events. Through the speech of the Hero, which the poet performs, he immerses the vital truth into the reader's mind.

Qara! Menga qara! Ahvolimga boq!..  
Ammo sen so‘zlaysan qandaydir tushdan!  
Uchganning hamisha qismati chatoq,  
Yerni-ku gapirma, falak ham dushman.

A vivid poetic image, in which there is a vital truth each verse of the poem obliges the reader to think and motivates him to draw purposeful conclusions. In the poem it is said from the language of the lyrical hero-although it is padari, not imitating him; jaydari getting used to fate; dogfighting for a pastime throughout life; poetic transforms, like organizing an event in a tavern, sometimes force people who do not know from whom to take an example, come to the world and do not understand what their original purpose.

His goal is expressed in the image of the character Ikar, who does not return anything at all, he does not follow the advice of the lyrical hero, permeated with high Paphos, but flies to ruin.

Behuda yuksaklik esa toldirar!  
Past uch! Dengiz ichra parvoz ham ko‘rkam...  
To‘xta! Quyosh sari borma! Yondirar!  
To‘xta! Qanotlaring kuyadi, bolam!..

The poet proves to the reader symbolic events in the form of Dedal's performance lyrics to show the reader that being the norm in everything in life, understanding the norm and the criterion is the highest happiness of man. He can poetically express the cruel but existing reality of life in the eyes of the reader. A

trained pilot must perform a safe, continuous flight, otherwise the flight may end in danger.

- Hech kimni ayamas rivoj hududi!  
Bizni yamladimi? Yo‘qdir e’tiroz:  
Kuyib tushayotgan, bolam, vujuding,  
Ko‘kda qolgan esa la’nati parvoz!

A person who develops, achieves high positions and careers, loses his identity - he loses everything in life. In the process, he loses everything, but learns a lesson from the bitter experience. This is the credo of the poet. He convincingly and effectively conveys his life conclusions and thoughts to the reader through a mythological image.

**Conclusion.** In the new Uzbek literature, the concept of performance lyricism is a distinctive example of lyricism in terms of content. When analyzed in terms of content, role-playing lyricism as a genre serves to reveal this type of poet’s personality. In this type of lyric poetry, the poet’s poetic conclusion is evident in the poet’s personality and his ability to convey his thoughts in the image of another person. The lyrical protagonist and poet “I” depicted in his poems, which are examples of role-playing lyricism in Osman Azim’s work, create a lyric that leads and performs the freedom of the creative spirit with literary images.

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# Navoiy gulshani

## THE IMAGE OF A FLOWER IN SITTAI ZARURIYA

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The ancestor of Uzbek literature, Mir Alisher Navoi, was also a classical artist who highly valued the word in Persian. Raising the level of art in both languages and being praised by teachers like Abdurahmon Jami made Alisher Navoi's name even more beloved and glorious. His Persian poems, ghazals, rubais and marsis became famous not only among masters of artistic expression, poets and poetesses, but also among the Tajik-speaking people. That is why Navoi collected these poems and compiled them into a separate book called *Devoni Foni*. We found it necessary to analyze an excerpt from the series of poems "Sittai zaruriya", which is part of this *devon*, dedicated to the depiction of flower symbols.

The great poet, through the symbols of flowers such as basil, sunflower, narcissus, tulip, jasmine, points to the divine light shining in the hearts of lovers and its radiance in various forms.

In the works of Alisher Navoi, Gul is often used as an artistic symbol. In the series of poems "Sittai zaruriya" the poet also referred to many types of flowers, such as tulips, jasmine, narcissus, suman, sunbul. The flower is used in the classical poetry of the East as a symbol of the beauty of the mistress, the memory of Allah, the manifestation of the truth.

Бунафша бар гиреҳи турра баст марғула,  
Суман ба жилва даровард орази зебо.

**Meaning:** tied (bloomed) bells around the purple collar (giriboni). Suman smirked at his beautiful face.

Jilva is a mystical term that means flirtation, warmth, conquering the hearts of beauties, or beautiful actions. Or the divine light that shines in the hearts of the leech people. And this light drives the lover mad.

Suman-saman. The abbreviation of the word jasmine. Flowers such as basil, sunflower, daffodil are also skillfully depicted in the art of diagnostics:

Зи нисфи пўсти норанж баҳри наргиси шўх,  
Пиёла кардию ў маст гашт бе сахбо.

**Meaning:** You made a bowl of half an orange peel for a delicious narcissus, which was drunk without a glass.

Nargis-bush, the symbol of the eye, i.e. The eye "mushabbih", nargis-mushabbihun bih. The phrase “daffodil shit” refers to beautiful daffodil-eyed beauties.11

We prove our opinion on a verse of the great poet in Turkish:

Икки ўтлуғ наргисингким қилдилар бағрим кабоб,  
Биридир айни хумор ичинда бири масти хоб<sup>2</sup>.

This verse, written by Alisher Navoi, expresses the beauty of Allah, the universe and man, that is, the heart of the lover was kebab from the narcissus eyes of the lover, because in the eyes of the lover there is a manifestation of the creator. The level of insight, the sharpness of the eye of the soul, and at the same time, it is the power that tests, tests the lover. The divine beauty shines in various forms and seeks a way to the heart. The source of the unseen, the fountain of mystery, the symbol of the eye, the wave, the glare, the magic, the charm. Therefore, words such as “khumor” and “drunk” were used in both couplets (i.e., in the couplet taken from the ghazal).

This symbol corresponds to the components of a complete mushabbih in terms of structure, and there is a strong logic based on this similarity. In the poem, basil is distinguished from other flower symbols:

Чу чанд рўз бар ин рафт, доди ороиш,  
Зи шоҳидони раёҳин ба гулшани дунё.

**Meaning:** for a few days you (You) beautified, to the blossom of the world under the testimony of basil.

In this verse, basil acquires the characteristic of "witness" to man. Because according to mystical views, basil is a symbol of the light that shines in the heart as a result of purification and piety. The word "witness" was not used by the poet in vain, that is, a witness (a creature equal to the heart. The word "gulshan" in the verse symbolizes the conquest and opening of the soul, the enlightenment and enlightenment of the soul).

Руҳи чаманро аз хомаи қазо карди,  
Зи лавн-лавн раёҳин чу гунагун дебо.

**Meaning:** with the pen of destiny you have turned the spirit of the chaman (You) into a basil decorated with colorful paints.

The poet's goal is not only to depict these flowers in a vivid, attractive way through the art of diagnosis (transfer of human characteristics to animals, birds,

inanimate objects), but also to point to the inner-enlightenment meanings through this art.

The poem emphasizes the unity of God and man, the Creator and the creature, nature and the individual through the widespread use of this (diagnostic) spiritual art:

Намуд дил зи раёҳин сӯи фавокеҳ майл,  
Чу аз сароби сувар сӯи лужжаи маъно...  
Либоси барг чу ашжори боғро пӯшид,  
Шуд аз намоиши ҳар як чу гунбади мино...  
Ва лек анжуми собит шуда фавокеҳи ў,  
Ба бурж шохи савобит мисоли побархо.

**Meaning:** The heart turned from the basil to the orchard, and the beautiful shapes from the countless pictures turned into a mirage. A dressing of leaves covered the tops of the garden trees. From the glare of each, the shape of a turquoise sky appeared. And yet, as the stars fixed, the situation began to appear in the orchard. Just as the stars landed in the constellation, so did the horns stand on their feet.

“Leaves covering the tops of garden trees,” “standing at the feet of the branches,” is a human movement, and because of the art of diagnosis, they are transplanted into flowering trees.

In these verses, the mysteries of the universe and man are interpreted side by side on the basis of the art of diagnosis. The idea put forward by the author of the poetic work is clearly expressed, the described poetic symbols have gained brightness, vitality, charm.

UDC: 332.154:

**SOCIO-ECONOMIC STATE OF CHINESE REGIONS AS A KEY FACTOR  
OF THE DYNAMICS OF INCOMING INTERNATIONAL TOURISM  
(periods of formation and development of the tourism market in China)**

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**Abstract:**

**Introduction.** *China is located in Central and East Asia. The vast territory of the state, covering the highest mountainous regions, vast deserts and coastal plains, determines the variety of natural conditions for tourism, as well as the border neighborhood with a large number of countries. China's seaside location is extremely advantageous in terms of tourism. At present, through the seas, China provides access to the countries of the Asia-Pacific region and the whole world. The sea and coastal areas are used to organize coastal tourism. Increasingly, China's maritime waters and ports are used for cruise tourism. China has an advantageous geographical position in relation to the segments of the world tourism market. It is surrounded by countries characterized by the active development of outbound tourism, which have a negative tourist balance - Japan, Taiwan, Republic of Korea. The article analyzes the differences in the development of inbound tourism in the cities of China, provides a theoretical basis for the development of inbound tourism in cities. The comparative method is used to analyze the current state of differences in the development of inbound tourism in the key tourist cities of China and a comparative study of the influence and role of regional and economic factors on the development of inbound tourism in cities of China.*

**Methods.** *In the process of working on the article, first of all, such methods of scientific research as analysis and synthesis were used, which made it possible to determine the optimal balance of forces and means necessary for the development of international tourism in China. Through these methods, connections were established between individual events and facts. In addition, other general scientific methods were used: comparative analytical methods, methods of grouping and classification, general scientific methods of a systematic approach to the study of economic phenomena.*

**Results and discussions.** *Provided statistics show that the current development of inbound tourism in China is very different, and the regional concentration is very noticeable. The cities with the best development of inbound tourism are mainly*



*located in the eastern region, external economic factors have the greatest impact on the development of inbound tourism in cities, followed by tourism products and the influence of the location distance is less.*

**Conclusion.** *Tourism development is not only a matter of the tourism sector. The development of inbound tourism is inextricably linked with external economic and trade factors, therefore, in the practice of developing inbound tourism in cities, it is necessary not only to focus on the development of tourism products, but also to develop foreign economic and trade activities and business tourism. An important factor is also the fact that actively developing tourism contributes to an increase in the number of jobs.*

**Keywords:** *inbound tourism, international tourism, tourist destinations, international tourist centers.*

**Introduction.** World practice shows that over the past several decades, tourism has been one of the most dynamically developing sectors of the world economy, steadily holding positions in the top three in terms of income.

Taking into account the significant contribution of the tourism industry to GDP, it seems appropriate to study the best world practices in this area in order to use best practices and develop an effective state policy in the field of tourism and recreation to improve the macroeconomic indicators of the country's development.

Understanding the importance of the tourism sector for the socio-economic development of the state and the awareness of the scale of its multiplicative impact on the economy have long led many countries to consider tourism as one of the most priority sectors of the economy. Due to its comprehensive focus on industry, China has now become the world's largest domestic tourism market, as well as a consumer of international tourism services, ranking fourth among leading countries in these indicators. The country's tourism resources will contribute to the further growth of China's tourism.

Since many political and economic reforms have deepened in China, the country has become more open and economically resilient. Today, the national income of the state is increasing every day, which makes it possible to improve the tourism industry. In 2000, the PRC's borders were opened to 1,900 million tourists. The country ranked 47th in terms of tourism revenue. In 2010, it reached \$ 108 million. Foreign exchange income from tourism increased from US \$ 263 million (1978) to US \$ 25.253 billion (2004), accounting for 31 % of the country's total income, while the average annual income growth was 8.38 % [16].

Factors in the development of international tourism in the PRC.

Geographical position:

The PRC is located in Central and East Asia. The huge territory of the state, covering the highest mountainous regions, vast deserts and coastal plains, determines the variety of natural conditions for tourism, as well as the border neighborhood with a large number of countries.

Natural factors:

1. Relief

The variety of relief is a condition for the development of various types of tourism in China. There are 3 large orographic regions within the country:

1) The region of high mountains and highlands (Himalayas, Karakorum, Tibet). The highest peaks of the world are located here: Everest and Chogori. The main types of recreational activities in the area are mountaineering, rafting, ecological tourism. There are excellent conditions for organizing extreme and adventure tourism. Large mountaineering expeditions from different countries of the world regularly take place here. However, the main stream of tourist-climbers is directed to Nepal, and the peaks from China are still poorly studied.

2) High plains and mountains of Central Asia. Basically, the region is developing sports tourism - auto and motorcycle tourism, camel and yak travel, mountaineering, trekking.

3) East China region of lowlands and lowlands. Strong ruggedness and vertical dissection of many mountains, richness and variety of landscapes, as well as high transport accessibility favor the development of mass tourism in this area (excursion, ecological, route, etc.).

There are numerous caves in South China, some of which are very large (up to 40 km long) and equipped as cave temples. Many caves are used for tourism.

### 2. Climate

The country's territory is located within three climatic zones: temperate, subtropical and tropical.

Conditions for winter recreational activities are available in the north-east of the country, where there is a stable snow cover in the mountains. Ski resorts (Yabuli) have been created, the famous ice sculpture festivals (Harbin) are being held. It is possible to organize winter types of tourism in the mountains of Tibet, the Himalayas and the Tien Shan at heights of more than 3-4 thousand meters.

The most comfortable period for visiting East and North-East China is from May to November, with the exception of July and August - a period of hot discomfort. To the south, the duration of humid hot weather increases. But the southeast is distinguished by a comfortable climate in the autumn-winter-spring period. The most comfortable area is Yunnan province, where it is warm in winter and not hot in summer due to its mountainousness and remoteness from the sea. In spring, sandstorms often occur, carrying sand and dust over many thousands of kilometers.

### 3. Inner waters

Water bodies are widely used in China tour. Cruises are carried out on major rivers, especially the Yangtze and the Yellow River, connected by the Great Canal of China. Short river walks along rivers and lakes are very popular. The negative aspect of cruises and walks along the rivers of China is their poor ecological state, since most industrial, household and agricultural wastewater enters the rivers without treatment. In addition, the rivers in the northern part of the country are very muddy due to the widespread distribution of easily washed out loess. One of the most popular water routes runs along the river. Lee. China has many lakes of various origins and sizes.

Many lakes in Tibet are salty. This is due to the fact that a small amount of precipitation does not contribute to the formation of runoff and leads to the formation of internal closed lake basins. Salts and silts of lakes are a valuable resource for balneotherapy and peloid therapy. The main prospects for seaside tourism are associated with the island of Hainan. The best resort of Sanya is located at the southern tip of Hainan Island.

#### 4. Shores and seas

-Yellow, East China and South China Sea.

Eastern China possesses such a valuable tourist resource as the seashore. There are numerous beaches with a clear predominance of sandy ones. There are coral islands and reefs, mangrove shores.

#### 5. Flora and fauna

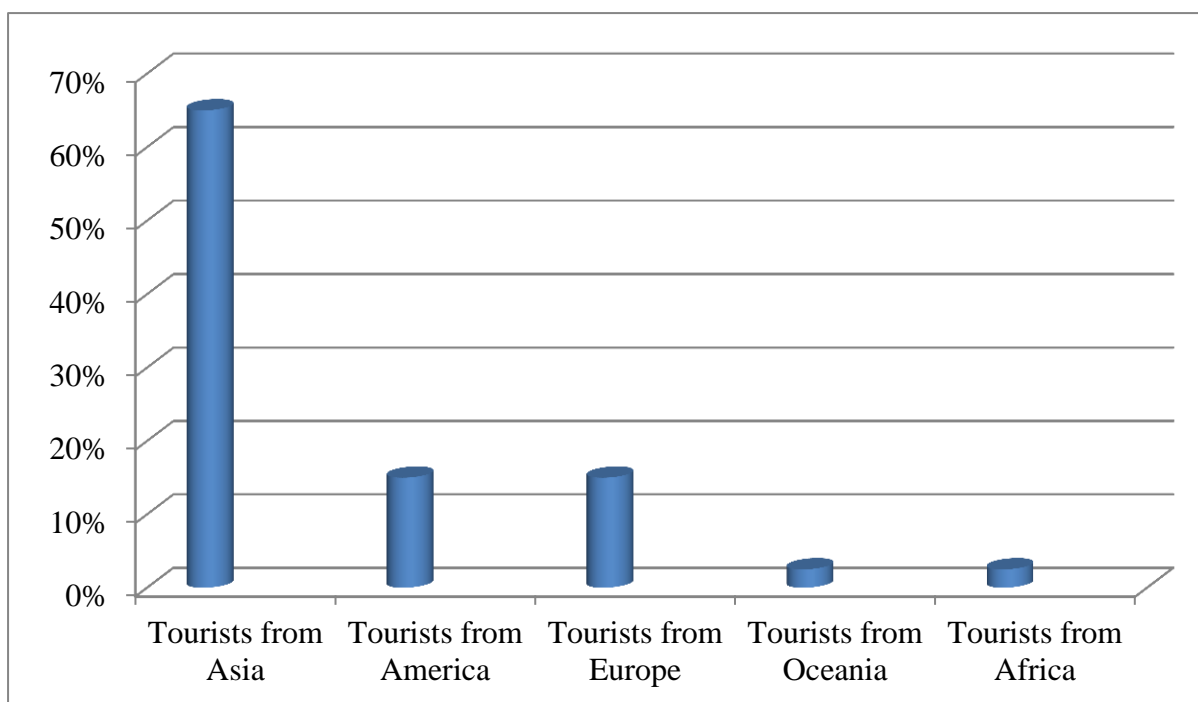
Almost all natural areas of the Earth are found on the territory of China. Therefore, flora and fauna are characterized on the one hand by diversity, but on the other hand by poverty due to the centuries-old use of the territory. The forest cover of the country is low (12 %), but recently, thanks to young forest plantations, it has begun to grow. Thanks to the large flow of tourists from all over the world, the tourism industry in China has taken the place of the most important industrial sector of the national economy.

Analyzing the statistics, provided for the last three years, it becomes clear that foreign tourists come mostly from Asia. Next follows America and Europe, then Oceania and Africa. The share of inbound tourists from Asia exceeds 65 %, America and Europe account for about 30 %, and other regions for about 4 %. The data are presented on Picture 1.

As for the actual inbound tourism, it should be noted that its status and indicators most clearly reflect the dynamics of tourism development in certain regions. However, the conditions of the regions themselves cannot be ignored - the resources they possess, the specifics of the regional economic base. Often, it is the characteristics of individual regions that determine the distribution of inbound tourism in the country as a whole.

Today, China is in second place from the monetary income of inbound tourism entering the country [11, p.68].

The share of income from inbound tourism in the export economy is increasing from year to year, which further contributes to the growth of China's foreign exchange and balance of payments. Inbound tourism has also been identified as one of the main growth points of the national economy as the main industrial sector that stimulates economic development, and it has constantly given new impetus to the growth of the national economy. If we take into account the economic development of individual regions of China as a factor in successful inbound tourism, then in this case it is worth highlighting several major tourist centers - Beijing, Ningxia Hui AO, Sichuan, Fujian, Xinjiang and Hainan.



**Picture 1. The number of tourists coming to China from other regions of the world**

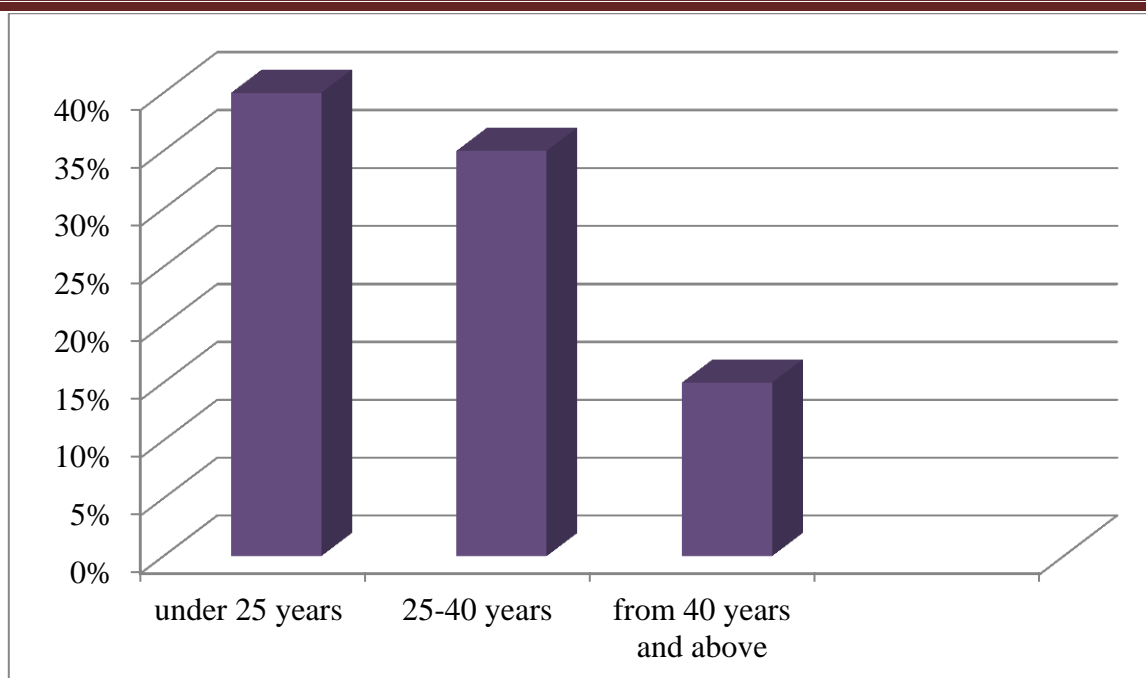
These entities are among the most important sources of Chinese tourism in general and inbound tourism in particular. Considering the contingent of tourists visiting the country, it should be noted that the main number of travelers is occupied by people of the young and middle age group. The data are presented on Picture 2.

Travelers visit cultural and entertainment places, attractions act as centers of acquaintance or places of active recreation.

Large travel destinations are increasingly being created in the provinces of China. The vast majority of such destinations are set up by the Chinese government and tourism organizations in coastal locations, as well as traditional centers of local and international tourism.

Speaking about the development of the economic and social spheres of China's regions as the fundamental factors in the formation of international tourism, it is worth recalling the key periods of the formation and development of the tourism market.

The first period (1949-1977) dates back to the founding of New China. At this time, the country's image in the global context began to improve, the economy received rapid and continuous development due to support from the state [12, p.154]. International inbound tourism began to develop rapidly.



**Picture 2. The age structure of the international flow of tourists**

Highlighting the specifics of this period, it is worth noting that at this stage tourism in China was not considered only as a sphere of recreation and entertainment. It became an instrument of politics, in particular, the country's authorities attracted tourists from abroad for democratic purposes, tourism itself has always been politically colored and existed with the aim of "promoting friendly exchanges between Chinese and people of the whole world and promoting the modernization of China's economy." International tourism at the first stage of its formation and development was an excellent means of achieving diplomatic tasks, contributed to the strengthening of interstate friendly relations.

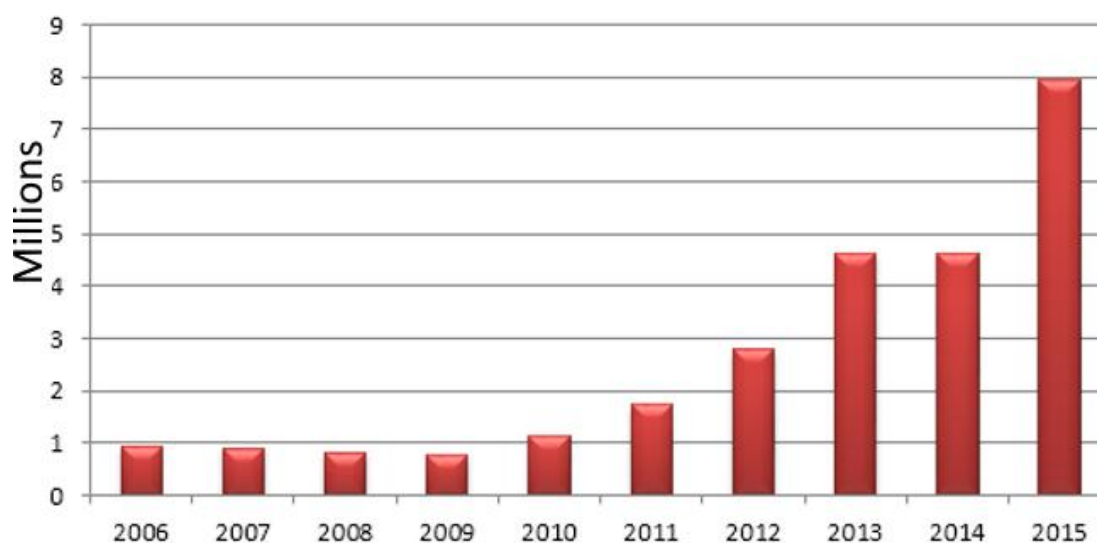
The second significant period, which strengthened the importance and financial position of international inbound tourism in China, was the eighties and nineties. At this time, a number of economic and political reforms were introduced in the country in favor of the openness of the PRC.

The first and key result of such reforms was the more pronounced accessibility of China [12, p.161]. Travelers from all countries rushed to the major cities of the country. But, which is not unimportant, even in this period international tourism was not of an entertaining nature. During this period, foreigners visited China on working visits, and tourism itself has not yet received the status of an economic industry.

The third period of formation and development of international inbound tourism in China marked the beginning of an explosive flow of travelers, and, therefore, economic stabilization and prosperity in China. This period falls on 1986-2000. The country received a powerful economic priority in the international market.

After several years of stable and steady growth in inbound tourism, the country has soared from the penultimate places in the ranking to fifth. China itself has become an international power and the standard of tourism [12, p.167].

The number of tourists from China by years



**Picture 3. The number of incoming tourists to China for the period 2009-2015**

Thanks to its successful dynamic, China's socio-economic position has become a key driver of international inbound tourism.

Speaking about the influence of social and economic factors, it is worth emphasizing that in 2003-2004 in the PRC there was an outbreak of morbidity due to SARS [1, p. 14].

Statistics and analysis of information from priority publications in China show that during this period in Beijing, as well as other large regions of the country, the flow of tourists from abroad decreased by 45 %. Economic activity has dropped significantly, which hit the tourism sector.

The situation in these cities stabilized only by the end of 2004. However, the negative growth trends in the dynamics of inbound tourism have significantly worsened the overall economic indicators of the country. Full recovery of losses took place over several years. International tourist sites have adopted a number of political and economic programs providing preferential support for tourism in these regions[18].

A similar situation occurred in 2020 during the outbreak of coronavirus infection around the world. Since China was the first to close its borders, the implementation of tourism activities ceased at the end of 2019, when their Hubei began a mass evacuation of foreign tourists. The COVID-19 pandemic has also made a difference in China's tourism industry. The most notable trends are the growing popularity of domestic tourism and ecotourism; excursions with prior arrangement; priority of sanitary safety and hygiene; the development of "cloud tourism". Foreign routes have not yet been requested. Domestic tourism in the country is becoming more and more popular, primarily related to nature and fresh air tourism products. The pre-order procedure can remain constant for exhibition facilities, as it allows monitoring and control of the flow of tourists in order to ensure the epidemiological situation. Epidemiological safety and health protection has become a key requirement for tourist services and hospitality facilities among Chinese tourists, which may

require tour operators to change safety and hygiene standards. During the quarantine period, “cloud tourism” became widespread, allowing the younger generation to be attracted to China’s tourist attractions and facilities through online broadcasts, AR, VR tools, and video chats.

As a result of the measures taken to restrict movement in public places and attending public events, international inbound tourism received the main damage from the coronavirus again in large cities, the profit of which is the main income from this sphere.

Considering the socio-economic state of individual regions in connection with the issues of trends in international tourism, one should draw a conclusion from the analysis of statistical data that show that incoming foreign tourists are mainly concentrated in large economic and tourist centers such as Beijing, Ningxia Hui Autonomous Region, Sichuan, Fujian, Xinjiang and Hainan. [6, p.205]. Tourists are particularly attracted by their geographical position (most of foreigners prefer coastal zones as a vacation spot), as well as rich economic development, which provides a convenient and wide range of opportunities for recreation.

The Chinese government is investing in precisely those regions that are international tourist destinations. This is due to the following reason: a place where significant resources for tourism are concentrated (such as a favorable geographical position, temperate climate, etc.), a well-developed tourism industry, is attractive for a number of business and economic transactions. Based on the development of the tourism industry in China, RV tourism and yacht tourism are also rapidly developing[8].

In this case, we can also observe mutually beneficial relationships between the economic development of regions and the successful implementation of international tourism activities in them. So, for example, due to the high flow of tourists to the Qinghai province, the Chinese Qinghai-Tibet railway soon opened in this region. This transport transformation has made visiting the highlands of China more convenient and attractive for tourists, which in turn has contributed to an increase in their flow. In addition, the equipment of the regions with a high level of light industry is also an attractive factor for traveling foreigners. So, in the period from 2005-2015 foreign exchange income from domestic tourism amounted to only \$ 263 million, and foreign exchange income from inbound tourism reached \$ 29.296 billion.

As noted earlier, being an important part of the tourism industry, the status of inbound tourism development in China is an important indicator for measuring the development of regional tourism in the country [13, p. 21]. However, due to the influence of factors such as regional conditions, tourist resources, economic base and facilities, the distribution of inbound tourism by size often has certain regional differences.

As indicative data reflecting the peculiarities of the relationship between the socio-economic development of China's regions and the dynamics of international inbound tourism, the following are the results of statistical and comparative data for 2009.





by the famous bamboo plantations, which occupy more than 1 million hectares of these places.

Ningxia Hui Autonomous Region is a region in the north of the central part of China. Alpine region with an abundant number of rivers.

In 2017, foreign exchange income from inbound tourism in the Ningxia Hui Autonomous Region amounted to USD 37.63 million, which is USD 2.95 million less than in 2016. In 2017, the Ningxia Hui Autonomous Region received 65,300 visitors, of which 33,200 were foreign tourists [8, p.60].

Sichuan is a southern province located in the central part of the PRC. It is the largest province in the country, covering an area of 485,000 sq. km. Sichuan is the world's largest natural and cultural heritage site, as well as China's main national landscape. It has one cultural heritage, one dual natural and cultural heritage, and nine major national landscapes. In 1992, the Sichuan's Jiuzhaigou National Scenic Area and Huanglong National Park in Sichuan Province were included in the "World Heritage List" by the United Nations Educational, Scientific and Cultural Organization's World Heritage Committee.

This place is also loved by foreign tourists: Sichuan has a large number of modern attractions, unique and breathtaking nature and ancient historical cultural monuments.

In 2017, Sichuan's foreign exchange income from inbound international tourism amounted to \$ 1,446.54 million.

This significant difference compared to other tourist regions is due to a highly developed economic system, as well as profitable tourist resources.

Xinjiang is an Uyghur Autonomous Region located in northwestern China. It is the largest territorial and administrative unit of the country in terms of area.

Xinjiang's main tourist attractions are the Fiery Mountains, the Pamir Mountains, including Muztagata Mountain, Altai Mountains, Tyanchi, Karakul, Kanas and Sayram-Nur Lakes, Takla-Makan and Hami Deserts. , Kalamayli Reserve, Appaka Khoja Mausoleum, Timur Mausoleum. , The ruins of the Togluk-Timur Emin Tower and the ancient water system in Turfan, the Id Kax Mosque in Kashgar, the Astana Cemetery, the Buddhist caves of Bezeklik and the ruins of the cities of Red, Gaochang, Jiaohe, Miran and Niyya, the abandoned Dandan-Moon and Loulan oases, the Great Buddha statue in Midun, and the great Buddha market in Urumqi. It has an advantageous sea position, which is especially attractive for tourists. Many unique reserves, national parks, Tien Shan mountains and the famous Heavenly Lake are eager to visit travelers from all over the world [16, p.104]. ...

In 2017-2018, foreign exchange earnings from inbound tourism in Xinjiang Uygur Autonomous Region amounted to USD 81.81 million, an increase of USD 292.08 million compared to 2016.

The relatively small annual increase in international tourists is due to the growing popularity of the region (unlike other provinces, Xinjiang is only gaining popularity in the international tourism market). Another reason is the territorial location of the most famous landmarks.

Due to the fact that the region has a vast area, in which, in comparison with other places of recreation, the transport network is not developed (it takes several

hours from one place of rest to another), foreign tourists, in order to save time and money, prefer more convenient places. recreation. However, even this significant factor did not contribute to a decrease in the dynamics of international inbound tourism in this region.

Beijing has a northeastern location. It is one of the largest metropolitan areas in the world, the cultural and political capital of China with a long history. As a result, Beijing today is one of the largest international tourist centers around the world. The city offers travelers a huge range of tourist services, including sightseeing, the latest entertainment centers of the new generation, health-improving recreation [20, p. 234]. Air tourism, etc. Compared to other regions, the dynamics of international inbound tourism in Beijing is more pronounced.

In 2017, Beijing's foreign exchange income from inbound tourism amounted to \$ 51.281 million, an increase of \$ 59.81 million compared to 2016; in 2017, Beijing received 3.925 million tourists, of which 3.32 million were foreign tourists.

One of the richest tourist sites in China is the island of Hainan. It is the only island in China with a subequatorial climate. The economically developed region is attractive both for its unique marine nature, landscapes, and the latest skyscrapers.

Tourists call the island "Chinese Hawaii" because of the similarity of weather conditions and landscapes. The sun shines here for more than three hundred days a year, and trees and flowers bloom in April-May [16, p.54].

In 2017-2018, foreign exchange income from inbound tourism in Hainan province amounted to USD 691.012 million, an increase of USD 331.13 million compared to 2016. In 2017, the number of foreign tourists who came to the province of Hainan amounted to 11.195 million. As you can see, the figures in comparison with the capital differ significantly precisely due to the tourist image, as well as the favorable geographical position and climate of the island.

In the listed provinces, which are the most visited destinations for international tourists, as we can see, from 2000 to 2018, there were changes in the differences in the inbound tourism of China over the past decade. The data showed that as the number of tourists in each province increases, the differences between the provinces in the field of inbound tourism in China tend to decrease.

What are the reasons for such a difference in the flow of foreign tourists in these regions?

Geographical location and climatic conditions are also a fundamental factor when choosing a place of rest [7, p.12].

In addition, the popularity of the region is a significant factor.

*The visibility of the tourist area* will also greatly affect the choice of tourists.

*Regional conditions.* Currently, the majority of inbound tourists arrive in mainland China, so the location conditions for inbound tourism in the provinces may actually be reflected by the distance to tourist sites and ease of transportation.

The tourism industry is also important for the significant increase in China's foreign exchange reserves.

Therefore, the research results, provided statistics show that the current development of inbound tourism in China is very different, and the regional concentration is very noticeable. The cities with the best development of inbound

tourism are mainly located in the eastern region, external economic factors have the greatest impact on the development of inbound tourism in cities, followed by tourism products and the influence of the location distance is less.

What is the importance of international inbound tourism for the Chinese economy?

Currently, in terms of the development of inbound tourism in China, there are large differences between the key tourist cities, and the regional concentration is extremely evident. The total number of inbound tourists in 14 more developed tourist cities is 3/4 of the country, and more developed tourist cities are located in the east [7, p.115].

**Methods.** In the process of working on the article, first of all, such methods of scientific research as analysis and synthesis were used, which made it possible to determine the optimal balance of forces and means necessary for the development of international tourism in China. Through these methods, connections were established between individual events and facts. In addition, other general scientific methods were used: comparative analytical methods, methods of grouping and classification, general scientific methods of a systematic approach to the study of economic phenomena.

**Results and discussions.** Provided statistics show that the current development of inbound tourism in China is very different, and the regional concentration is very noticeable. The cities with the best development of inbound tourism are mainly located in the eastern region, external economic factors have the greatest impact on the development of inbound tourism in cities, followed by tourism products and the influence of the location distance is less.

**Conclusion.** Tourism development is not only a matter of the tourism sector. The development of inbound tourism is inextricably linked with external economic and trade factors, therefore, in the practice of developing inbound tourism in cities, it is necessary not only to focus on the development of tourism products, but also to develop foreign economic and trade activities and business tourism. An important factor is also the fact that actively developing tourism contributes to an increase in the number of jobs.

Today, the number of workers employed in China's international tourism industry is more than 30 million. At the end of 2005, about 8 million people were employed directly in the tourism industry in China, and about 40 million were employed indirectly, which is about 5% of the total employment in the country [8, p.187].

The following should be noted as the most important social factor: international tourism contributes to international communication, the rapid pace of globalization and international friendship.

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**INNOVATIVE METHODS FOR ASSESSING THE FINANCIAL  
CONDITION IN FAMILY ENTERPRISES**

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**Abstract:**

**Introduction.** The article analyzes the ways of identifying family businesses and some indicators reflecting their financial condition. Indicators of the financial stability of the family business, the autonomy ratio, the financial stability ratio, methods of determining the personal capital ratios according to clear formulas and tables are shown.

**Research methods.** The family business is liable for its obligations with all of its property, which can be recovered in accordance with the law. We conducted a comparative analysis of the financial indicators of a family business using the example of the family company "Comfort Textile" and the family business "Logistic Mobile" and highlighted the following indicators when assessing the level of financial stability of enterprises.

**Results and discussions.** Objectively, there are only two ways to increase profitability: reducing costs and increasing turnover. Among the internal factors of increasing profitability is, first of all, the level of labor productivity. This directly affects not only the price, but also the rate of capital turnover. In the above example, an increase in profitability means more than 100 percent, which means not only a doubling of the rate of return, but also a doubling of the turnover period.

**Conclusion.** We used SWOT analysis and PEST analysis in innovative analysis of enterprise activities.

Businesses are conventionally divided into two factors, which are influenced by many factors:

- **Microenvironment:** buyers, suppliers, competitors, lenders;
- **Macro environment:** activities of the state, natural phenomena, the state of society.

PEST analysis is a simple way to combine all the macro factors that affect the performance of an organization in a system. This method can be used alone for long-term planning or in combination with SWOT analysis. The deliverables then form the basis of threats and opportunities in the SWOT table.

Reasons for the analysis:

- have a clear understanding of market conditions, opportunities, threats;

- *Determination of the business development strategy;*
- *Selection of the method of competition;*
- *Management of risks*

*PEST analysis is an abbreviation for four groups of factors:*

*P - political;*

*E - economical;*

*S - sociocultural;*

*T - technological.*

*PEST analysis (political, economic, social and technological) is a management method that evaluates key external factors that influence the performance of an organization in order to be more competitive in this market. As described in the acronym, these four areas are central to this model.*

**Keywords:** *family business, financial stability indicators, autonomy ratio, financial stability ratio, personal capital ratio, SWOT analysis, PEST analysis.*

**Introduction.** The article analyzes the ways of identifying family businesses and some indicators reflecting their financial condition. Indicators of the financial stability of the family business, the autonomy ratio, the financial stability ratio, methods of determining the personal capital ratios according to clear formulas and tables are shown.[1]

In a market economy, the ownership of property by different persons is the basis for free competition in the production, sale of goods, the performance of work and the provision of services. This, in turn, requires every business and firm to be self-sufficient. This can only be achieved through accurate analysis. By now, economic analysis has developed enough to have its own content, subject matter and method. But financial analysis, which made up the bulk of it, received little attention because it was unnecessary. At present, the features of the formation of modern market relations are intense competition in the country, technological changes, the strengthening of such factors as the computerization of the processing of economic information, constant changes in tax legislation, changes in interest rates and exchange rates per person. continuing inflation.[2]

When assessing the financial condition of enterprises, we paid special attention to the analysis of the financial indicators of the family business. It is known that in accordance with the Law of the Republic of Uzbekistan "On Family Business", adopted on March 12, 2012 and approved by the Senate on March 23, 2012, a family enterprise is a small business entity created on a voluntary basis for the sale and sale of common property owned by the participants family business, as well as on the basis of the property of each of the participants in the family business. The family business is based on the personal work of its participants. Family business is one of the organizational and legal forms of business entities".[3]

**Research methods.** A family business can only operate with a legal entity. A family business can own individual property, acquire and exercise property and personal non-property rights on its own behalf, assume obligations and act as a plaintiff and defendant in court.

The family business is liable for its obligations with all of its property, which can be recovered in accordance with the law.

We conducted a comparative analysis of the financial indicators of a family business using the example of the family company "Comfort Textile" and the family business "Logistic Mobile" and highlighted the following indicators when assessing the level of financial stability of enterprises.

1. Coefficient of autonomy

Indicates a specific weight. Represents the share of own funds in the total resources of the enterprise.

2. Ratio of financial stability

Indicates what part of the company's liabilities can be repaid from the company's equity capital. Indicates the share of own funds in the total debt of the company.

3. Personal capital ratio

The company shows the level of mobility of its funds.

4. The structure of the size of the company's profit;

5. The structure of the indicators of the profitability of the enterprise:[4]

**Table 1**

**Analysis of indicators of financial stability of the family enterprise "Comfort Textile" (for example) [10]**

№	Indicators	During the reporting period	At the end of the reporting period	Change, in%
1.	Sources of own funds	75877	78643	103,6
2.	Current responsibility	96946	249152	257
3.	Company own resources	71877	71877	100
4.	Enterprise Shared Resources	172823	327795	189,7
5.	Autonomy ratio	0,41	0,21	51,2
6.	Financial stability ratio	0,78	0,031	3,97
7.	Personal capital ratio	0,43	0,23	53,4

To determine the autonomy ratio, an enterprise takes the amount of its resources in relation to the sum of its total resources. Economic indicators serve as an accounting tool for us to analyze economic situations that can be "difficult" from the outset. Thus, we can immediately see how convenient or convenient what is calculated. The unit of our indicators ranges from 0 to 7 units, which is the most common and optimal value, leading to an increase of 3.6 %.

The analysis of indicators of financial stability of the family enterprise "Comfort Textile" has changed as follows. Sources of equity increased by 3.6 % to 75,877 million uzbek sums at the beginning of the reporting period and to 78,643 million uzbek sums at the end of the reporting period. The amount of short-term liabilities of the enterprise amounted to 96,946 million uzbek sums at the beginning of the reporting period and 249,152 million uzbek sums at the end of the reporting period, which led to an increase of 157 %.

The total resources of the family enterprise "Comfort Textile" at the beginning of the reporting period amounted to 172,823 million uzbek sums and at the end of the

reporting period - 327,795 million uzbek sums. As a result, this indicator increased by 89,7 %.

Consider the changes in the structure of the company's financial stability indicators. The autonomy ratio was 0,41 units at the beginning of the reporting period and 0,21 units at the end of the reporting period, which is 48,8 % less.

The financial stability ratio amounted to 0,78 points at the beginning of the reporting period and 0,031 points at the end of the reporting period, having decreased by 96,03 points. The share of own funds amounted to 0,43 units at the beginning of the reporting period and 0,23 units at the end of the reporting period, which led to a decrease of 46,6 %. The results of the analysis show that all financial indicators of the family company "Comfort Textile" have fallen sharply. The main reason for this is that the source of own funds increased by 3,6 %, despite the fact that the amount of current liabilities increased by 157 %, and the size of own sources of capital increased by 3,6 %.

**Table 2**

**Analysis of indicators of financial stability of the family business "Logistic Mobile".[9]**

№	Indicators	During the reporting period	At the end of the reporting period	Change, in%
1.	Sources of own funds	446583,7	1232707,4	276,0
2.	Current responsibility	5101430,42	2199192,3	43,1
3.	Company own resources	1200	1200	100
4.	Enterprise Shared Resources	5548014,12	3431899,7	61,8
5.	Autonomy ratio	0,00021	0,00035	166,7
6.	Financial stability ratio	0,087	0,56	643,7
7.	Personal capital ratio	0,080	0,36	450

The analysis of the financial stability indicators of the Logistic Mobile family business was as follows. The amount of own funds at the beginning of the reporting period amounted to 446583,7 million million uzbek sums, at the end of the reporting period 446583,7 million uzbek sums and at the end of the reporting period reached 1232707,4 million million uzbek sums. As a result, the indicator increased by 176 %. The amount of current liabilities at the enterprise decreased by 66,9 %. This is 2199192,3 million uzbek sums, at the beginning of the reporting period and 5101430,42 million uzbek sums. At the beginning of the reporting period. The general resources of the enterprise have also been significantly reduced. This is due to the fact that the size of the company's current liabilities decreased by 66,9 %. As a result, this indicator decreased by 38,2 %. The financial stability of the company has grown. The autonomy ratio increased by 66,7 %, the financial stability ratio - by 543,7 %, the personal capital ratio - by 350 %.



**Table 3**

**Comparative analysis of financial stability indicators  
(at the end of the reporting period)**

№	Indicators	Family enterprise "Comfort Textile"	Family enterprise "Logistic Mobile"	Difference in%)
1.	Autonomy ratio	0,21	0,00035	0,17
2.	Financial stability ratio	0,031	0,56	1806,5
3.	Personal capital ratio	0,23	0,36	156,52

According to the results of a comparative analysis of enterprises, the autonomy coefficient is 0,21 units for the family enterprise "Comfort Textile" and 0,00035 units for the family enterprise "Logistic Mobile", which is the total volume of its own resources. However, in terms of financial stability and personal capital ratio, the Logistic Mobile family business has risen to a higher level. Using the example of the family enterprise "Comfort Textile" and the family enterprise "Logistic Mobile", we carry out the process of comparative assessment of the analysis of the composition of financial results.

**Table 4**

**Analysis of the composition of the financial results of  
the family enterprise "Comfort Textile" [13]**

№	Indicators	During the reporting period	At the end of the reporting period	Change, in%
1.	Net profit from the sale of goods (goods, works, services)	1911065	4521106	236,6
2.	Gross profit (loss) from the sale of products (goods, works, services)	310483	349370	112,5
3.	Benefits of the core business	5824	7959	136,7
4.	General business benefits	5824	7959	136,7
5.	Profit before tax	5824	7959	136,7
6.	Net profit for the reporting period	4000	6766	169,2

The analysis of the financial results of the family company "Comfort Textile" is as follows net profit from the sale of products at the family enterprise "Comfort Textile" at the beginning of the period amounted to 1911065 million uzbek sums, at the end of the period 4521106 million uzbek sums. As a result, this indicator increased by 136,6 %. The family business had gross margins of 310,483 million million uzbek sums at the start of the period and 349,370 million million uzbek sums at the end of the period. As a result, this indicator increased by 12,5 %. The profit from the main activity of the enterprise is 5824 million uzbek sums, at the end of the period 7959 million uzbek sums. As a result, this indicator increased by 36,7 %. Profit from general business activities of the family enterprise "Comfort Textile" at the beginning of the period amounted to 5824 million uzbek sums. At the end of the period equal to 7959 million uzbek sums, was equal. As a result, this indicator increased by 36,7 %.

The profit before income tax in the family business at the beginning of the period is 5824 thousand uzbek sums, and by the end of the period 7959 thousand

uzbek sums. As a result, this indicator increased by 36,7 %. The net profit of the reporting period at the enterprise is 4000 thousand uzbek sums, at the end of the period 6766 thousand uzbek sums. As a result, these indicators increased by 69,2 %.

**Table 5**

**Analysis of the composition of the financial results of the  
Logistic Mobile family business [14]**

№	Indicators	During the reporting period	At the end of the reporting period	Change, in%
1.	Net profit from the sale of goods (goods, works, services)	19145277	25721719,86	134,4
2.	Gross profit (loss) from the sale of products (goods, works, services)	7415649	1533368,68	20,7
3.	Benefits of the core business	1110886,59	1373508,68	123,6
4.	General business benefits	818327,59	1373508,68	167,8
5.	Profit before tax	405827,59	1373508,68	338,4
6.	Net profit for the reporting period	384043,19	1231507,4	320,7

The analysis of the financial results of the Logistic Mobile family business has changed as follows. The amount of net profit from the sale of products in the family enterprise "Logistic Mobile" at the beginning of the period amounted to 19145277 million uzbek sums, at the end of the period – 25721719,86 million uzbek sums. As a result, this indicator increased by 34,4 %. The amount of gross profit from the sale of products in the family business at the beginning of the period amounted to 7415649 million uzbek sums, and by the end of the period 1533368,6 million uzbek sums. As a result, this indicator increased by 20,7 %. The profit from the main activity of the enterprise is 1110886,5 million uzbek sums. At the beginning of the period and 1373508,6 million uzbek sums. As a result, this indicator increased by 23,6 %.

At the beginning of the period, the profit from the general economic activities of the Logistic Mobile family enterprise amounted to 818327,5 million uzbek sums, at the end of the period 1373508,6 million uzbek sums. As a result, this indicator increased by 67,8 %. The profit at the beginning of the period before income tax in the family business is 405827,5 million uzbek sums, and by the end of the period 1373508,6 million uzbek sums. As a result, this indicator increased by 228,4 %. The company's net profit for the reporting period amounted to 38043,1 million uzbek sums, at the end of the period 1231507,4 million uzbek sums. As a result, this indicator increased by 220,7 %.

**Table 6**

**Comparative analysis of the composition of financial results**

<b>№</b>	<b>Indicators</b>	<b>During the reporting period</b>	<b>At the end of the reporting period</b>	<b>Change, in%</b>
1.	Net profit from the sale of goods (goods, works, services)	236,6	134,4	236,6
2.	Gross profit (loss) from the sale of products (goods, works, services)	112,5	20,7	112,5
3.	Benefits of the core business	136,7	123,6	136,7
4.	General business benefits	136,7	167,8	136,7
5.	Profit before tax	136,7	338,4	136,7
6.	Net profit for the reporting period	169,2	320,7	169,2

Comparative analysis of the composition of the financial results of enterprises was as follows. The net profit from the sale of products (goods, works, services) by the Comfort Textile family enterprise increased by 136,6 %, the gross profit (loss) from the sale of products (goods, works, services) by 12,5 %, and the profit increased by 36,7 %. As a result of the increase in these indicators, the amount of net profit for the reporting period increased by 69,2 %.

In the Logistic Mobile family business, net profit from the sale of goods (goods, works, services) increased by 34,4 %, profit from general activities increased by 67,8 %, and operating profit increased by 23,6 %. As a result of the increase in these indicators, the amount of net profit for the reporting period increased by 220,7 %.

**Table 7**

**Analysis of profitability indicators of the family enterprise "Comfort Textile"[11]**

<b>Indicators</b>	<b>During the reporting period</b>	<b>At the end of the reporting period</b>	<b>Change, in%</b>
Net proceeds from product sales, thousand uzbek sums	1911065	4521106	236,57
Cost of sold products, thousand uzbek sums	1600582	4171736	260,638
Profit from sales, thousand uzbek sums	310483	349370	112,524
Net profit, thousand uzbek sums	4000	6766	169,15
The average annual value of fixed assets worth a thousand uzbek sums	78525	78196	99,58
Average annual value of working capital, thousand uzbek sums	94298	249599	264,691
Property of the enterprise, thousand uzbek sums	172823	327795	189,67
Own funds, thousand uzbek sums	75877	78643	103,64
Product profitability, %	96946	249152	257,0008
Profitability of fixed assets, %	16,2465	7,7275	47,564
Return on working capital, %	5,0939	8,6526	169,861
Profitability of production costs, %	4,2418	2,7107	63,9
Return on equity, %	0,2499	0,1621	64,86
Total return on property, %	5,2716	8,6034	163,2
Gross profitability, %	2,3145	2,064	89,17
Return on borrowed funds, %	2,3	2,06	89,17

The profitability analysis of the "Comfort Textile" family business is as follows. The amount of net profit from the sale of the product is 1911065 thousand uzbek sums, at the beginning of the reporting period and 4521106 thousand uzbek sums, at the end of the reporting period. As a result, this indicator increased by 136,6 %. The prime cost of products of the family business "Comfort Textile" at the beginning of the reporting period amounted to 1600582 thousand uzbek sums, at the end of the reporting period amounted to 4171736 thousand uzbek sums and increased by 160,6 %. As a result, this indicator increased by 12,5. The company received a net profit of 4000 thousand uzbek sums, at the beginning of the reporting period and 6766 thousand uzbek sums, at the end of the reporting period.

The average annual cost of fixed assets at the enterprise at the beginning of the reporting period amounted to 78525 million uzbek sums, at the end of the reporting period 78196 million uzbek sums. As a result, the cost decreased by 0,5 %. The average annual value of working capital at the beginning of the reporting period amounted to 94298 million uzbek sums, and at the end of the reporting period 249599 million uzbek sums. As a result, this indicator increased by 69,7 %.

The total amount of ownership of the enterprise at the beginning of the period was 172823 million uzbek sums, at the end of the period 327795 million uzbek sums. As a result, the company's assets increased by 89,7 %. The company's own funds at the beginning of the period amounted to 75877 million uzbek sums, at the end of the period 78643 million uzbek sums. As a result, this indicator increased by 3,64 %. At the end of the period 249152 million uzbek sums. As a result, this indicator increased by 157 %. The profitability ratio of the family enterprise "Comfort Textile" was 16,2 % at the beginning of the period and 7,7 %, at the end of the period, as a result of which this indicator increased by 47,5 %. The profitability of fixed assets of the enterprise amounted to 5,09 %, at the beginning of the period and 8,6 %, at the end of the period, as a result, this indicator increased to 63,9 %. The profitability of the production costs of the enterprise amounted to 0,23 % at the beginning of the period and 0,16 %, at the end of the period, as a result, this indicator decreased by 35,2 %. The profitability of the family enterprise "Comfort Textile" at the beginning of the period was 5,2 million uzbek sums, at the end of the period 8,6 million uzbek sums.

As a result, this indicator increased by 63,2 %. The profitability ratio of the common property of the family business was 2,3 %, at the beginning of the period and 2,06 %, at the end of the period, as a result, these indicators decreased by 10,9 %. The overall family business profitability ratio was 2,3 %, at the beginning of the period and 2,06 %, at the end of the period, as a result of which these indicators increased by 10,9 %. The profitability of the company's debt was 4,1 % at the beginning of the period and 2,7 %, at the end of the period, as a result, these indicators decreased by 34,2 %.

## Analysis of the profitability of the family business "Logistic Mobile" [12]

Indicators	During the reporting period	At the end of the reporting period	Change, in%
Net proceeds from product sales, thousand uzbek sums	19145277	25721719,86	134,35
Cost of sold products, thousand uzbek sums	11729628	24188351,18	206,21
Profit from sales, thousand uzbek sums	7415649	1533368,68	20,67
Net profit, thousand uzbek sums	384043,19	1231507,4	320,66
The average annual value of fixed assets worth a thousand uzbek sums	75462	65496,8	86,79
Average annual value of working capital, thousand uzbek sums	5472552,12	3366402,9	61,51
Property of the enterprise, thousand uzbek sums	5548014,12	3431899,7	61,86
Own funds, thousand uzbek sums	446583,7	1232707,4	276,03
Product profitability, %	5101430,42	2199192,3	43,11
Profitability of fixed assets, %	38,73	5,96	15,39
Return on working capital, %	508,92	1880,25	369,45
Profitability of production costs, %	7,02	36,58	521,29
Return on equity, %	3,27	5,09	155,5
Total return on property, %	85,99	99,90	116,17
Gross profitability, %	6,92	35,88	518,33
Return on borrowed funds, %	6,92	35,88	518,33
Net proceeds from product sales, thousand uzbek sums	7,54	55,99	743,86

The profitability analysis of the "Logistic Mobile" family business was as follows. Net profit from the sale of products at the family enterprise "Logistic Mobile" at the beginning of the period amounted to 19145277 thousand uzbek sums, at the end of the period 25721719,8 thousand uzbek sums. As a result, this indicator increased by 34,3 %. The cost of the sold family business at the beginning of the period amounted to 11729628 thousand uzbek sums, at the end of the period 24188351,1 thousand uzbek sums was equal. As a result, this indicator increased by 106,2 %. The amount of the company's profit from the sale at the beginning of the period amounted to 7415649 thousand uzbek sums, at the end of the period 1533368,6 thousand uzbek sums was equal. As a result, this indicator decreased by 79,4 %. The size of the company's net profit at the beginning of the period amounted to 38043,1 thousand uzbek sums, at the end of the period 1231507,4 thousand uzbek sums. As a result, the size of this indicator increased by 220,6 %.

The cost of fixed assets of the family business "Logistic Mobile" at the beginning of the period amounted to 75462 thousand uzbek sums, at the end of the period 65496,8 thousand uzbek sums. As a result, this indicator decreased by 15,3 %. The working capital of the enterprise at the beginning of the period was 5472552,1 thousand uzbek sums, at the end of the period 3366402,9 thousand uzbek sums was equal. As a result, this indicator decreased by 39,4 %. The property of the family business at the beginning of the period was 5548014,1 thousand uzbek sums, and by the end of the period 3431899,7 thousand uzbek sums. As a result, these

indicators decreased by 38,2 %. The company's own funds at the beginning of the period amounted to 446583,7 thousand uzbek sums, at the end of the period 1232707,4 thousand uzbek sums was equal. As a result, it increased by 176,03 %.

Loans of the family enterprise "Logistic Mobile" at the beginning of the period amounted to 5101430,4 thousand uzbek sums, at the end of the period 2199192,3 thousand uzbek sums. As a result, these indicators decreased by 56,9 %. The profitability of the enterprise was 38,7 %, at the beginning of the period and 5,9 %, at the end of the period, as a result, this indicator decreased by 85,3 %. The profitability of the working capital of the family business was 7,01 %, at the beginning of the period and 36,5 % at the end of the period. As a result, this indicator increased by 421,2 %. The return on equity of the Logistic Mobile family business at the beginning of the period was 85,9 %, and at the end of the period 99,9 %, as a result this indicator increased by 16,1 %.

The total profitability of the company's property at the beginning of the period was 6,9 %, at the end of the period 35,8 %, as a result, this indicator increased by 418,3 %. The profitability of the company's debt was 7,5 % at the beginning of the period and 55,9 %, at the end of the period, as a result of which this indicator increased by 643,8 %.

Table 9

The graph of changes in profitability for the example of enterprises (for example, 2020) looked as follows

Indicators	Family enterprise "Comfort Textile", delivery, in%	"Logistic mobile" Family Business Change, in%
Product profitability, %	47,6	15,4
Return on equity, %	163,2	116,2
Total return on property, %	89,2	518,3
Profitability of fixed assets, %	169,9	369,5
Return on working capital, %	63,9	521,3

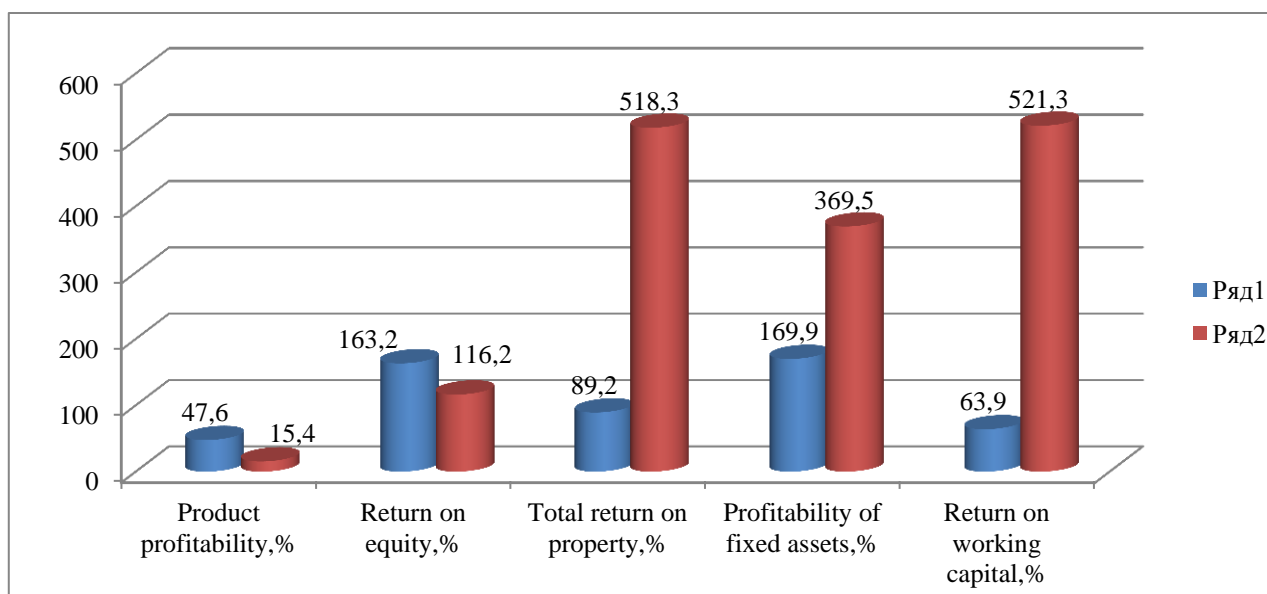


Diagram. Dynamics of changes in the level of profitability

From the diagram of changes in the above profitability indicators, it can be seen that the growth of the family enterprise "Comfort Textile" in terms of changes in product profitability and return on equity in 2020. However, the family-owned business Logistic Mobile is leading in terms of growth, total profitability of property, absolute growth and growth of fixed assets and working capital. The main reasons for this are the following indicators:

1. A sharp increase in the net profit of enterprises.
2. But a sharp decline in fixed assets, working capital and assets of the enterprise.[5]

The term profitability comes from the German word Rentabel, which translates to profitability. This characterizes the efficiency of the commercial use of the resources available in the business structure. Usually, profitability is viewed as the ratio of outcome to value. In fact, it is an economic analogue of physical efficiency, where only financial parameters are used instead of energy.

**Results and discussions.** Objectively, there are only two ways to increase profitability: reducing costs and increasing turnover. Among the internal factors of increasing profitability is, first of all, the level of labor productivity. This directly affects not only the price, but also the rate of capital turnover. In the above example, an increase in profitability means more than 100 percent, which means not only a doubling of the rate of return, but also a doubling of the turnover period.

In other words, if the worker produces more output at the same fixed wage, it will bring great benefits to the enterprise. At the same time, variable costs (raw materials, energy, depreciation, etc.) increase in proportion to the volume of production and the constants remain about the same.

The second factor is automation and complex mechanization of technological processes. Reducing the influence of the human factor reduces labor costs and in some cases helps to improve product quality.

The third thing that every specialist should pay attention to is comprehensive savings. Benefit means useful. The process must be optimized to reduce waste, energy density and other values. The fourth internal factor is the optimization of the partner and logistics sector. We are talking about purchasing raw materials at the lowest prices, looking for the most profitable sellers. For example, lowering the selling price is an effective way to increase a firm's sales revenue.

Look for ways to make money from side activities. Industrial enterprises usually provide non-market services (transport, services, etc.). Improving the qualifications of workers. It involves the deep involvement of each employee in the process of material production. Both strategies have a right to exist, but in the latter case, you need to pay attention to staff training.

Continuous monitoring of profitability and feasibility is also an important factor in increasing profitability. The expediency of expenses is understood as determining whether the amount of expenses depends on specific management decisions. The factors listed above often relate not only to the conditions of the manufacturer, but also to the provision of services.[6]

**Conclusion.** We used SWOT analysis and PEST analysis in innovative analysis of enterprise activities.

Businesses are conventionally divided into two factors, which are influenced by many factors:

- Microenvironment: buyers, suppliers, competitors, lenders;
- Macroenvironment: activities of the state, natural phenomena, the state of society.

PEST analysis is a simple way to combine all the macro factors that affect the performance of an organization in a system. This method can be used alone for long-term planning or in combination with SWOT analysis. The deliverables then form the basis of threats and opportunities in the SWOT table.[7]

Reasons for the analysis:

- have a clear understanding of market conditions, opportunities, threats;
- determination of the business development strategy;
- selection of the method of competition;
- Management of risks

PEST analysis is an abbreviation for four groups of factors:

- P - political;
- E - economical;
- S - sociocultural;
- T - technological.

PEST analysis (political, economic, social and technological) is a management method that evaluates key external factors that influence the performance of an organization in order to be more competitive in this market. As described in the acronym, these four areas are central to this model.

PEST analysis deals with political, economic, social and technological aspects.[8]

This type of analysis is used to identify external factors that can affect a company's profitability. This is generally more effective for large organizations that are affected by macro events. PEST analysis is usually used in conjunction with SWOT analysis, which identifies strengths, weaknesses, opportunities and threats.

**Table 10**

**SWOT analysis of the Logistic Mobile family business**

Strengths	1. The strength of the competitor of the family business in the Comfort Textile network of enterprises is that it is organized in many other industries 2. In a family business, you can freely organize a private business and work on a franchise, as well as be effective through a franchise network.
Weakness	1. The family business accepts a limited amount of logistics services from competitors in winter than in summer. 2. Risk of data loss by competitors ("Comfort Textile") as a result of confidential information;
Opportunity	1. Can expand its services in unlimited quantities.
Threat	1. Disclosure of trade secrets or transfer to other entrepreneurs. 2. The risk of termination of the contract by the entrepreneur.



Table 11

**PEST analysis of the Logistic Mobile family business**

P-Political factor	The Law of the Cabinet of Ministers of the Republic of Uzbekistan "On Transport" (No. 3PY-706 dated 09.08.2021) was signed by the President. According to the law, objects of automobile, air, rail, water, electric transport, metro and transport infrastructure form a single transport system of Uzbekistan. Transport and logistics centers provide them with services for warehousing, storage, processing, packaging and distribution of incoming and outgoing goods by any type of transport.
E-economic factor	The total profit of the enterprise at the beginning of the period of 2020 amounted to 38043,19 thousand uzbek sums, and at the end of the period of 2020 amounted to 1231507,4 thousand uzbek sums, by the end of the reporting period, having increased by 220,7 % compared to the beginning. market confidence and the availability of bonus discounts for each service in relation to competitors ("Comfortable textiles").
S-Social factor	Hires university graduates in the field of logistics services (on average 20-25 per year)
T-technical factor	In 2021, a mini-workshop for the production of clothes for the company's employees working in the logistics network and a network of modern greenhouses for the supply of agricultural products abroad were created, which led to a reduction in the cost of logistics services.

Table 12

**SWOT analysis of the Comfort Textile family business**

Strengths	<ol style="list-style-type: none"> <li>1. The strength of the family business rival over the mobile enterprise network Logistic lies in the fact that it has been in the light industry for over 30 years.</li> <li>2. A family business can be effective both with the free organization of a private business, and through the ownership of foreign trade partners</li> </ol>
Weakness	<ol style="list-style-type: none"> <li>1. Relative seasonality of the family business's production process throughout the year compared to competitors.</li> <li>2. Risk of data loss by competitors ("Logistic Mobile") as a result of confidential information;</li> </ol>
Opportunity	<ol style="list-style-type: none"> <li>1. Possibility of opening branches in districts and cities of the region.</li> <li>2. The demand for corporate products is growing from year to year.</li> <li>3. The cheapness and quality of the company's products in comparison with other products of the company.</li> </ol>
Threat	<ol style="list-style-type: none"> <li>1. Disclosure of trade secrets or transfer to other entrepreneurs.</li> <li>2. The risk of termination of the contract by the entrepreneur.</li> </ol>

**PEST analysis of the family business "Comfort Textile"**

P-Political factor	The Decree of the President of the Russian Federation of September 16, 2019 No. PP-4453 "On measures to further develop the light industry and stimulate the production of finished products" was adopted. According to the decree, from January 1, 2020, the following tax incentives will be introduced for entrepreneurs carrying out this activity: <ul style="list-style-type: none"> <li>• At the end of the reporting period, enterprises with an export share of at least 60 % of the total export of ready-made clothing will be exempt from property tax until January 1, 2023;</li> <li>• The tax base of enterprises in the textile, clothing, leather, footwear and fur industries will be reduced in equal proportions over 7 years by the amount of costs for the construction of modern treatment and sewerage facilities;</li> <li>• Organizations and tanneries operating modern automated slaughterhouses will be exempt from land tax until January 1, 2023;</li> </ul>
E-economic factor	The total profit of the company at the beginning of 2020 amounted to 4000 thousand uzbek sums, and at the end of 2020 - 6766 thousand uzbek sums, at the end of the reporting period increased by 69,15 % compared to the beginning of the year. Period. This is due to the fact that it has been operating in the local market for 30 years, and the company has trading houses throughout the city.
S-Social factor	Employees of professional colleges in the field of sewing services are hired (on average 10-15 per year)
T-technical factor	From 2019, a lunch will be organized for the company's employees working in the production area. There is a prayer room for staff. The presence of a sales store at the manufacturing plant, consisting of 7 branches, allows customers to purchase products directly in cheap and convenient quantities.

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## HALAL RESTAURANTS AND MEASURES TO IMPROVE THEIR SERVICES IN UZBEKISTAN

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### **Abstract:**

**Introduction.** *As the Muslim travel has been increased in recent years there is a great deal of need for halal services. The most inevitable part of this is halal food and its serving. The article provides an analysis of halal tourism over the past 10 years. Despite the pandemic situation the upwarding trend in halal tourism still being continued because of foreign and national muslim tourists.*

**Research methods.** *There is used the research methodology of taking into account the expected changes in the development of halal tourism. Further the organizational patterns of serving in halal restaurants and developed the meaning of muslim friendly environment. In the article the opinion of experts is studied by the methods such as comparison, observation, empirical research, systematic and comparative analysis, and expert evaluation.*

**Results and discussion.** *As Uzbekistan has a lot of historical and religious tourism resources and most part of the population are in Islamic faith there are a great potential of improving halal tourism. According to Global Muslim Tourism Index our country went up in several steps in the last two years. It shows a large potensial of the country. In this regard President Shavkat Mirziyoyev developed the governmental tools to improve the ziyarah image of Uzbekistan by creating laws and regulations. In the muslim countries Islamic rules and Islamic behavior are the main observed there is no any problem with the Islamic environment and muslim services. In other countries where the main belived faith is not Islam the halal tourism concept is meant only by food which does not contain pork and alcohol. To improve the halal tourism image of the country specialists and tourism industry managers must deeply understand the importance of halal environment and Islamic facilities.*

**Conclusion.** *The article provides the studies of infrastructure of halal tourism development, the functioning of the halal food system. According to many scientists the main aspects of halal restaurants can be count as halal food sources and alchohol free drinks that are permitted according to Islamic rules. Foreign experience of halal restaurants was studied and suggestions were made to improve the service of halal restaurants in Uzbekistan.*

**Keywords:** *halal tourism, halal food, halal restaurant, Muslim travel, halal hotel, Muslim – friendly service and facility.*

**Introduction.** *Muslim tourist expenditure is predicted to soar to \$ 220 billion by 2020, according to the Global Muslim Travel Index (GTMI) 2017, established by Mastercard and the consular consulate CrescentRating, and the number of Muslim*

visitors is forecast to rise from 121 million to 156 million in 2016. These estimates have been considerably lowered as a result of the global pandemic.

Halal tourism could be a developing section of the market where Muslim visitors are seeking out for places that cater to their needs in terms of nourishment, clothing or ceremonies. "Halal" is an Arabic word that meaning reasonable concurring to Islamic standards. The utilization of alcoholic refreshments, pork, bareness, and betting are all disallowed. Halal tourism involves a family get-away, an overnight remain in a low-cost lodging, and dinners at halal-certified eateries. It's a benefit outlined for individuals who appreciate imperfections and maintain a strategic distance from squandering cash.

A burgeoning middle class, as well as many countries with rising disposable budgets, wish to attract these visitors, whether Muslim or not. Malaysia, the United Arab Emirates, Indonesia, and Turkey are some of the most populous Muslim countries. Non-Islamic or non-OIC countries such as Singapore, Thailand, and the United Kingdom are at the top [2].

Given the sector's potential, it's basic that the inn industry alters to expanding halal requests in arrange to suit the requirements of Muslim guests. Inns and eateries, concurring to CrescentRating, ought to serve at slightest halal nourishment. The GTMI rating makes it progressively engaging to draw in Muslim travelers based on the nearness of mosques, comfortable offices for Muslims, and Ramadan-related offerings. To assist this segment, numerous airplane terminals presently give halal dinners and supplication offices.

**Literature review.** Foreign and local scholars have conducted a lot of research and studies on halal tourism, Muslim travel and its signs and manifestations. In particular, according to Zulkifly and Othman [3], Muslim tourists when choosing travel destinations focus mainly on the availability of kitchens that offer halal food in the resorts. [Muthanna](#), Mohammed[5] claimed that Muslims emphasize the role of Islamic values in the country's tourism services, offering halal food, a rich Islamic-cultural heritage, a friendly attitude towards Muslims, and the presence of traces of Islamic travel. Scholars like Battour and Ismail [1] argue that all halal tourism products and services must adhere to Islamic Sharia law completely. Also in our country prof. Scholars such as B.N. Navruzzoda, F. Rakhmatullayeva, Z. Navruzzoda [6,7] also expressed valuable views on the potential of pilgrimage tourism, especially pilgrimage tourism in Uzbekistan.

In our opinion, not enough research has been done to improve the quality of halal tourism and its international standards, ie to adapt it to the modern world based on the requirements of Islam.

**Methods.** The article monograph analyzes the terms "halal tourism, Muslim travel" and identifies the types of halal restaurant services. The main grouping of halal restaurant features using the content analysis method is shown. The study also used systematic analysis, comparison and expert evaluation.

**Results and discussion.** Although numerous titles such as "Muslim tourism," "family tourism," and "pilgrimage tourism" are used to describe halal tourism, the basic meaning is that it is a subgenre of tourism for Muslim families who follow

Islamic precepts. Scientists use a variety of terminology to define the halaltravel market. The following are the most important:

- Halal tourism - Muslim travelers who do not want to violate their religious needs by traveling for any reason, also known as acceptable or halal(acceptable) halaltravelers traveling for any purpose;

- Pilgrimage tourism is the practice of visiting places of worship in the Islamic world to fulfill religious obligations.

- Muslim travel - Muslims (people in Islamic religion) who journey for any reason;

- Muslim tourism - Muslim travelers who do not want to violate their religious needs by traveling for any reason;

- Islamic travel refers to Muslim pilgrimages to areas associated with Islam for religious purposes;

- Pilgrimage tourism is the practice of visiting places of worship in the Islamic world to fulfill religious obligations.

- A Muslim-friendly destination is one that caters to the needs of Muslim visitors.

- Shariah-compliant services or shariah-compliant facilities - A service or facility that not only covers all of a Muslim traveler's fundamental needs, but also adheres to many other Islamic standards. This involves adhering to company management and operations, which take into account a variety of Islamic standards, such as halalinterest-free finance, among other things.

- Muslim-friendly facility or muslim-friendly service - A service or facility that addresses some of the religious concerns of Muslim tourists. Although the terms halal-friendly object/service and Muslim-friendly service/object may have the same meaning, Muslim-friendly service/object is more acceptable.

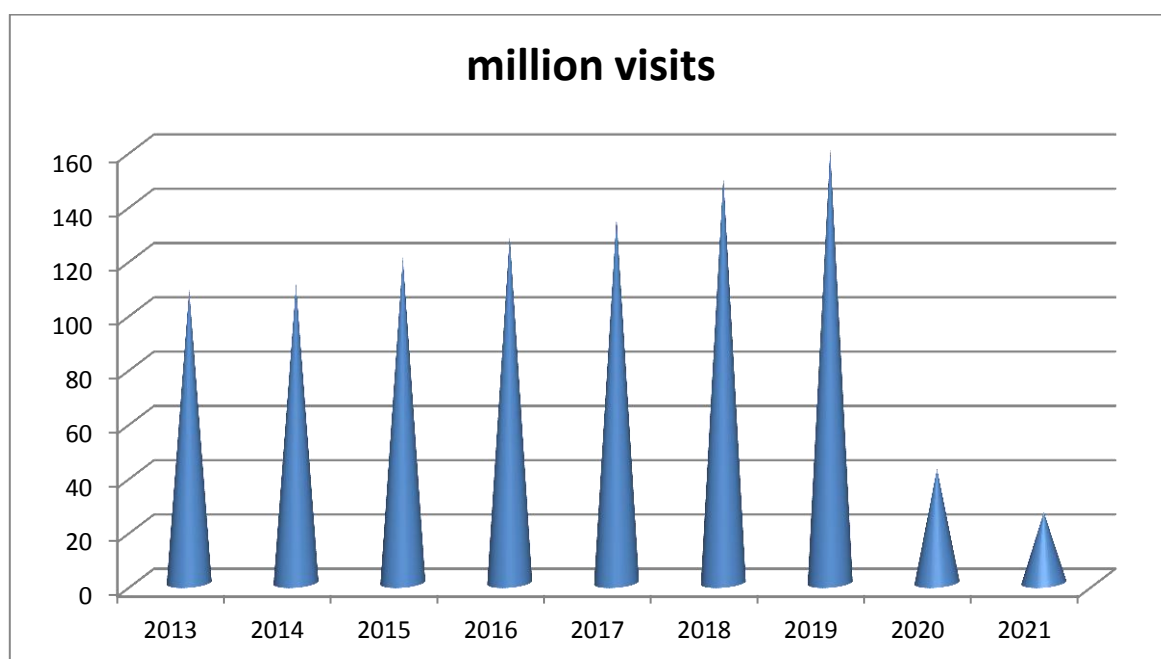
Halaltravel or halalfriendly tourism are other terms for it. This sort of hotel does not offer alcohol, has separate swimming pools and spas for men and women, serves only halal meals (pork is not on the menu), and has prayer areas in both the room and the common hall. When creating trip packages, travel agents adhere to halal guidelines.

The halal tourism industry in addition offers flights that do not provide alcohol or pork things, report supplication times, and broadcast sincere programs as parcel of on-board beguilement works out. Various widespread lodgings offer halal food that's butchered in assention with Islamic lessons and free of any substances blocked by Islam, such as pork and liquor. A few hotels enroll Muslim staff to supply elucidation organizations and other offer assistance that tourists from Muslim countries may require.

In the last ten years, global halal tourist flows have been studied. According to the Islamic Economic Research Institute's Dubai Center for Islamic Economic Development (DIEDC2018/19)'s Global Islamic Economic Situation Report, Muslims around the world spent \$ 2.1 trillion on food, beverages, and lifestyle in 2017. By 2023, this is estimated to reach \$ 3 trillion. Travel spending alone is predicted to exceed \$ 177 billion in 2017, rising to \$ 220 billion by 2020.

According to the Mastercard - CrescentRating Global Muslim Travel Index (GMTI) 2018, Malaysia and Indonesia were the most popular destinations among members of the Organization of Islamic Cooperation (OIC), while Singapore and Thailand were the most popular among non-members. Furthermore, according to the estimate, Southeast Asia would attract over 18 million Muslim pilgrims by 2020, accounting for almost 15 % of all tourists to the region[7].

Due to the impact of the pandemic on the travel industry, the number of Islamic visitors is expected to drop to 42 million by 2020. 90 % of these trips took place in the first quarter of 2020, before the borders of most countries were closed. Due to the gradual opening of the border in late 2021, the number of Muslim tourist visits is estimated to be 26 million by the end of the year. In addition, by 2023, the Islamic tourism market will recover 80 % from 2019.



**Figure 1. The visits of Muslim tourists for last years**

**Source:** Author's development based on data of CrescentRating [9]

Although the pandemic has had a significant impact on the tourism sector, previous projects to create favorable conditions and services for Muslims and to improve their quality have not stopped. Some directions continued to inform stakeholders, build capacity, and drive targeted marketing to Muslim-attractive markets, even during the pandemic [8].

Since the 2015 Index, Malaysia has had the highest GMTI ranking. Turkey and Saudi Arabia, because of the created facilities for muslim travelers, come in second and third, respectively. The infrastructure for Muslim tourism in these nations is outstanding. Uzbekistan, on the other hand, is the most important jump destination. Our country has initiated various efforts in recent years to increase pilgrimage tourism by leveraging its rich Islamic tradition.

Table 1

Countries' scores and place in GMTI 2021

Place in GMTI in 2021	Place in GMTI in 2019	Countries	Score
1	1	Malasia	80
2	3	Turkey	77
3	4	Saudia Arabia	76
4	1	Indonesia	73
5	5	UAA	72
....			
12	10	Egypt	66
12	9	Kairo	66
12	7	Marocco	66
....			
16	16	Pakistan	65
16	22	Uzbekistan	65
18	16	Tunis	62

Source: Author's development based on data of CrescentRating [9]

Muslim travelers have a variety of religious needs that must be satisfied during their journey. In terms of fulfillment, the significance of wants varies. These requirements are divided into three categories: "important," "good," and "acceptable." CrescentRating analyses and publishes the yearly GMTI index of countries based on the level of satisfaction with these needs:

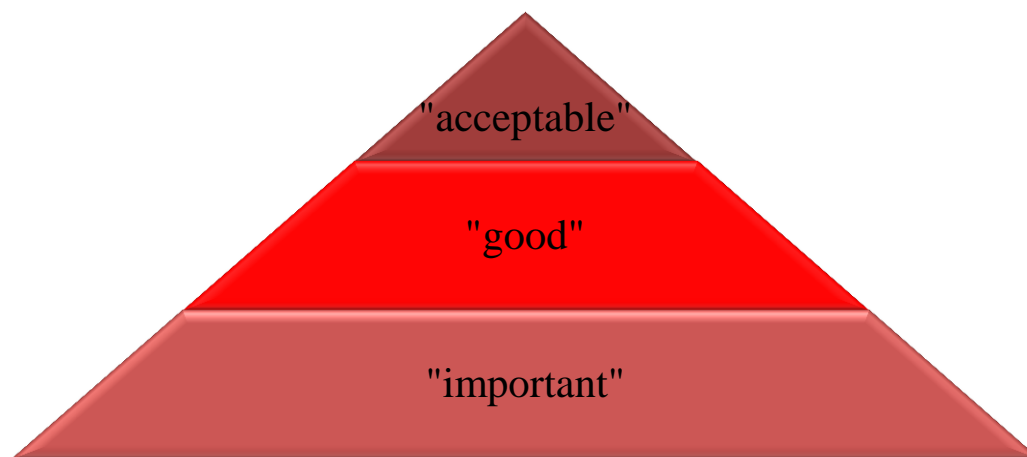


Figure 2. The pyramid of the needs of Muslim travelers

Source: Author's development based on data of CrescentRating [9]

"Important" are the basic needs of Muslim tourists. These include: halal eating, conditions for prayer, ablution, protection from Islamophobia.

"Good" is a secondary need for Muslim tourists that is better than satisfaction. These include: Islamic social relations, Ramadan events, Muslim communities, places of pilgrimage.

"Acceptable" - the tertiary needs of Muslim tourists that can be met if they are satisfied. These include: recreational facilities for personal or family use, areas that are not prone to dishonest activities in the vicinity (gambling, alcohol, discos, semi-nude walks).

We provide these demands in the shape of a pyramid since Muslims, like all consumers, prioritize their most basic wants. That is, Muslims are not encouraged to travel to nations where halal eating, ablution, and prayer are prohibited, as well as places where Islam and its followers are viewed as harmful or contemptuous by the general public.

The availability of hotels or halal lodging, as well as its accessibility to other services and infrastructure, are the primary considerations for halal tourism destinations. Second, there must be attractions, such as halal support facilities, halal tourist locations, halal food, temples and mosques, and the infrastructure that connects them. The third factor is accessibility, which refers to the accessibility of transportation, information, and communication infrastructure. They are attained as a result of the relevant regional government's and stakeholders' efforts to promote and socialize halal tourism in their respective areas.

Basic requirements for halal hotels:

- Lack of opportunities for dirt and pornography;
- Lack of opportunities for entertainment through actions that lead to immorality, polytheism and corruption;
- Hoteliers must have an halal certificate issued by the government or an internationally recognized Islamic organization;
- Availability of appropriate equipment and premises for religious prayers;
- Dressing of managers and employees in accordance with Islamic teachings;
- Availability of guidelines and instructions to ensure that services are provided in accordance with Islamic principles;
- Harmonization of services to the principles of Islamic financial institutions.

Requirements for halal tourist destinations:

- Proximity of places of worship, easy access and compliance with the principles of Sharia;
- Availability of halal food and beverages guaranteed by the certificate;
- Prohibition of polytheism and superstition;
- Prohibition of immorality, adultery, pornography, alcohol, drugs and gambling;
- Non-compliance of art and cultural exhibitions with Islamic principles.

Requirements for spa, sauna and massage services:

- Use of products guaranteed by Halal certificate;
- Availability of separate service departments for both sexes;
- Prevention of immorality and pornography;
- Ensuring the personal safety of tourists;
- Facilities for prayer;
- Availability of male service providers for male tourists, female service providers for female tourists.

The parameters developed by GMTI are divided into 4 main groups. Their abbreviation is expressed in the form of ACES. These are:

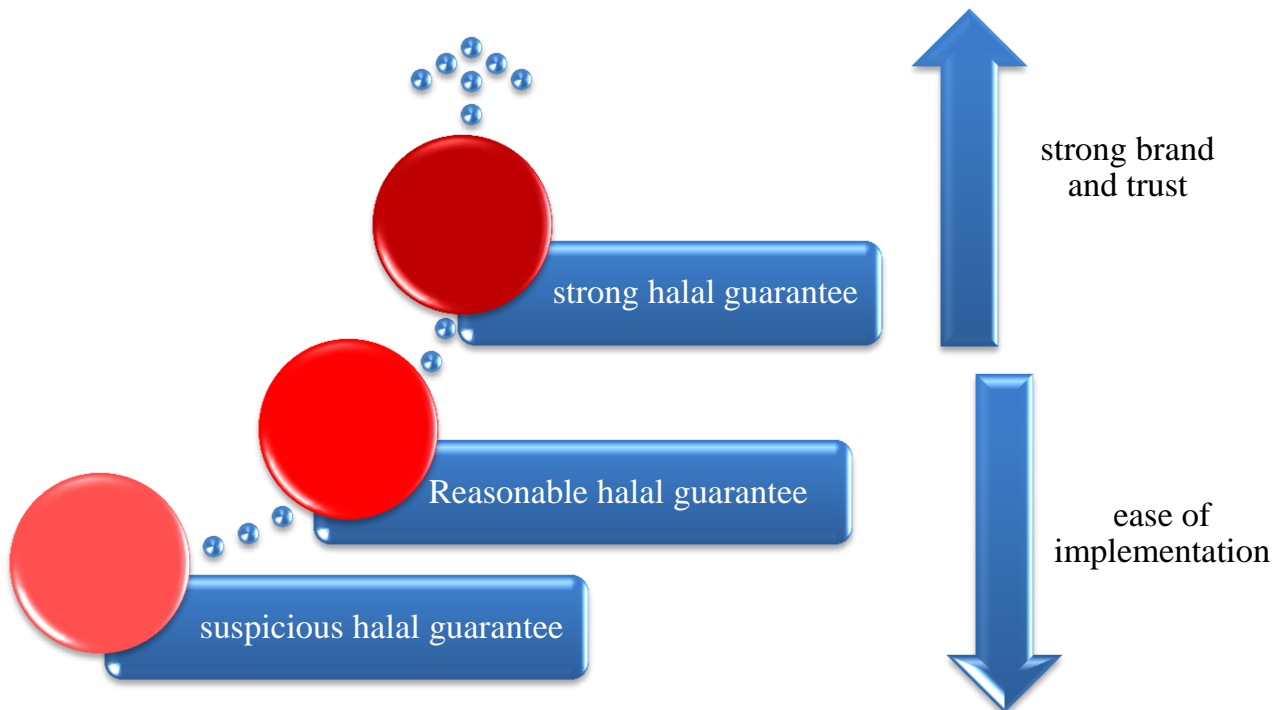
1. Access - accessibility (visa requirements, infrastructure, air and land connections of the country with other countries);
2. Communication - communication facilities (online and offline marketing activities for Muslim tourists);



3. Environment - environmental condition (safety, religious restrictions (e.g. for dressing), tourist visits and favorable climate);

4. Services - basic services (basic needs: for halal eating and worship; basic services: hotel and transportation services).

An integral part of halal tourism is halal food. Demand for halal food has also increased significantly due to the growing interest in Muslim tourists. While there is controversy among countries and religious organizations about halal food, Muslim consumers today want to eat halal food no matter where they are in the world. Based on the main features of the existing demand and proposals to meet it, GMTI is divided into the following groups:



**Figure 3. Recognition of halal food by consumers**

Source: Author's development based on data of GMTI2021

A strong brand and the trust shown by consumers and recognized organizations are used to provide a robust assurance of halal for catering businesses. The relative simplicity with which a doubtful or fairly halal promise can be provided is recognized.

A halal certificate, a Muslim rating, a halal logo in Arabic, a halal sign, and the words "ingredients acceptable for Muslims" are the essential conditions that guarantee a strong halal.

Muslim merchant, Muslim brand, Muslim country, seafood or vegetarian food, safe ingredient codes, non-alcoholic or pork, and non-interaction with these items are the major characteristics that guarantee reasonable halal.

The inscriptions "No pork, no lard (No pork, no lard)", depictions of mosques, Middle Eastern artifacts and Muslim faces and names, and pseudo-Arabic alphabets are the major conditions that ensure a spurious halal.

CrescentRating, a halal tourist consulate, is one of the most significant international organizations in the world of Muslim travel. The Global Muslim Travel Index is published annually by the organization to measure the desirability of nations for halal

travel. CrescentRating identifies the amount of Muslim-friendly services and amenities provided by eateries. A number of other variables, in addition to the availability of halal food, are considered in determining the restaurant's grade, which offers Muslim customers a sense of how acceptable this location is. CrescentRating-rated restaurants are also featured in the organization's Halal Food Directory, where their premises and services are seen by enormous crowds of Muslims from all over the world. Because a wide spectrum of travelers recognize this international grade through global tourism platforms. Restaurants are given ratings of AAA, AA, A, B, and C. The highest rating is AAA.

For Muslims, the most important criterion when choosing to eat from a restaurant is to make sure that the food is halal. In world practice, there are three main ways to determine the honesty of restaurant food:

1. Availability of an halal certificate. An halal certificate issued by a government organization or officials is a guarantee of halal food. However, in the absence of this certificate, it would be wrong to assume that the restaurant prepares dishonest food.

2. Possession and management by a Muslim person. It is known that Muslims act in accordance with the principles of Islam in every aspect of their lives. This is why there is an opinion that restaurants run by a Muslim person trade in halal products.

3. On the basis of personal trust. If they don't fall into the above two categories, people will trust its honesty because of the following signs in restaurants:

- depending on the type of food; for example, strict vegetarian or seafood restaurants.

- depending on the type of kitchen; for example, a restaurant that serves Arabic food may be considered halal food by some Muslims.

- by type of meat; for example, by obtaining a certificate of honesty from a supplier in a restaurant.

- Restaurants that claim, for example, "no pork and no lard" (No pork, no lard), depending on their use of a particular type of meat.

Based on the above considerations, there are also several views and understandings of halal restaurants. They are:

- Halal restaurant Restaurants providing halal food services, recognized by an authoritative and responsible representative organization and having an halal certificate;

- halal cuisine, restaurants with a certificate of honesty of their products;

- restaurants owned by a Muslim or owned by a Muslim restaurant owner;

- vegetarian restaurant restaurant with meat and non-meat products;

- Seafood restaurants are restaurants that use only seafood as protein products;

- restaurants that receive meat products only from certified organizations, operating only with honestly certified suppliers;

- restaurants guaranteeing that pork and its products are not used in restaurant products that do not use pork and its fat, compounds;

- Restaurants that offer halal products along with halal products in the menus of restaurants that sell halal and unhealthy foods guarantee that these types of restaurants completely separate the process of making halal products from non-halal products, but Muslims are considered skeptical of such places.

The religious councils or standard agencies of the countries have the right to issue an halal certificate for food products. Each country develops its own halal standard and

entrusts its control to specially trained, specialized laboratories. There are more than 50 halal certification structures and laboratories in the world. In some countries, more than one entity is required by law to engage in such activities. [12] During export and import operations, these certificates are accredited by the host country or treated in accordance with the agreement. Certificates that are mutually recognized in the Muslim world and guarantee an halal product are JAKIM, MUIS, MUI[15].

One of the most prestigious certification bodies recognized by many countries is the JAKIM Halal Certificate issued by the Council of Muslim Scholars of Malaysia. JAKIM is the only government agency that accredits and certifies testing laboratories (HALAL certificate). JAKIM has its own Latihan Islam Institute, where it conducts training courses for testing laboratory specialists on the implementation of ISO standards and the HALAL certification system. JAKIM cooperates with national certification bodies of 42 countries.

According to the instructions of JAKIM to obtain an halal certificate, the aspiring catering company, ie restaurants, must fully meet the following conditions:

**Table 2**

**JAKIM requirements for halal restaurants**

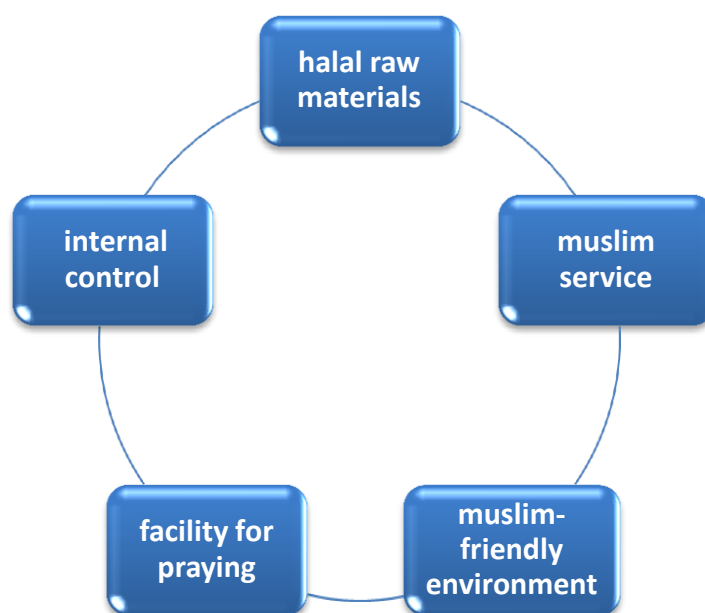
1. Restaurant building:	<ul style="list-style-type: none"> <li>• Equipment in use must be free of feces, with no hazardous materials or adverse effects on manufactured products;</li> <li>• Tools / brushes made of animal hair are not allowed;</li> <li>• Equipment and goods used and their location must be clean, tidy and safe;</li> <li>• Unauthorized food and beverages are not allowed in the building;</li> <li>• Effective controls should be in place to limit the import of unfair products into the building;</li> <li>• All sections of the restaurant (kitchen, warehouse, franchise) must meet the requirements of an halal certificate;</li> <li>• It is prohibited to bring liquors and their products into the restaurant area;</li> </ul>
2. Workers:	<ul style="list-style-type: none"> <li>• Observe the country's established occupational health and food hygiene;</li> <li>• Clothing should be comfortable and appropriate;</li> <li>• At least 2 employees must be Muslim;</li> <li>• Favorable conditions should be created for performing prayers;</li> </ul>
3. Environment:	<ul style="list-style-type: none"> <li>• The environment must be clean and the cleaning schedule must be properly arranged and free of contamination;</li> </ul>
4. Raw materials:	<ul style="list-style-type: none"> <li>• Must contain halal products;</li> <li>• There should be no animal products or feces that are considered haram in Islam;</li> <li>• Products must be obtained from Halal certified suppliers;</li> <li>• Food should be stored and transported separately from unclean products.</li> <li>• Slaughterhouses must slaughter animals in accordance with Sharia law and be able to control the process;</li> <li>• It must be possible to say "Bismillah" from the slaughter and to control it.</li> </ul>
5. Management:	<ul style="list-style-type: none"> <li>• At least two restaurant employees must be Muslims;</li> <li>• Establish a small halal control group of employees with knowledge of Islamic principles and halal standards, as well as appoint a group leader;</li> <li>• Facilitate periodic and voluntary inspections of the Honorary Certificate by the Council of Ulema and record their findings and recommendations on a regular basis;</li> <li>• Effective organization of the activities of small halal groups.</li> </ul>

**Source:** Author's development based on data of JAKIM [4]

Many of the above requirements are reflected in the State Standard of the Republic of Uzbekistan for the places of preparation, storage and sale of halal food and beverages DZ3286: 2018 by the Uzbek Agency for Standardization, Metrology and Certification [7].

Taking into account the world experience and the existing opportunities created in Uzbekistan, in our opinion, the concept of an halal restaurant should be expressed as follows.

*Halal restaurant* is a public catering establishment that provides halal food to customers, provides services based on the principles of the Muslim religion, and has mechanisms to control the practice of the principles of honesty in management. To fit into the halal category of the restaurant, there must be 5 main signs, which are reflected in the following figure.



**Figure 4. Charasteristics of Halal restaurant**

Source: Author`s development

**Halal raw materials.** When trying to get an halal status, any restaurant should first of all pay attention to the food it offers. For products made in the restaurant to be made from halal ingredients (bases), suppliers must have a deep understanding of the requirements of the halal standard and be recognized by national halal certifiers. The concept of halaly is mainly controversial in terms of meat and meat products and emulsifiers. The fact that different flavoring additives can be derived from an unfair basis suggests that the debate is relevant. Not only the types of meat products that do not fall into the category of halal, but also the fact that they are not fed, slaughtered and stored in accordance with Islamic guidelines can endanger honesty. Establishing business with halal certified suppliers is one of the reasons why restaurants are considered to be halal today. We believe that it would be appropriate for the restaurant administration to require kitchen staff to have documents proving their knowledge of the rules of halal slaughter.

**Muslim service.** The services offered at an halal restaurant are required to operate on the basis of Muslim ethics. We believe that the service staff should have a

comfortable and non-Islamic appearance, that is, they should wear special, body-covering, clothing for halal restaurant staff. In Muslim countries, such requirements are enshrined in government and Sharia law. However, in some secular countries, the behavior and appearance of an halal restaurant is not given much attention. There are also restaurants that deal with halal and dishonest products in international practice. International Islamic experts do not approve of such a practice and say it is unacceptable.

**Muslim-friendly environment.** We believe that it is important that alcohol, entertainment, gambling and similar activities are not allowed in the immediate vicinity of the halal restaurant. International travel organizations see the presence of objects in Muslim destinations that contradict their religious beliefs as a major factor in the country's declining reputation among Muslim tourists. Although these practices are prohibited in Islamic countries within the entire government, in many secular countries such activities are legally permitted. Some non-Islamic countries have introduced a dresscode for halal restaurants (that is, people who dress in a manner contrary to Islamic etiquette are not allowed in the restaurant area), and promoting this practice will make it easier for restaurant visitors.

**Facility for praying.** The availability of prayer rooms and toilets, which are the main needs of Muslim travelers, is a key factor in increasing the flow of customers to halal restaurants. We recognize that the fact that the restaurant has its own prayer room and toilet, or the proximity of a local mosque, is the main feature of an halal restaurant in the sample. It is the responsibility of the restaurant administration to create favorable conditions for the worship not only of customers, but also of Muslim staff working in the restaurant.

**Internal control.** We see that many countries in the Islamic world have set up internal control groups in the practice of halal restaurants. These groups range from small groups of 1 person to large groups of 10 people for large restaurants. Their main activity is to ensure that the restaurant conducts its daily work on the principles of honesty. That is, the internal control group ensures the proper storage and transportation of products brought to the restaurant by suppliers; the appearance and activities of the restaurant staff in accordance with Muslim etiquette; oversees the implementation of the dresscode, etc., and performs key functions as a responsible employee of the restaurant during the period of supervision by national or foreign certifiers.

**Conclusions and recommendations.** Considering the above opinions and comments, the following conclusion can be made.

1. The significant role of Muslim travel in the global tourism market requires the improvement of services required for this tourism segment.
2. One of the main and necessary services of Muslim travel is the organization of halal restaurant services on the basis of halal food.
3. Halal restaurant is a public catering establishment that provides halal food to customers, provides services based on the principles of the Muslim religion, and has mechanisms to control the practice of the principles of honesty in management.
4. The availability of halal restaurants will not only increase the flow of Muslim tourists, but also meet the demand of the local population for halal food. In our

country, where the majority of the population is Muslim, the popularity of halal restaurants will strengthen the religious and secular rights of Muslim consumers.

5. To further improve the service of halal restaurants, we consider it appropriate to carry out the following work. These include purchasing food from honestly certified suppliers, introducing a culture of dress among restaurant staff that does not conflict with Muslim decency during service, introducing a dresscode in halal restaurants that take into account the religious beliefs of Muslim consumers, and halal restaurant Ensuring the absence of organizations engaged in activities contrary to Islamic law in the area, the creation of conditions for the performance of Muslim prayers around the restaurant, the presence of small internal groups that exercise halal control over the restaurants and their management. such as achieving a place.

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**THE ESSENCE AND FUNCTIONAL FEATURES OF QUALITY  
MANAGEMENT IN SCHOOL EDUCATION**

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**Abstract:**

**Introduction.** *Today, the managers of a modern school are faced with the task of organizing the work of the teaching staff at such a level as to provide all the conditions for the personal development of the student, the development of his creative potential, the conditions for a full-fledged life process, mental comfort, and increased learning efficiency. The article analyzes the essence and functional features of the quality management of school education in the implementation of these tasks.*

**Research methods.** *Today, the issue of quality management of human activities is becoming the cornerstone of world civilization. However, most scientists believe that the state of scientific research on the aspect of school education, dedicated to quality management, does not fully meet the needs of modern theory and practice of pedagogical management. In most scientific work, the methodology of school management is considered in general and, as a rule, does not fall into the ranks of special studies, except for very few publications. In this regard, today in school education there is a certain diversity in understanding the essence of quality management and its functional characteristics.*

**Results and discussions.** *In its essence, as a feature of Quality Management in Education, V.N. Azarov, A. Bellabarra, M.M. Potashnik and others noted that the goals of two different characters, which can enter into a certain conflict: pedagogical; they say that it is possible to face economic groups. Of course, pedagogical goals are considered basic. According to its status, the main task of an educational institution of a certain level is to meet the needs of the population for educational services of a certain profile. Naturally, the production of educational services requires financial resources to provide material resources and manpower, organize an effective educational process, create appropriate conditions. It is for this reason that the tasks of economic character are an important part of the activities of an educational institution, regardless of its type, level, subordination and form of ownership. Bunda, the successful implementation of all the tasks facing a modern educational institution requires an appropriate quality management system.*

**Conclusion.** *Based on the experience of previous researchers, it is recommended that in modern understanding quality management is based on the interaction of professionals, it is based on the satisfaction of the needs of the students towards the effective provision of appropriate compensation, the society, the specific people and the educational services provided by the state to determine the optimal management, the targeted, systematic process The essence of the quality management of school education can be explained by the groups of functional characteristics that*

*reflect the quality of the potential for achieving the purpose of school education, the formation of the competency of students and the quality of the result of Education.*

**Keywords:** *quality management, professional competence, resource management, information technology, planning, control, motivation, coordination*

**Introduction.** Today, the issue of quality management of human activities is becoming the cornerstone of world civilization. However, most scientists believe that the state of scientific research on the aspect of school education, dedicated to quality management, does not fully meet the needs of modern theory and practice of pedagogical management. In most scientific work, the methodology of school management is considered in general and, as a rule, does not fall into the ranks of special studies, except for very few publications. In this regard, today in school education there is a certain diversity in understanding the essence of quality management and its functional characteristics.

In general, according to V.A. Slavenin and other researchers, quality management of pedagogical systems is characterized by the presence of many different objects and, accordingly, different levels of management-teacher - reader, manager-pedagogic. Bunda, the main figura, which gives a single direction to all management actions and is considered their direct purpose, is the personality of the reader. Today, Modern School is a dynamic systematic education with a high level of integrity, the effectiveness of which depends on the quality of methodological provision of management. This process manifests itself as a complex systematic education, which includes the basic components such as purpose, laws, principles, content, forms and methods, as well as activities inherent in certain components of educational institutions and processes of their management. At the same time, the direct tasks and content of quality management will consist in the optimization of the educational process as a whole, and at the same time-it is a necessary condition for ensuring adequate efficiency of individual actions, and it will be visible in the results of each of its participants in the process. Quality management is defined as a labelled system of subject-to-subject relationship that is associated with a particular challenges in the implementation of an education manager's own professional functions.

In its essence, as a feature of Quality Management in Education, V.N. Azarov, A. Bellabarra, M.M. Potashnik and others noted that the goals of two different characters, which can enter into a certain conflict: pedagogical; they say that it is possible to face economic groups. Of course, pedagogical goals are considered basic. According to its status, the main task of an educational institution of a certain level is to meet the needs of the population for educational services of a certain profile. Naturally, the production of educational services requires financial resources to provide material resources and manpower, organize an effective educational process, create appropriate conditions. It is for this reason that the tasks of economic character are an important part of the activities of an educational institution, regardless of its type, level, subordination and form of ownership. Bunda, the successful implementation of all the tasks facing a modern educational institution requires an appropriate quality management system. Due to this requirement for professional



competence of managers working in the field of education, they can be conditionally divided into the following main groups:

➤ the first group covers the knowledge and skills in the context of the performance of management functions, that is, the planning and forecasting of the work of an educational institution, the mastering of methods for increasing the effectiveness of management, the effective management of Information Technology, the use of communication tools, etc., while ensuring the effective management of resources, ensuring the effective management of resources;

➤ the second group includes knowledge on the activities and development of the educational institution, an understanding of the essence and content of the educational-traditional work. This knowledge is mastered directly in the process of practical work in the institution;

➤ the third, final requirements group is mainly concerned with the manager's ability to work with people and manage himself / herself. In the process of carrying out their duties, managers interact with a wide range of individuals - senior management, colleagues, teachers, auxiliary personnel, representatives of other educational institutions, scientists, etc.

The focal point of Quality Management in education is its goals and objectives, on the basis of which the directions of management work are determined. Achieving the set goals is achieved by performing the following basic (classical) tasks: organization; planning; control; motivation; coordination.

The issues of information provision of quality management of pedagogical system V.E. Melamod, O.Ya. Seyutin, T. Kharisovs those who studied. According to the results of the work carried out, scientists determine some of the structural elements that reflect the subjects of this process, these are the management stages of the management of innovation activities of pedagogical personnel, the sources and methods of collecting, processing, storing and applying relevant information, forms of information presentation, etc. In general, the study conducted makes it possible to note that the development of modern quality management requires a wide introduction of information technologies into management practice, since this allows the manager to use time wisely, to obtain adequate and objective information, to choose optimal solutions. The imperfection of providing quality management with information leads to the fact that the entire management system is not coordinated, the manager negatively affects every stage of management activity and leads to wasted time. All this requires the provision of quality management with relevant information and solving the problem of informatization of this process. This study finds its confirmation even with the fact that the issue of information management as a whole is increasingly becoming an object of research of various scholars as a component of the informatization of the educational sector.

**Research methods.** V.A. Kachalov, N.Sh. Nikitina and others identified the characteristics of manifestation of different types of activities in the process of performance of management functions depending on the type of management motivation and identified the sum of external behavioral symptoms corresponding to different types of motivation of modern schools manager in the improvement of qualifications. In addition, scientists have established that quality management is

carried out as an integral part of the social management system, the main functional feature of which is the provision of a general targeted direction of the actions of all participants in the joint labor process, regardless of the profile of the organization, that is, the cooperation and coordination of certain efforts, the optimal. At the same time, Quality Management in the field of Education has a certain peculiarity associated with the object, means and form of presenting the results of pedagogical activity. In the quality management system in education, the principle of humanism, which is oriented towards the individual, occupies a special place, since all components of the managerial activity are carried out on the basis of direct or indirect interaction with all subjects of the pedagogical process. In this regard, scientists come to the conclusion that certain requirements arise for the personality of the subject of management, that is, the ideas of democracy and humanism should be expressed in the composition of the manager's areas of dignity, determine the personal meaning of his activities, be embodied in the motivation of certain professional decisions and actions, the requirements for subordinates and Thus, a necessary condition of quality management, as well as an important feature, can be considered as the main unit of the target areas of all participants in the educational process, which determines the harmony, consistency of the motivation of the actions of the subjects.

According to A.E. Paxmusky, A.M. Moiseev, the essence of quality management is manifested in many respects in the corresponding methodological competence of the school administration and in the organization of Labor on its basis. The methodology of quality management is a scientifically based method of theoretical and practical activity, which stands before the school as a system and its structural subdivisions, aimed at achieving the goal and solving related tasks. The methodology of quality management, as a rule, can consist of the following main parts:

- ✓ philosophical, which determines the attitude, appearance to the nature of things;
- ✓ reflecting theoretical trends, laws, principles inherent in the management system;
- ✓ technological aimed at ensuring the implementation of the provisions of the first and second components;
- ✓ practical activities aimed at achieving the management objective.

According to the scientist, the specific philosophical component of the methodology of quality management is a philosophical category - this is a system in which the application of its rules makes it possible to establish simultaneous interaction and qualitative interaction between all components of the school, at the same time, to consider them holistically and individually. The theoretical component of the quality management methodology is the trends, legalities and principles inherent in this system. The transformational (technological) component of the methodology of quality management includes the following groups of functions of the management process: information; prognostic-modeling; organizational-regulative; analytical - evaluator; Corrector. The implementation of quality management process functions relies on the basics of the theory of efficiency

optimization. However, from the point of view of Modern School, the problem of quality management methodology requires fundamental research.

G.S. Kovalev, G.I. Skvorsov Quality Management in the educational system according to the positions is carried out using various methods (economic, legal, socio-psychological) and Means (psychological, technical, pedagogical). Here, the main factors that ensure the quality of education in modern school:

- ❖ vocational training of subjects teaching subjects, their personal qualities;
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- ❖ provision of educational institutions with scientific literature;
- ❖ the use of psychological, sociological and other research materials;
- ❖ promoting the independent work of educational subjects, etc.

**Results and discussions.** E.M. Korotkov noted that the active use of information technology lies in the center of quality management of the modern educational institution. Their introduction into the management process is a sufficiently effective approach to the organization of the learning process, which provides high-quality, effective teaching aimed at the formation of the personality of each student. Bunda, with the help of the information-technological component of pedagogical technology, participants in the educational process perform various didactic tasks, and it should reflect the model of the structure of the teaching methodology in a holistic way. In addition, the author notes that despite the existence of a large amount of scientific research in this direction, the modern management system in education still responds quietly to the demand of pedagogical personnel, significant changes in the functional and basic functions of the administrations of institutions, as well as a positive impact on the quality of education.

T.A. Kuzmenko explains the peculiarities of the activities of educational institutions, emphasizing that a wide range of science problems of quality management of Education has contributed to the emergence of the problem of inconsistency between outdated methods of assessing the level of educational achievement to a certain extent, the quality of general education and the new educational goals, the requirements for the results of Education, In this regard, today, there is still not enough attention being paid to the development of new models and methods of quality management of school education, in particular, the use of new means of quality control of the educational process, especially those that are inherent in private educational institutions.

Osipova L.B., defines the following levels as key elements of Quality Management in school education:

- Strategic (Director, Board of educational institution, Administrative Council);
- tactical (director positions, pedagogical Council, Council of parents);

- technological (Methodists, scientific-methodical Council);
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Self-Government (Council of pupils, schoolchildren, self-governing bodies of students).

The quality of education itself as an object of influence of management is considered by the scientist from the point of view of quality:

- education system;
- educational process;
- the personality of the graduate as a result of the activities of the educational system in terms of the formation of its cognitive indicators and socially significant values.

Today, before modern school managers, it is the task of organizing the work of the pedagogical team to such an extent that it is like the formation of a student's personality, providing all the conditions for the development of his creative potential, creating the necessary opportunities for acquiring knowledge, a full life process, mental comfort and increasing the effectiveness of Education. In order to solve the identified tasks, it is recommended to approach the organization of the educational process, taking into account the vision of the prospects of innovative educational activities, that is, the prospects for the development, dissemination and application of educational innovations.

Thus, based on the foregoing, it is expedient to conclude that in the scientific research on the problem of modern management in education mainly covered various aspects of this process. Bunda also attaches great importance to Quality Management at all levels of the hierarchy, in addition to the indicators of economic efficiency and reliability. In addition, the current stage of the development of Modern School is evidenced by the increasing interest of all participants in the educational process and, above all, the main customers of educational services—students, their parents and the state in the problem of Quality Management in school education. This issue is considered the main one in the field of educational activity of the modern school.

Based on the experience of previous researchers, it is recommended that in modern understanding quality management is based on the interaction of professionals, it is based on the satisfaction of the needs of the students towards the effective provision of appropriate compensation, the society, the specific people and the educational services provided by the state to determine the optimal management, the targeted, systematic process. The essence of the quality management of school education can be explained by the groups of functional characteristics that reflect the quality of the potential for achieving the purpose of school education, the formation of the competency of students and the quality of the result of Education. It consists in the implementation of classical functions directly related to quality management, such as organization, planning, coordination, control, promotion, creation of optimal conditions, as well as the creation of effective conditions for the effective functioning of the entire team, the objectives set forth in the Modern School, in particular the provision of the highest quality educational services, taking into account the active use of information.

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**Conclusion.** Today, before modern school managers, it is the task of organizing the work of the pedagogical team to such an extent that it is like the formation of a student's personality, providing all the conditions for the development of his creative potential, creating the necessary opportunities for acquiring knowledge, a full life process, mental comfort and increasing the effectiveness of Education. In order to solve the identified tasks, it is recommended to approach the organization of the educational process, taking into account the vision of the prospects of innovative educational activities, that is, the prospects for the development, dissemination and application of educational innovations.

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UNIVERSAL IDEAS IN THE PEDAGOGICAL ACCOUNTS  
OF MEVLANA JALALUDDIN RUMI

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**Abstract:**

**Introduction.** *In the article, the universal glorification of pedagogical ideas in the works of prominent enlightener, pedagogue-scientist Mevlana Jalaluddin Rumi has become the object of research and analysis. It is stressed that Mevlana Jalaluddin Rumi opened a new era in the development of the history of pedagogical thought. Because Mevlana was one of the main figures of the social-pedagogical movement from the beginning of the XIII century, he seriously fought for the solution of important pedagogical issues of his time on a democratic basis. As can be seen from the article, the study of the pedagogical heritage of Mevlana Jalaluddin Rumi is useful not only from a historical point of view but also for the modern stage of development of our time because his views on upbringing are of special importance in educating the younger generation in the spirit of noble moral qualities in independent life. In this sense, the life of Mevlana Jalaluddin Rumi, a humanist, benevolent, sincere, peace-loving, truth-loving, thoughtful pedagogue, prominent public and cultural figure, is a clear example for young people.*

*The article defines the essence, components, means, and methods of the upbringing process in the works of Mevlana Jalaluddin Rumi and the attitude of the author; analyzes Mevlana's moral and educational ideas and activities from the scientific and pedagogical point of view; highlights the significance of the pedagogical ideas and views of Mevlana Jalaluddin Rumi for the modern period; learns the peculiarities of moral education within the pedagogical system; At least in part, examines and analyzes the essence, components, means and methods of the educational process in the works of Mevlana Jalaluddin Rumi based on the scientific principles of pedagogy.*

**Research method.** *A historical comparison method.*

**Result.** *Based on the legacy of his predecessors, Rumi continued the classical moral traditions.*

**Discussion.** *The purpose of the article is to convey Rumi's thoughts in the field of education to the pedagogical community.*

**Conclusion.** *Rumi's views, which have a special place in the history of the development of pedagogy are important in modern education. His thoughts have a great impact on the upbringing of the younger generation today.*

**Keywords:** *Mevlana Jalaluddin Rumi; the essence of his moral views; human dignity; humanism; humanity; development of mankind.*

**Introduction.** First of all, it is noteworthy that the poet and thinker of the Old East, Mevlana Jalaluddin Rumi, played a key role in the history of pedagogical thought. It isn't wrong to say that his work opened a new era in the development of the history of pedagogical thought. Mevlana Jalaluddin Rumi gave impetus to the development of pedagogy. Over time, we see the greatness of Mevlana's genius more clearly, gain new achievements by understanding it more broadly, deeply, and perfectly. The reason is that with the genius of Mevlana, the world of hopes and dreams that we have seen for years and centuries is unfolding before our eyes. The various paths of the centuries that have been confronted, the different ways of the world with various contradictory purposes, bring to life the truth of Mevlana's words, Mevlana's foresight, the depth of Mevlana's thoughts, the incomparability of Mevlana's intellect, the human power and vitality of Mevlana's faith.

Several monumental works about Mevlana have been written, published, and made available to our readers. However, our modern readers are still unaware of the fact that there are many untold and unread pages about this great master of words, and his services in the field of education have not yet been included in the annals of our history of pedagogical thought.

It is a general view of the history of the development of the socio-philosophical, pedagogical and psychological thought of Mevlana Jalaluddin Rumi's work or a set of problems of our time. Respect for Mevlana and Mevlana's creativity has increased over the centuries.

Therefore, one of the important issues is to take care of Mevlana's literary and pedagogical heritage and bring it to the pedagogical environment without any flaws. Mevlana's work is valuable not only because it resonates with the humanist ideals of the Renaissance, but also because it is connected with the most progressive traditions of the history and culture of world pedagogical thought before him. It is clear from each of Mevlana's works that he was acquainted with the advanced features of the previous pedagogical heritage, especially with the progressive features of the ancient world culture. Mevlana's deep knowledge of ancient world philosophy, his close acquaintance with the basics of many foreign religions, in this regard, provides a lot of material to approach and study his work. There are many facts in Mevlana's works that confirm that the poet was well acquainted with the history of ancient countries, ancient Greek philosophy, and the history of pedagogical thought. Finally, the wide scope of the poet's work allows us to confirm the fact that Mevlana was one of the most advanced scientists and thinkers of his time. Like all humanists who have left their mark on the history of pedagogy, Mevlana was a person with great creative inspiration and comprehensive knowledge. There is no field of universal thought, or the sciences of his time, that Mevlana did not mention in his famous treatises such as "Divani-Kabir", "Fihi ma fih", "Majalisi-Saba", "Mektubat", "Masnavi".

The solution or explanatory analysis of any scientific problem requires, first of all, the study of the literature and sources related to that problem. The nature and formulation of the problem usually determine what materials and sources the researcher should be familiar with. No matter how great a privilege it is for powerful educators to have comprehensive creativity and deep scientific knowledge, the most remarkable quality of such educators is that they can rise to the heights of aesthetic

thinking. In this regard, Mevlana's work has attracted the attention of readers, literary critics, philosophers, pedagogues, and psychologists for centuries. Because Mevlana was able to express his extensive knowledge and deep thoughts in a beautiful art form, he was able to turn each of his works into a precious pearl of poetic creativity. Those that are familiar with Mevlana's works know that this great poet did not simply compose dry verses about life, did not simply compose his thoughts, and did not talk to readers in ordinary colloquial language. He was an educator-enlightener who inspired his readers, guided them to understand life and the beauty of life, explained and educated the realities of life with the miraculous power of art.

In his work, Mevlana Jalaluddin Rumi affirms the immortality of the human spirit, its creative work, and good deeds, which serve the development of society. Mevlana's Islamic slogans such as "Know that the best of people is the most useful to people" [1, 189] are as close and clear to us as they are to their contemporaries. It is safe to say that many of the educational principles and ideas that Mevlana developed from Islamic culture were improved by Shah Ismail Khatai, Muhammad Fuzuli, Gazi Burhanaddin, Abdurrahman Jami, Molla Panah Vagif, Mirza Alakbar Sabir, and other prominent representatives who would later be considered successors.

The study of Mevlana's works shows that he was one of the poets who carefully followed all the major socio-political issues of his time. In this regard, it should be noted that Mevlana's attitude to the socio-political issues of his time was correctly interpreted in the work of Ilhama Ibrahimova, who is well acquainted with the poet's work, "Mevlana Jalaluddin Rumi's work "Masnaviye ma'navi" as one of the main sources of Islamic Sufism". Mevlana never neglected the socio-political issues of the environment in which he lived, the problems related to that environment and the poet's interests, and the themes of his works. He followed the socio-political currents of his time and, in this regard, "left a great mark on world history with his work" [2, 166].

His successors, including Mohammad Fuzuli, Abdurrahman Jami, Mirza Fatali Akhundov, Firidun Bey Kocharli, Rashid Bey Efendiyev, Abdulla Shaig, Mahammad Hadi, Mahammad Huseyn Shahriyar, and others, got acquainted with the works of Mevlana Jalaluddin Rumi. In their textbooks for children Firidun Bey Kocharli in "Gifts for children", Rashid Bey Efendiyev in "Kindergarten", Abdulla Shaig in "Reading book", "Turkish wreath", "Turkish literature" and others used the stories of Mevlana in the form of poems and prose. Even Abdurrahman Jami, the author of moral and didactic works such as "Yusif and Zuleykha", "Baharistan", was not afraid of the radical religious environment of his time and called Mevlana's "Masnavi" Kuran in Persian.

One of the most progressive aspects of Mevlana Jalaluddin Rumi's pedagogical views is that the thinker was far from any sense of national limitations in his works. Humanism formed the core of his creative ideas. This noble, expansive humanity is also evident in the positive images he created. In Rumi's masnavi, beautiful human figures of different nationalities were created with equally great, overflowing love. In general, it can be said that in Mevlana's masnavi, beautiful human qualities appear in the form of love, sincerity, kindness, peace, truthfulness, religious skepticism, and passions; on the contrary, bad and undesirable characteristics are depicted in the form

of selfishness, envy, malice, ignorance, religious bigotry, jealousy, tyranny, cruelty, and other negative passions.

Every reader will look at Mevlana's work and see that he believed that morality comes from religious rules. Mevlana, who said in the language of the Prophet Muhammad (pbuh) that 'religion is a reminder' [9, 427], quoted the Bible 4 times, the Torah 1 time, the Psalms 2 times, and the verses and surahs of the Holy Quran 433 times in his world-famous "Masnavi", along with this, mentioned the names of Hazrat Adam 92 times, Hazrat Khidr 21 times, Hazrat David 35 times, Hazrat Ibrahim 34 times, Hazrat Jesus 91 times, Hazrat Ismail 10 times, Hazrat Moses 140 times, Hazrat Noah 40 times, Hazrat Suleiman 55 times, Hazrat Yaqub 17 times, Hazrat Yusuf 90 times, Hazrat Muhammad 254 times, as well as Hazrat Ayyub, Hazrat Hud, Hazrat Ismail, Hazrat Uzair, Hazrat Yahya, Hazrat Yunus and others, and Imam Ali 30 times. He spoke about educational ideas and views of these outstanding people and benefited from them.

Of course, we cannot completely agree with that because religion came into being much later. Upbringing and morality are people's behavior, norms and rules of life. Upbringing was the regulator of social relations in the tribe and clan. However, this does not mean that there was no connection between religion and upbringing or morality. Religion, referring to the existing norms of behavior among people, has polished them, expressed in the form of Sharia law, and improved them. Religious doctrines, rules united with moral rules, and encouraged people to follow those rules and norms. The words of the Prophet Muhammad, the founder of Islam, confirm this idea. The words of the Prophet (pbuh) quoted by Mevlana in his treatises such as "Masnavi" and "Fihi ma fihi" call people to be honest, truthful, to refrain from evil deeds, not to betray, to follow the rules of politeness, to respect the old, the young and the women. Also, one that doesn't pity the little one, doesn't respect the elderly, doesn't do good to them, doesn't take care of them, and doesn't renounce evil can't serve the Islam; Seeing one's own faults is bliss; Helping to the poor, refraining from saying unnecessary words, acting according to the law, and telling the truth are true happiness; Gossiping, lying, slandering, covetousness, greed is a betrayal against humanity; It is everyone's duty to be kind and pleasant; The best of people are those whose deeds are beautiful; Just as fire melts snow, good character melts sins; The highest of all deeds is pure intention, care for others; It is true humanity to stay away from hatred and envy, to do good deeds, and to live by good deeds; The most beautiful woman in the world is a pure, good woman; Every tree has its own fruit, the fruit of the heart is a child, and so on. Thus, as noted by professor-educator Akif Abbasov, "It doesn't propagate violence, calls people to science, to do good deeds, to respect the elderly and parents, to humanism, love for the Motherland, to acquire moral qualities" [10, 228].

In the works of Mevlana, the "Holy Quran", the words of the prophet, including kindness, justice, speaking the truth, etiquette, education and its components, the unity of education and upbringing, mother, father, close relatives, love, respect for the elderly people, care for the younger ones, universal norms and human feelings are ideas underlying the basis and cornerstone of upbringing.

Influenced by the moral ideas and views of his progressive ideological predecessors (Prophet Muhammad, Prophet David, Prophet Yusuf, Hazrat Ali, etc.), Jalal al-Din Rumi attached great importance to upbringing in the development and formation of personality. From the earliest days of Rumi's creativity, he was known as a moralist poet who glorified high moral thoughts, and pure human qualities, always strived to cultivate and protect such radiant qualities as courage, open-mindedness and pride, which are necessary for human dignity, self-esteem and nobility. According to Rumi, the purpose of upbringing is to bring up a person with pure morals, intelligence, perfection and patriotism. A humanist poet-educator who held human in high esteem and respected with the most sublime feelings, stressed the need to educate people in order to fulfill human duty, and saw education the way to the salvation of a nation in distress. Therefore, he tried to involve all the progressive pupils and students of the time in this work. Saying "It is impossible to rely on a child's crying and laugh because he doesn't have the garment of knowledge" [11, 201] Jalal al-Din Rumi rebuked those who didn't take care of the upbringing of children and youth, and advised them to trust the people and live with great hope. This was due to his optimism as a teacher and his concern for the future of his beloved children.

Realizing that upbringing is the essence of development, a great transforming force, the poet knew that it was necessary to start this work at an early age. Read the verse in Surat at-Tin: "We have indeed created man in the best of moulds." Hey Friend, know that the most precious pearl is the "soul". Man is superior to the heaven in value. Man is too big to imagine. If I tell the true value of a person whose value we do not know, I'll burn, and the world, too. There is a soul in the body, look for that soul ... There is a diamond in the body, look for the source of that diamond ... If you can, look for it, but not outside, look for what you are looking for in yourself"[12, 50].

Apparently, Jalaluddin Rumi not only promoted the work for the upbringing of the people, but also acted directly in this work. Rumi was extremely humane towards ordinary people. The poet is constantly dealing with this "lost", "poor people" and their broken hearts, grief and sadness, whose rights aren't protected and who have no moral support in life. The miserable condition of simple and sincere people, the social nature of the sorrow that envelops their existence like a solid darkness, became the target of the poet's poetic observation. The study of Mevlana's work shows that it is impossible to find a work of his that is indifferent to the idea of inculcating noble qualities and beautiful human feelings.

"Hey, people! Love each other, but love in a friendly way. Why? Love is the key to the paradise of the heart"[8, 158]. In every thought, excellency Mevlana propagates to the younger generation the idea that it is only religious, national, and racial prejudice that separates people, nations, and peoples and leads mankind to the abyss. In the eyes of an intelligent person who understands the true meaning of human life, of a person of high enlightenment and understanding, there is no Muslim, Christian, etc. there is only human.

The great enlightener Mirza Fatali Akhundov couldn't hide his astonishment at Mevlana's "mind, consciousness and taste" [7, 319] in his literary-critical article "On

Mollai-Rumi and his classification”. He said that along with the beauty of content, the beauty of expression is also strong in Mevlana’s works.

With his works containing the code of ethics, Mevlana educates the leading people of his time in such a way that due to this education a person begins to feel his high human dignity. By saying “Explain yourself, not the Kuran” [3, 116] - Rumi considers it an important condition for a person to be educated, developed, and perfected until the end of his life. According to him, the purpose of education is to form a person as an independent being with free will. People become mental being only through education. Discipline is a difficult and irritating struggle with oneself. He must manage his nafs (desires), suppress his anger, be patient, and be able to overcome his feelings with the help of his mind and will. That is like Imam Ali said: “A person who wants to be a tutor for someone else, must be a tutor of himself first.” [4] To do this, a person must acquire knowledge and be able to subordinate his goals to common goals. Mevlana tries to dialectically connect the history of the development of education with the history of human culture. Mevlana considers the development of each person as a point in the historical development of the universal spirit. People cannot be free outside the society in which they live, so the question is to determine the ways and means by which society and people can move towards self-realization. As can be seen, the torch lit by Mevlana Jalaluddin Rumi in the course of his life and work was so bright that the intelligentsia was able to preserve its existence through periods and times.

Although the ruthless wars caused the Mevlana family to cross the lands, mountains, plains, valleys, villages, and cities and to move to other places, he had an optimistic outlook on life. The inexhaustible passion for knowledge, science, learning, education, answering questions that make him think, naturally, played a role in the formation of Mevlana’s character as a wise and perfect man. His life and activity, the sharpness of his ideas will amaze his contemporaries and different generations in the distant future.

Mevlana Jalaluddin Rumi shows that one of the most widely used methods of education is moral conversation. In this sense, as a pedagogue-enlightener, Mevlana widely used many moral conversations (The story of the grocer and the parrot; The fable about the wise man; Interpretation of the verse “God forgives the souls at the time of death”; “The Jewish king brought a woman with a child, threw him into the fire, and the child spoke in the middle of the fire; The twitch of a rude and arrogant person’s mouth when he mocks with the name of the Prophet; “Azrael looked at a man, he fled to Solomon’s palace, declared a change in the organized effort, and tried and worked for it; “The story of Adam (peace be upon him). The accident closed his eyes of insight, and he denied that the forbidden one; Omar's dialogue with the emissary of the Roman emperor and so on) in his work as a method of education. When we read his commentaries, stories, fables, adventures, statements, we see that Mevlana conducted scientific-literary, legal-pedagogical-psychological researches for a long time, took advantage of what was said and written before him, but did not repeat them, created originality in thought and art. The essence of his moral views is clearly reflected in the didactic philosophical-moral masnavi, the names of which we have enumerated and others that we couldn’t. Although Mevlana’s works are



translated, we can say that the style of interpretation and the level of generalization in his thoughts are clear and fluent. Written in readable language, it has a perfect effect on the reader's feelings and emotions, the formation of moral qualities.

Mevlana, the herald of morality, who considers the human race to be the “honor of the tribes”, “the possessor of insight”, and humanity as the “bright jewel of humanity”, makes humanity the object of study by drawing parallels with kindness, and goodness. According to the thinker, who considers kindness and goodness to be the embodiment of moral qualities and attributes, actions, and behaviors, everyone should make kindness and goodness his goal of life. Because kindness is inseparable from sincerity, and goodness is inseparable from honesty. “Kindness and goodness are inseparable signs of humanity and benevolence.” Let’s take a look at some of his advice: “Do good, do not postpone it till tomorrow”[5, 87]; “There is much good in a bad night; life is equal to darkness”[5, 263]; “The condition of coming with kindness is to do good; it is to bring goodness to the divine presence ”[5, 335]; “When the doomsday comes upon us, when does it cast a shadow over our heads? How can this resurrection be lower than that resurrection? That resurrection is like a wound or an ointment. Those who see and create this ointment are safe; every evil person who sees this beauty does good”[5, 355]; “In return for evil, give good” [5, 379]; “I am not your enemy. If you follow me, it will be good”[5, 391]. Apparently, Mevlana Jalaluddin Rumi teaches that everyone who wants the doors to be opened everywhere should be accustomed to kindness and goodness from time immemorial.

Mevlana widely used the different methods of upbringing in his work such as advice, counsel, appreciation, applause, admonition, persuasion, and ignition. As a wise man with a mixture of science and gnosis and poetic feelings, he was closely interested in the daily life of society and provided convincing solutions to the problems of the human spirit” [5, 38].

There is a saying among the people: “Don’t mock anyone and bow your mouth, your mouth will be crooked.” In this sense, in the examples of his upbringing, Mevlana considered it both a sin and a disgrace to ridicule or “bow down” to anyone. Also, in his words, Mevlana considered such people to be rude and naughty. “The mouth of a rude and arrogant person who mocks the name of the Prophet Muhammad twitched” [6, 76], “The crow's mockery of Shanapipi” [6, 110] or the Jewish king's rebuking the fire by saying “Why don't you burn?”[6, 77] and the other moral conversations in his stories are clear evidence of what we are saying. It should be noted that the herald of morality Mevlana benefited from the legacy of Nizami Ganjavi (“Treasure of Mysteries”) in his works. He also saw the language of animals, birds, or the way of the elements as a means of educating people. Mevlana shows that the work of evil-minded people is only to ridicule, mock, ridicule, and cold the pure ones. He calls them incompetent, ignorant and thinks those people have fallen out of God’s sight.

Although each of the ten components of education (development of worldview, moral education, labor education, ideological and political education, physical education, aesthetic education, legal education, economic education, ecological education, mental education) found a place in Mevlana’s work (in a relative sense) here we mainly focus on the views of society and collective, mental, moral, labor

education and so on, and identify such ideas and views. Mevlana sees the behavior rules in the attitude of a person towards each other in the family, society and collective, in the nature of the relations that regulate the rules of behavior. In principle, it reflects the initial state of mankind, its basic roots and mainly systems of theories. In the categories of morality, he generally analyzes the spiritual relations between people, between people and society. He expresses moral categories such as goodness, justice, debt, honor, dignity, conscience, happiness, and so on in all his works.

In Mevlana studies, the educator (Mevlana) educates the student (his student or reader) by means and methods arising from the power of the word. Considering the word “man’s eternal friend” and “milk in the breast”, Mevlana gave great value to the word and gave his valuable advice on the importance of knowing its value. He connects the word, its essence, style of expression with human psychology, outlook on life, attitude to people, considers the word to be the interpreter of the human heart and expresses his opinion in this context. If you feel the wave of words with pleasure, you will see its benefits, very transparently because in science, ideas are always fluctuating. From words voice, the image itself emerges [6, 104].

As we have mentioned, Jalaluddin Rumi in his works gave a wide place to the issues of upbringing and worked on it almost comprehensively. He spoke extensively about mental, moral, religious, family, aesthetic, friendship, music, art education, and spoke about each of them, separately in the history of pedagogical thought. As an educated master, educator, Rumi’s views on behavior, human attitude, friendship, companionship, good and evil, lies and honesty, enmity and hypocrisy, envy, despair, hope, trust, and other negative or positive moral qualities are still fresh. When we look at Mevlana’s work, we see that he wanted to see all people pure and clean. Therefore, he advised everyone, first of all, to be pure, to avoid hypocrisy and deceit. Mevlana used to say, “A perfect person is a person who is not offended by someone else’s harm. A brave man is one who doesn’t offend even those who deserve to be persecuted”[13, 215].

As we have noted in the original works of Jalaleddin Rumi, moral education has a special place. He also gave wide coverage to the issues such as family education, aesthetic education, labor education and so on., one of which complements the other. Jalaluddin Rumi praised the role of the family and the social environment in the formation of moral qualities. The poet and teacher of mankind, who was dissatisfied with his time and his educational system, not only watched the drowning of the people in the world of spiritual hardships, but also looked for a way out. One of the most important ideas of Mevlana was to bring up the young generation in the spirit of noble qualities, to instill in them positive morals and cultural habits from an early age. This was due to Rumi’s view of young people as the future of the country and the people, a reference point, a beacon of hope. He believed that the future would be created by highly cultured young forces. Therefore, the sensitive poet put forward the difficult task of educating the children of mankind and raising them to be high-spirited, pure-minded people who will take care of the people and the motherland in the future.

First of all, the difficulty of this work was due to the period of Jalal al-Din Rumi and the abnormal social environment. He lived in such a situation that it was not so easy to deal with the upbringing of children and youth, to bring up people with high ideals because, inevitably, the period and the social environment hindered this work, or had a negative impact. But in spite of all this, Rumi still turned his face to the youth and expressed his moral advice as follows:

- Be like flowing water in generosity, helping.
- Be like the sun in compassion and mercy.
- Be like night to cover the shortcomings of others.
- Be like a dead man in anger and rage.
- Be like earth in humility and openness.
- Be like the sea in tolerance.
- Either look as you are, or be as you look ... [12, 43].

We have mentioned above that Mevlana Jalaluddin Rumi attaches great value to man and says, “Hey friend, know that the most precious pearl is the soul.” Man is superior to the heaven in value. Man is too big to imagine. If I tell the true value of a person whose value we do not know, I’ll burn, and the world will, too”[13, 231]. We see in Rumi’s work that he is so sensitive to human relations that he welcomes those who make mistakes with heartache and prays day and night for their forgiveness: “Let’s control ourselves and pray to God to be a decent person because those who aren’t decent will be deprived of God’s grace ”[13, 212].

Rumi rises like a snowy mountain peak among the geniuses who shone with their intellect in the history of mankind. He revealed the centuries-old ideas of human destiny, illuminated the ways of overcoming social inequality, opposed polygamy, and proved that it was possible to escape from the chains of laws, oppression, and violence that insulted human name and human dignity; showed with scientific evidence what forces should be used in the creation of the new world; marked the right path to victory.

**Materials and research methods.** Historical-comparative method, analysis-composition method.

**Result.** Mevlana, as both a poet and a scientist, continued and developed the classical moral traditions, and in part and in thought was connected with the historical background of all-Eastern pedagogical thought. Mevlana based on the healthy heritage of his predecessors, both in his artistic and moral inventions and scientific considerations, at the same time enriched our traditions with his original and interesting educational and scientific examples and gave a great impetus to intellectual development.

Mevlana Jalaluddin Rumi influenced his successors not only with his great poetry, but also with his scientific method of judgment and concrete scientific conclusions. The essence, components, tools and methods of education are the basis of his creativity

**Discussion.** The determination of descriptive methods of moral thoughts and upbringing tools in Mevlana’s works and delivery of Rumi’s ideas and thoughts in the field of education to the pedagogical community.

**Conclusion.** For the past eight centuries, Mevlana Jalaluddin Rumi has always been accepted by world poets, writers, thinkers, architects, painters as a living participant of artistic-pedagogical-psychological-aesthetic art. From this point of view, Mevlana studies open wide horizons such as “Mevlana and the development of mankind”.

As well as:

– Poet and thinker of the Old East Mevlana Jalaluddin Rumi was one of the main figures of the socio-pedagogical movement from the beginning of the XIII century, played an important role in the promotion of pedagogical humanism and opened a new era in the development of pedagogical and psychological thought;

– Mevlana Jalaluddin Rumi, the author of several monumental works such as “Divani-Kabir”, “Fihi ma fih”, “Majlisi-Saba”, “Mektubat”, “Masnavi”, didn’t simply recite dry verses about life, didn’t write his thoughts in a simple poetic way, didn’t talk to readers in ordinary colloquial language. Mevlana inspired his readers, guided them to understand life and the beauty of life and was a pedagogue-educator who interpreted and educated the realities of life with the miraculous power of art;

– Throughout his career, Mevlana Jalaluddin Rumi defined the essence, components, means and methods of the educational process and expressed his attitude to all of them;

– Mevlana Jalaluddin Rumi discovered opportunities and ways to use his thoughts and ideas related to self-education, friendship, family, labor education in his works;

– Mevlana Jalaluddin Rumi considered the upbringing of the young generation in the spirit of noble qualities, instilling positive morals and cultural habits in them from an early age as one of the most important ideas, and regarded the youth as the future of the homeland and the people, a beacon of hope;

– Mevlana Jalaluddin Rumi studied the thoughts of prophets, philosophers and poets who lived long before him, as well as put forward many ideas, opinions and theories about it, created a perfect and complete, tolerant upbringing, determined and affirmed the notions of beauty, goodness and justice, from the point of view of humanism, and most importantly, believed in the immortality of man and soul;

– Mevlana Jalaluddin Rumi analyzed his spiritual and moral ideas and activities from the scientific and pedagogical point of view;

– For the first time in the development of pedagogical thought, the progressive ideas of Mevlana Jalaluddin Rumi’s works, which resonate with modern times, have been studied by us at the level of scientific articles.

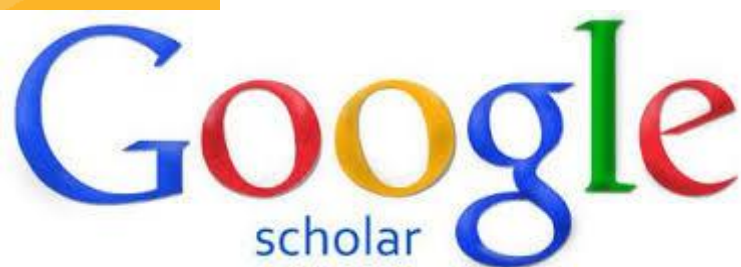
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