



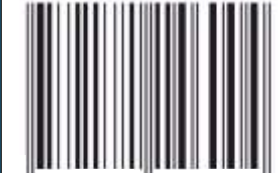
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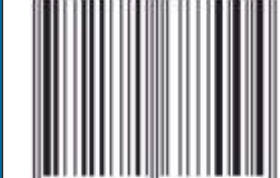


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**НАУЧНЫЙ ВЕСТНИК
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WORKS OF THE FAMOUS CENTRAL ASIAN SCIENTIST
ABU ALI IBN SINA IN THE FIELD OF PHYSICS

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Abstract:

Introduction. *This article examines the scientific and practical work of the sultan of the science of medicine Abu Ali ibn Sina in the field of physics. In the rare masterpieces created by Ibn Sina, his ideas about the structure of matter, the laws of dynamics, natural phenomena, the eye and vision, the historical data in the correspondence of Ibn Sina and Beruni were studied to explain the essence of the content of physics.*

Research methods. *The actual task of physical science is the movement of bodies under the influence of the same force placed on bodies of different masses, their interaction, the laws of inertia, the lifting of heavy loads to the top, the splitting of solid bodies, the expansion and contraction of bodies from heat to cold, the application of the laws of refraction and return in the field of technology and in the field of the manufacturing sector.*

Results and discussions. *In Abu Ali ibn Sina's work "The standard of Minds", schematic images of devices were prepared relating to the mechanics' section of Physical Science for the preparation of simple calculations and the lifting of heavy loads and splitting of rigid bodies by using low-power consumption of complex instruments made with the help of connecting them.*

It is necessary to remember the correspondence of Beruni with Ibn Sina and the answers to the question, the anatomy of the eyes in the works "Donishnoma" and "The law of Medicine", as well as the ability to see, the structure of matter, the views of teacher Aristotle and Ar-Razi on the division of atoms, and not to understand it endlessly, on the contrary, the idea that the atom could split and that there was a definite boundary was expressed by Ibn Sina. The reasons for the expansion and contraction of bodies from heat to cold, and why the weather varies in different climates of the earth, are due to the fact that the shape of the earth is round, that is, due to the vertical or horizontal inclination of sunlight. It has been shown that they are based on scientific observations to understand physical processes such as

lightning, flash, thunderbolt, the laws of refraction and return of light, as well as the dispersion of light.

The United Nations Department for the development of the history of Science and culture of the world nations has celebrated the 1000-year anniversary of the birth of Abu Ali ibn Sina by UNESCO. In order to perpetuate the name of Abu Ali ibn Sina, a luxurious palace of culture built in Bukhara was named after the scholar. At the same time, there are also reports that schools, libraries, and many streets are named after Ibn Sina.

Conclusion. *This article states that Ibn Sina's contribution to science and culture is an undeniable fact, that he has encyclopedic knowledge, and that he has made great discoveries in various fields. It was mentioned that the great legacy of Abu Ali ibn Sina played a decisive role in the development of world civilization.*

Keywords: *physics, mathematics, astronomy, theology, mechanics, power, block, axis, lever, man, twisted axis, atom, molecule, light, vision, heat exchange, lightning, thunderstorm, flash, dispersion.*

Introduction. Ibn Sina is an encyclopedic scientist - naturalist, medical worker, astronomer, mathematician, musicologist, writer and poet. He was also known as Avicenna. Ibn Sina's first teacher in the field of science was Abu Abdullah al-Natyly.

Ibn Sina received all the necessary knowledge in Bukhara. The scientist's scientific career began at the age of 18.

The term for Ibn Sina's work, "Madadi Sina", has been adapted into European languages and used as a term for "Медицина" - medicine. The famous eighteenth-century naturalist Carl Linkey praised ibn Sina services in botany and named one of the rare evergreen plants after him. Ibn Sina wrote more than 400 works, 240 of which have survived. At the Institute of Oriental Studies named after Abu Rayhon Beruni more than 50 works of the scientist and a number of reviews written on them are stored. Among these works is the five-volume "Al Kanun fit tib" ("Laws of Medical Science"), which is the crown of the scientist's work. This work raised the level of medical science to a very high level in its time, and was widely recognized in Western Europe a hundred years after the death of Ibn Sina. In the XII century, the "The Canons of Medicine" was translated into Latin, and began to spread hand in hand. This work was published in a Latin translation in Venice in 1493 year and was published 16 times in a hundred years. Medicine has been taught on the basis of this work for 500 years in all famous educational institutions of Asia and Europe. These invaluable medical laws have not lost their scientific significance even today[1].

Ibn Sina, the owner of the great talent, overcame all the difficulties and obstacles encountered in creating news in the field of Science and left a rich scientific heritage for future generations. He filled the treasure of Science with priceless jewels.

Ibn Sina was interested in astronomy from a young age and this interest lasted until the end of his life. He has written eight independent pamphlets, as well as separate chapters on astronomy in the mathematical sections of the “Kitob ash-shifo” and the “Donishnoma”. He reworked Ptolemy's Almagest and based it on practical astronomy. Ibn Sina determined the geographical length of the city of Jurjan by observing the highest point of the Moon, a method completely new to his time. In “Geodesy”, Beruni speaks of the correctness of this method and associates it only with the name of Ibn Sina. This method was rediscovered in Europe 500 years later (1514) by astronomer Werner.

Methods. Ibn Sina, known to the world as the sultan of medical science, also possessed encyclopedic knowledge and created very valuable works on natural sciences. He was one of the first to advance his book of “Donishnoma” in the section “Physics” the idea that matter is made up of tiny particles, that is, atoms.

Ibn Sina, who was very hard-working, enthusiastic and very talented, wrote many works. The “Donishnoma” describes philosophy, physics and mathematics. Ibn Sina divided the theoretical part of science into three parts, such as theology, mathematics and physics. In this case, theology is interpreted as a science about everything outside of nature [2].

Ibn Sina writes about the science of nature - physics: "The essence of this science consists of tangible bodies, because it is in motion and change, it is limited and consists of parts."

Physics, writes Ibn Sina, is the science that studies such cases, and imagining them is inseparable from matter.

Thus, Ibn Sina explains the essence of the science of physics, that the topics of their study are related to matter and motion.

He developed mechanical devices to solve a number of practical problems and described in detail how to use them. These guidelines and rules are a great help in making various mechanical devices to meet people's living needs.

Ibn Sina's book “Physics” focuses on the laws of dynamics [3]. If we look at the following review in the pamphlet: Take two balls, if the size of these ball is different, - $(m_1$ and $m_2)$ when the cause is the same, their consequences will be different (Fig. 1). The larger the first ball, the smaller the result compared to the second, and vice versa, the smaller the first ball, the bigger the result. Ibn Sina refers to power as the cause, and to consequence as speed or acceleration. The above words of Ibn Sina can be summarized as follows. When the power does not change, the speed or acceleration is inversely proportional to the mass. Ibn Sina's description is as follows:

Ibn Sina's “The Standard of the Minds” is one of the oldest works written by Central Asian scientists in the field of mechanics. At the same time, this work is of great practical importance. This work describes the rules of lifting heavy loads with

low power, breaking down solids with the help of simple mechanisms and more complex mechanisms - tools, created by connecting them to each other [4].

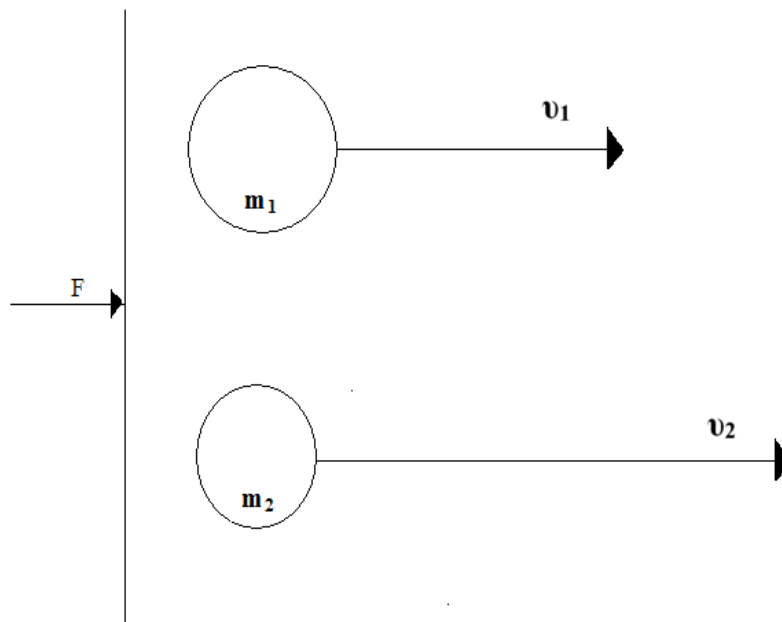


Figure 1. The acceleration relations that they obtain when they act on objects of different masses with the same power

It should be noted that the first work written in the field of mechanics and reaching us is the famous Greek philosopher Aristotle's "Problems of Mechanics." It describes the rules of the three oldest simple mechanisms, the lever, the cotter, and the block.

The famous Greek scientist Archimedes (287-212 BC) was very active in the field of simple mechanisms. But many of Archimedes' works in this field have not survived. The first-century Greek scientist and Alexandrian engineer Heron wrote a book called "Mechanics", in which he described five simple mechanisms: a lever, a cotter, a block, an axis, and a screw. An Arabic translation of Heron's "Mechanics" by al-Baalbakki (died 912) has survived.

"The Standard of the Minds" consists of five chapters, the summary of which is as follows.

The first chapter deals with the names of simple instruments used in mechanics.

It is said that there are five types of mechanical tools used for lifting heavy loads, splitting solids, leveling bodies, and other purposes with little effort; these include axis, lever, block (reel), screws, and cotter.

The second chapter deals with the use of mechanical tools.

Results. 1. About the axis. The two ends of the Axis are cylindrical, the middle of which is in the form of a parallelepiped (Figure 2).

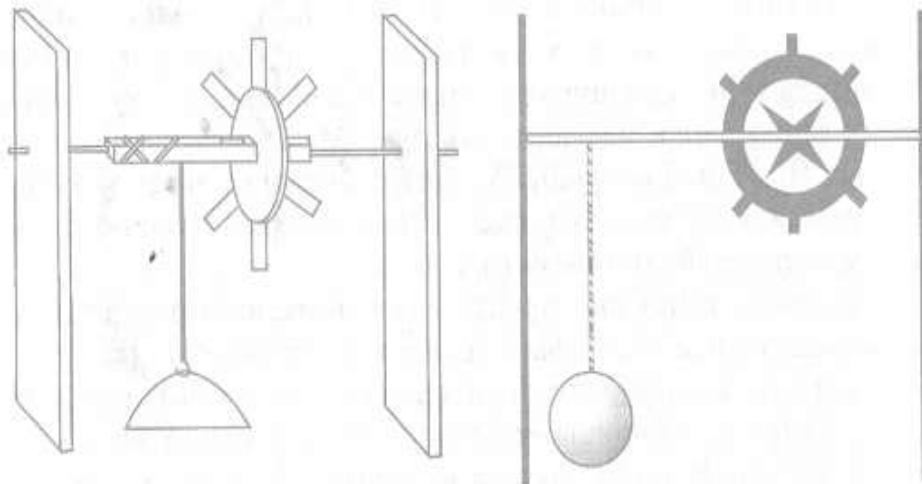


Figure 2. The reel and its scheme

The axis is made of iron or wood. A wheel is mounted on one side of the axis, and handles are mounted around the wheel (Figure 3). The axis passes through the center of the wheel and through the holes in the top of the two columns perpendicular to the plane. If you want to use this tool to lift a load of a certain weight with a certain power, then the tool should be made in such a way that the ratio of the diameter of the axis to the diameter of the wheel, like the ratio of the impact force to the weight of the force.

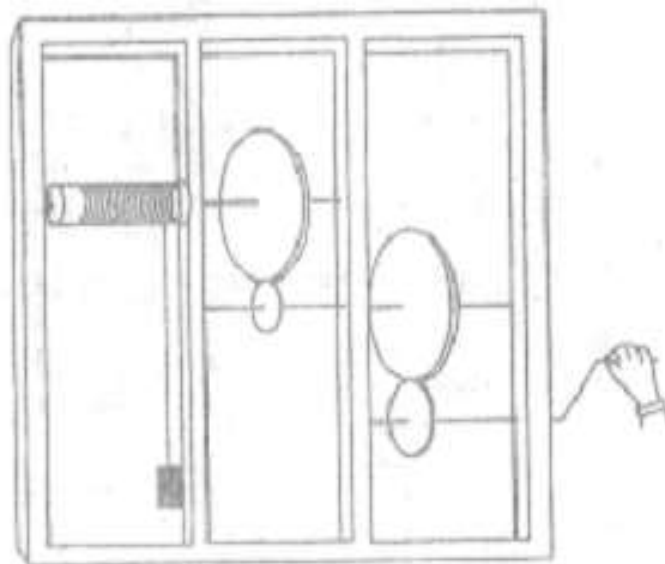


Figure 3. A device designed to lift a load using gear transmission

For example, if a load of 10 man (about 4 kg per man) is to be lifted by a man with a force of one man, then the axis must be made so that two cylinders and a middle let it be in the form of a parallelepiped. On one side of it you need to install a wheel with a diameter 10 times larger than the diameter of the axis. The handles are

mounted around the wheel. Then an axis is mounted on two columns perpendicular to the plane and with holes at the top. The other end of the rope is tied to the middle of the axis by tying the lifting load to the rope. Now the handle on the wheel attracts the series towards itself. The wheel spins, the rope wraps around the axis, and the load rises.

2. About the block. The block is circular or wheel-like, and the wheel circle is the axis of each engraved wheel (Figure 4).

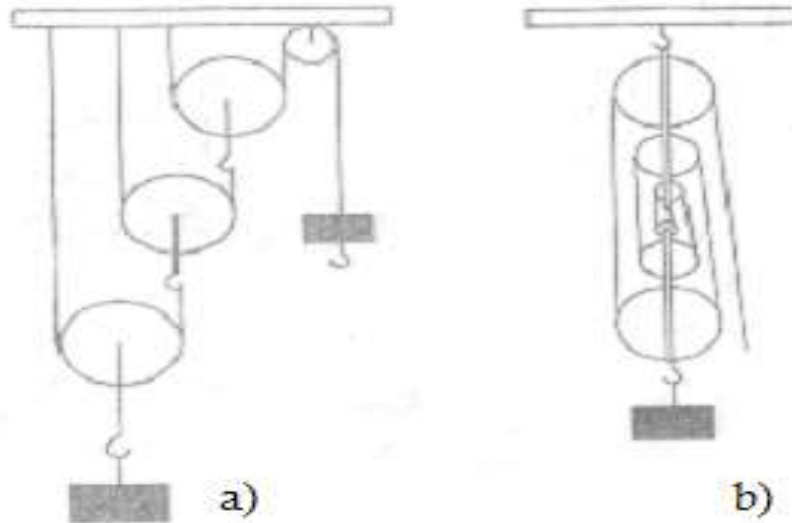


Figure 4. Different ways of using blocks. a) a device consisting of one fixed block and three movable blocks; b) a system of three blocks mounted on a fixed axis, i.e., three movable and three stationary blocks

Some of the blocks are fastened upwards and some are attached to the load. A rope is then passed through the grooves of the blocks, one end of which is tied to the load, and the other end is pulled towards the handler, and the load is lifted upwards[3].

To lift the load using this tool, the ratio of the load weight to the number of blocks must be the same as the ratio of the impact force to the number of blocks, i.e. the ratio of the impact force to the load weight. The ratio should be like 1: 2, 1: 4, 1: 3.

For example, if you want to lift a load of 10 man with a force of 2.5 man, then you put two equal wooden poles on the ground and fasten the beam horizontally on top of them. Then take four blocks, two of which are fastened to the horizontal log, and the other two are attached to the load. The rope is taken and one end of it is passed through a series of blocks. After passing through the last block and pulling the end of the falling rope with a force of 2.5 man, the load rises. The larger the number of blocks, the easier it is to lift the load.

3. About Lever. This tool is popular among the people. The lever is made of a solid body and consists of a rod divided into long and mutually equal parts (for example, 3, 4, 5, etc.) (Fig. 5).

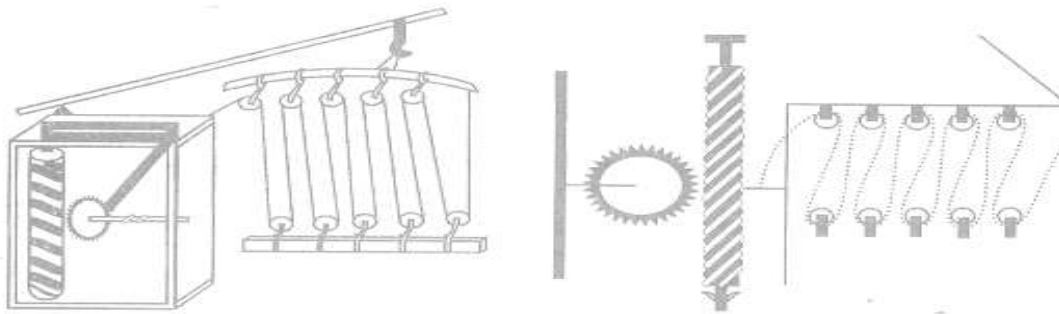


Figure 5. Method of connection of complex device consisting of lever, polystyplast and gear wheel and schematic view of the device

If a heavy load is to be lifted, another solid object is placed under the lever. This body is placed close to one end of the lever, at which point the load can be easily lifted when the other end of the lever is pressed.

If you want to lift a load of a certain weight with this tool, then the following proportions must be: the ratio of the distance from the point of impact to the point of base to the point of impact shall be equal to the ratio of the weight of the load to the acting force.



Figure 6. Lever

For example, using such a tool to lift a load of 5 man with the force of one man, take the rod AB (Fig. 6) and divide it into 6 equal parts. Place the point B under the given load and divide the section BD by one. We put a solid under point D. At that time, when a force is applied to the point A, the load K rises.

4. The twist-off screw (axis). The twist is made of axis wood (Fig. 7). Its points are cylindrical and the middle is threaded, like a threaded spring. A rotating wheel is installed at the threaded location of the screw. The handle is mounted on the screw parallel to the plane. The screw itself should be perpendicular to the plane.

If we want to raise the body of the given weight with the help of this tool to the top with a certain force effect, then when making it at that time, the following rule should be followed.

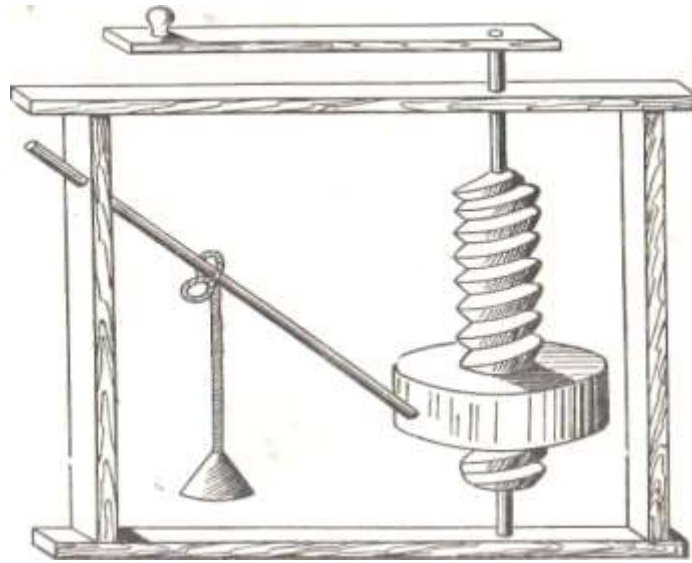


Figure 7. The appearance of twist-off screw (axis)device

The ratio of the length of the handle circumference to the length of the screw must be the same as the ratio of the lifting load to the acting force. For example, if you want to use this tool to lift a load of 10 man with a force of 2 man, the length of the circle on the handle should be five times the diameter of the screw. We attach the given load K to the rope and M to the beam. If we rotate the AB handle by a force of 2 man, the load K rises.

In Chapter Three, it is written about how to move instruments with the effect of force, that is, how to knit these instruments in such dimensions as the axis, the blocks and the lever to move.

The fourth chapter describes how to make mechanisms by connecting simple tools together. For example, it's about connecting an axis and a block, and finally connecting four simple tools.

The fifth chapter is devoted to some explanations of the introduction, in which it is written what to follow in order for the above-mentioned instruments to be strong and rigid. [3]

His works, "Physics" and "Mechanics", played an important role in the development of physics. Ibn Sina's correspondence with Beruni and the chapter on the "anatomy of the eye" in "The Canons of Medicine", as well as his views on phenomena such as lightning, thunder, and thunderstorm, his descriptions of physics, types of motion, and their relativity, force, inertia, connection between them, rotational motion, centripetal and centrifugal forces, linear velocity, atmospheric pressure, space, convection, nature of heat and their types of transmission, speed of

sound and light, the fact that the eye is an optical system, , the lens and its types, his response on such topics as atomic structure has not lost its strength even now.

Also, the atomistic theory of Democritus and Aristotle was further developed in the works of the great thinkers Ar-Razi, Beruni and Ibn Sina. In one of his questions to Ibn Sina, Beruni said: "Some philosophers have said that the atom does not split and there are no smaller particles. This is ignorance. The second group of philosophers argues that the atom can split and that there is no limit to division. That is extreme ignorance. Because if the fission of an atom is infinite, matter can disappear. It cannot be, because matter is eternal. What do you think about this?" [9]

In his reply to Beruni, Ibn Sina mentions the views of Aristotle and Ar-Razi on the division of the atom, noting that it should not be understood as infinite, but that the atom can be divided and that there is a definite limit. In one of his objections to the young scholar Ibn Sina, Beruni criticized him (Ibn Sina) for repeating the ideas of Aristotle and Ar-Razi, urging him to think independently, and asked: "Suppose the atom is divided into two parts. There is a gap between these particles, and these particles are in constant motion, and there are forces between them. It would be better to think about how many times the size of these fractions is larger or smaller than the space between them," he said.

The notion that bodies expand from heat and shrink from cold has been known since ancient times [5]. However, the peculiarity of water in that it expands from heat and shrinks from cold, and its causes date back much later to Beruni and Ibn Sina. Beruni observes that water expands without shrinking as a result of freezing, and asked Ibn Sina the following question in order to find out his opinion on the matter: "If a body expands due to heat and shrinks due to cold, and the fracture of other containers is due to the expansion of what is inside it, why does a container with frozen water crack and break?"

Ibn Sina answers Beruni's question as follows: "If the body expands behind the heat and requires more space, but breaks the jar: when a similar body cools down and takes up a smaller space, a void appears in the container, and as a result. The cold may have broken the container. There are many changes in nature, and there are many examples. They are responsible for many of the events that take place. But what we have said is enough to answer the question". Beruni was not satisfied with Ibn Sina's answer and asked Ibn Sina the following question to prove his point: "Why is ice on the surface of the water, when the ice was closer to the nature of the Earth because it froze due to the cold?"

Ibn Sina answers Beruni's question: "When water freezes, air particles are trapped in the water, preventing the ice from sinking to the bottom." In these answers, Ibn Sina draws on the teachings of Aristotle. Beruni objected to Ibn Sina's answer: "If the jug had been broken inwards, then what had been said would have been correct.

But it is clear that the truth contradicts this. I watched the container break outwards. This shows that the size of the container is not the same as inside,” he said.

Beruni explains on a scientific basis that the presence of ice on the surface of the ice decreases with increasing volume as the water freezes, and therefore the ice is on the surface because it is lighter than the weight of the water equal to its volume. Beruni measures the density of water in 5 different states experimentally. Its calculation: spring water-1; boiling water-0.959; melting water-0.965; seawater-1.144. These remarkable scientific researches of Beruni were re-proved 699 years later in the experiments of the famous Italian scientist G. Galileo.

Beruni and Ibn Sina explain that the reason for the difference in weather in different climates of the Earth is due to the roundness of the Earth's shape, i.e., the vertical or horizontal inclination of sunlight due to its spherical shape. In addition, Beruni, Ibn Sina and Umar Chaghminy explain that due to the decrease in temperature at different heights of the atmosphere (maslan: mountain hills), the water vapor in the atmosphere is transformed into rain, snow, hail due to the cold, as well as due to various variations in temperature.

In his book “Physics”, Ibn Sina states that water vapor rising from the ground turns into clouds due to the cold, and thickens (condenses) on the mountain tops. He explains that the formation of snow, rain and hail depends on the high and low temperatures. Ibn Sina mentions that hail is more common in spring and autumn [10].

Umar Chaghminy's (XII-XIII) conclusions about the weather are very similar to those of Beruni and Ibn Sina. In his book “Mulohasfai Hayatil Basita”, Chaghmini writes: “The air surrounds the earth. When the air is heated by sunlight, vapors are formed in it. The heat causes the water vapor on the ground to rise, forming clouds. Depending on the degree of coldness of the weather, or rain, or snow, or hail falls to the ground, "he said.

According to Ibn Sina, there are natural and artificial sources of heat and cold in nature. According to him, there are three external causes of heat: first, the proximity of heat heats a cold body. For example, grass heats water. The second is movement and friction. For example: if you shake the water, it heats up, if you rub the stone on the stone, it heats up, and a fire comes out. While thinking about the transfer of heat due to motion and friction and the conversion of mechanical energy into heat energy, on the next page of this book he states that if air did not have heat, it would not rise, which is an explanation of the convection phenomenon. As the third external source of heat, it is thought of the distribution of heat by the way of irradiation. Ibn Sina also mentions that the rays passing through a magnifying glass gather at the point of reflection and burn. This feature is also found in the works of Abdurahman Khazin much later.

According to Ibn Sina, no form can produce sound on its own. The sound can be heard through the ear. When two objects touch each other, the air moves and vibrates to produce sound. Sound waves travel very fast[6].

Vibrations of air propagate rapidly as they pass through bodies. Ibn Sina admits that when they (the vibrations of the air) reach the ears, the hearing affects the sides of the cause.

In a letter to Ibn Sina, Beruni wrote: “When a white, round, clear bottle is filled with clear water, it burns like a round stone. If the bottle is emptied of water and filled with air, it will not burn and will not collect sunlight. Why did this happen? So how do you get the power to burn water and the power to collect sunlight?”

Ibn Sina answered this question as follows: “Of course, water is a thick, relatively heavy, dense, clear body. Anything of this quality reflects light. Therefore, a round bottle filled with water reflects light. The accumulation of light creates a burning energy. But it is not strongly reflected in the air. Because the air is relatively delicate and sparse. Therefore, if that round glass is filled with air, there will be no strong reflection in the glass.” In fact, when light passes from a low-density medium to a high-density medium, or vice versa, when it passes from a high-density medium to a low-density medium, it changes its direction. 'changes. In physics, this phenomenon is called the refraction of light.

When parallel rays pass through a convex lens, these rays are concentrated at one point and have the power to burn. This point is called the focal point of the lens. If we compare the above-mentioned views of Beruni and Ibn Sina with the laws of modern physics, we can be sure that our ancestors were absolutely right in this matter as well.

Beruni asks Ibn Sina the following question to find out his opinion on seeing and the reasons for seeing: “Perception through the light of the eye - what is vision, why is an object under clear water visible, when the clarity of the light of the eye is reflected from clear objects? Why is the water smooth and shiny?”

Ibn Sina answered Beruni's question as follows: “According to Aristotle, sight is not a loss of clarity. Seeing is the loss of clarity, says Plato. When the words of Aristotle and Plato come together, there is no difference between the two ideas. Of course, Plato made this point as absolute and general as it is a program for many. Master Abu Nasr al-Farabi explained in his book that there is no difference between the two words, and the suggestion that the opinions of the two leaders (i.e., Aristotle and Plato) should unite. But according to Aristotle, seeing with the light of the eye is the effect of the natural moisture inside the eye. It is a thin, clear layer of moisture in the eye, which can transform into all colors and receive colors. It is appropriate to transfer colors by meeting the object that transmits the type of color. Natural skin moves from one type of moisture to another with a subtle sheen and is affected by

color. When this moisture passes from one type to another, it is used as a means of not feeling the incoming energy.

This moisture perceives the work that is created in it. That's the decent thing to do, and it should end there. This is stated in the second article of the philosopher's "Kitab al-Nafs" and in the commentaries on this book.

It is clear from the answer that Ibn Sina, although he considered Plato's statement about the causes of vision, that is, "Vision is the exit from the eye (light)" in a general way, but even more so by commenting on Aristotle's idea and leaning on his thoughts.

Ibn Sina clarified this issue in his major works, "Physics" and "The Canons of Medicine": If light comes out of our eyes and illuminates things, and as a result we see things, why do we not see them at night?" he rejects Plato's view. It is characteristic of this thing that even Galileo developed Plato's view, he explains: "When you look at the moon, you see the reflection of the rays radiating from you in the mirror, and when the rays from such a mirror fall on the objects, we see them."

Ibn Sina explains that the main causes of vision, on the contrary, are the result of light coming from objects falling on our eyes and refracting them through the cornea, and then appearing as an image on the retina of the eye [7].

Ibn Sina devotes one chapter of the third part of his book, "The Canons of Medicine", to the anatomy of the eye. In this section, he covers many issues, such as the structure of the eye, the causes of vision, vision with two eyes, and the ability to distinguish colors.

In Ibn Sina's book "Physics", he attributes the shrinking of distant objects to the shrinking of the viewing angle, and even cites manual evidence. The work also explains the phenomenon of dispersion and the cause of the irradiation around the Moon on a scientific basis. According to him, the cause of the dispersion (rainbow) phenomenon is the separation of light rays from the Sun into colored rays as they pass through the clouds in the atmosphere. The reason it is arc-shaped is because of the spherical nature of the Earth's atmosphere.

The formation of a beam around the Moon in the field of view due to the fact that the rays coming from the Moon fall on the cloud particles in the Earth's atmosphere and return from it as if from a mirror, and the illuminated source (Moon) is about the same distance occurs from the Earth's atmosphere. This means that Ibn Sina narrates both issues on the basis of his own scientific observations and not on the basis of various myths.

Ibn Sina writes in his book, "A Treatise on the Stars", in response to Amir Sultan Muazzam Ghiyasiddin's questions about the appearance of the stars at night and the absence of the day. The pamphlet consists of three parts, in which the night is

visible and the day is not visible because the observer emphasizes the strong or weak lighting of the position.

Ibn Sina, in his book "Physics", describes the appearance of lightning and the causes of thunderstorms as the result of the clouds in the atmosphere colliding with each other as a result of strong winds. This is a reminder that lightning can strike when the collision is strong. He also writes that lightning is seen before and thunder is heard after, due to differences in the speed of light and sound in the air. They say that the ratio of velocities is inversely proportional to the propagation times [8].

Ibn Sina's treatise, "The Explanation of the Causes of Thunder", provides important information on this subject. The booklet consists of six parts, which explain the causes of lightning and thunderstorms in more detail. The first section describes seven causes of thunderstorms:

1. When two clouds collide, one hits the other and a sound is produced as a result of strong resistance.
2. A sound is made when a wind blows into a cloud.
3. When fire (lightning) strikes a cloud, it crosses it. This happens when you put a hot iron in water.
4. The wind is blocked by icy (cold) clouds when it hits hard. It's almost like we're hitting a piece of paper and making a loud noise.
5. When a light (weak) wind enters an empty (rare) cloud, it is as if the reed is moved by the wind, from which we hear a sound.
6. A loud sound is also produced when a light (weak) wind enters a loose (sparse) cloud a lot and the cloud is scattered.
7. When solid clouds rub against each other, a hard sound is produced from it, just as the winds rub against each other.

The second part of the pamphlet is called "The Lightning Causes". In this section, he explains four reasons for lightning.

The third section is called "Description of the causes of lightning without lightning." In this section of the treatise, Ibn Sina explains the three causes of lightning and thunder.

The fourth chapter is called "The Statement of Lightning Without Thunder". This section explains why the sound of lightning, that is, thunder, cannot be heard.

The fifth chapter is devoted to the "Explanation of the causes of lightning before thunder." According to Ibn Sina, in fact, lightning and thunder are formed at the same time. But before we hear the sound of thunder, we see lightning faster. It's like the sound of someone in the distance making firewood. As you know, sound is actually produced by percussion.

The sixth section is entitled "Description of the causes of lightning." In this last chapter of the treatise, Ibn Sina describes the causes of lightning striking the earth

and objects on the ground. It was only in the seventeenth and nineteenth centuries that it was proved that the main causes of lightning and thunderstorms were due to amber events in the atmosphere, that is, that they were indeed caused by wind friction of clouds in the atmosphere.

The following question addressed by Beruni to Ibn Sina discusses the nature of light. "If the heat (light) comes from the center, then why does it come to us from the sun? Is it light or hypotheses? The scholar raises two important issues with this question. First, in contrast to the geocentric teachings of Beruni, Aristotle, Ptolemy, and their followers that the Earth is at the center of the universe, the whole universe revolves around the Earth, light propagates from the center, referring to the heliocentric theory on the other hand, he wants to know Ibn Sina's views on the nature of light.

Ibn Sina confirms Aristotle's view of sunlight by rejecting the dissipation of heat from the center.

Conclusion. The United Nations Educational, Scientific and Cultural Organization (UNESCO) has decided to celebrate the 1000th anniversary of the birth of Abu Ali Ibn Sino, a world-renowned encyclopedist, in 1980 by the decision of the twentieth session of the General Conference of UNESCO in Paris in 1978. In the autumn of 1980, the world community celebrated the 1000th anniversary of the scientist as a celebration of science and culture, a holiday to strengthen friendship between scientists of different nationalities.

In our country, this anniversary was celebrated with great solemnity on September 17-26, 1980[9].

Also, in Bukhara region since 1978, the celebration of the anniversary began with great preparation.

The Republic raised the issue of reconstruction of the village of Afshona, where the great scientist was born (Ibn Sino village, Peshku district, Bukhara region). Modern housing, schools, kindergartens, museums, libraries and more have been built. Today, the new Afshana, which is steeped in oriental architecture, is showing its beauty. Today, Afshana, which has become a beautiful town, is like a luxurious and beautiful palace built in memory of our great compatriot Ibn Sina.

Today, the descendants of Ibn Sina live in 126 houses with beautiful and modern furniture, a 320-seat high school, a 130-seat kindergarten, where children are educated and brought up, as well as the Ibn Sina Memorial Museum, library and 400-seat palace of culture, a service house, a hospital, a teahouse and other domestic and cultural buildings were built, all of which were beautifully decorated with oriental-style patterns.

In the middle of these magnificent buildings stands a six-meter-high bronze statue of the great scientist. Everyone who comes to this statue looks with affection

and pride at a scientist who has dedicated his life only to the cause of science and the health of the people.

On September 17-26, 1980, the celebrations of the 1000th anniversary of our great compatriot Ibn Sina were held, and these celebrations became a celebration of true friendship of peoples. A solemn meeting dedicated to the 1000th anniversary of the birth of the famous scientist Ibn Sina was held in Moscow on September 17. It was attended by scientists from all regions of the country, members of the public and more than 120 scientists from abroad. The Vice-President of the Russian Academy of Sciences P.M. Fedoseev spoke about "the great encyclopedic scientist Abu Ali ibn Sina and his role in the development of science." Scholars gathered at the conference spoke about Ibn Sina's very rich and meaningful work.

On September 24, the festivities began in ancient Bukhara. The people of Bukhara greeted Russian and foreign scholars who attended the ceremony of our ancestor Ibn Sina with great joy and pride. On the same day, the International Jubilee Conference dedicated to the 1000th anniversary of the birth of Ibn Sina began its work in the Palace of Culture named after Abu Ali ibn Sino in the ancient city of Bukhara.

The conference was opened with congratulatory speech by the Vice-President of the Russian Academy of Sciences P.N. Fedoseev and A.K. Karimov.

Many foreign scientists also took part in this international scientific conference and made presentations on various topics. Among them were guests from Bulgaria, GDR, India, France, England and other countries. They spoke about the translations of the works of the great scholar Ibn Sina in their countries, their great achievements in the study and writing of works in this field. The in-depth reports of foreign scholars were widely discussed.

The Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan has published a collection of articles dedicated to the 1000th anniversary of Abu Ali ibn Sino in Uzbek and Russian languages. Both collections contain articles on the great encyclopedist's great contribution to the social and exact sciences.

The museum of the history of the peoples of Uzbekistan has a rich collection of exhibits on the life and work of Abu Ali ibn Sino.

In order to perpetuate the name of Abu Ali ibn Sina, the luxurious palace of culture built in Bukhara was named after the scholar. At the same time, schools, libraries, and many streets were named after Ibn Sina.

Ibn Sina's contribution to science and culture is an undeniable fact. He had encyclopedic knowledge and made discoveries in various fields. The rich legacy of Abu Ali ibn Sina played an important role in the development of world civilization.

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STYLISTIC FEATURES OF INTONATION

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Abstract. *It is known that descriptive phonetics refers to phonetic phenomena such as speech sounds, their formation, types, changes, syllables, intonation, pause, stress, and their peculiarities. These phenomena recorded in the process of speech combine into a single system and form a speech act. This article discusses and comparatively analyzes stylistic features of intonation in the English and Uzbek languages.*

Background. *Therefore, in the analysis and study of such phenomena, it is necessary to study them separately, and to keep in mind that these phenomena require one another, in other words, units that cannot exist without the other. Particularly, vowel sounds, which are stressed, form a syllable, and words are formed from the syllables, a sentence is formed from words, and each word and sentence is pronounced with a specific intonation and pause. In the formation of such a speech chain, the phonetic segment (main part) and supersegment (additional parts) elements are almost identically involved. But they also have some peculiarities while using them.*

Methods. *Segment elements include speech sounds, syllables, words, and so on. Supersegment elements are intonation, pause, emphasis. The components of intonation are logical and phrase (syntagma) stress. Such stresses vary the speed of speech, the process of its pronunciation. Apparently, intonation is probably closely related to accentuation. In this scientific research the study of the stylistic features related to accentuation in speech is analyzed as a part of intonation.*

Results. *In some works, however, the exact pronunciation of foreign language words is used to express the spirit of that period in the speech of the characters. As noted above, one of the supersegment elements in speech is the pause, which is to some extent related to intonation. But a pause has logical-grammatical and stylistic possibilities because it is an experience associated with the cessation, interruption of the flow of speech with different goals and tasks, and the feeling that realizes a more*

subjective relationship. It is used for physiological and psychological reasons, for the purpose of distinguishing pronunciation of sentences and syntagma, as well as for enumerating organized parts to emphasize separated parts.

Now, if we think about direct syllabic, it is close to the truth to say that syllabic can be not only a segment but also a supersegment (aspects related to pronunciation) from a stylistic point of view. Because in order to realistically reflect the connotative meaning associated with the pronunciation of certain words, they are pronounced and written in syllables.

Conclusion. *Thus, the use of intonation in Uzbek and English literary works can serve as an important stylistic device for showing some meanings such as love, affection, amazement, surprise, confidence, indifference, care, attention, fear, horror, discomfort, sorrow, mental anguish, anger and express state of protagonists of the work without using some parts of speech.*

Keywords: *phonostylistics, denotation, connotation, intonation, rhythm, pause, stress, syntagma, emphasis, emotional-expressiveness.*

Introduction. Intonation comes from Latin which means to pronounce aloud. Intonation which serves to express the syntactic meanings and emotional-expressive colors of speech demonstrates rhythmic-melodic side, high-low volume and tone[1].

The following are the constituent elements of intonation: 1) speech melody; 2) rhythm of speech; 3) speech intensity; 4) speech tempo; 5) timbre of speech; 6) logical and phrase emphasis.

Apparently, intonation is a phonostylistic phenomenon consisting of a complicated complex associated with speech pronunciation.

While making some research on intonation it is vitally important to make some comments about 1) speech speed; 2) speech tone; 3) pauses in the sentence.

Materials and methods. Speech speed is determined by the time spent on the sounds in the speech process during its pronunciation. The speed of each part of speech varies in its different communicative forms. In particular, the subject given at the beginning of the affirmative sentence begins more slowly than the speed of the general sentence. As the speed shifts to the predicate, it accelerates and reaches a maximum.

The speed of the passages in the interrogative sentences is slightly higher than the speed of the affirmative sentences. Exclamatory sentences are pronounced aloud because they have an exciting sense.

Speech tone is a system of high or low pronunciation of syllables in a sentence. Volume is measured in hertz. The communicative types of speech vary in tone. Our thoughts and feelings also reach our interlocutor through sound, that is, tone. In

speech, words are said with a certain intonation, the speech pronounced without excitement, without tone and without feeling at all becomes dull and boring.

There are two tones in speech: a rising tone and falling tone. A falling tone signifies the completion of a sentence whereas in the rising tone, meanings such as surprise, protest, resistance are expressed. Therefore, intonation has the following types of interrogative, exclamatory, calling, completed, modal, unfinished, low, high, flat, strong.

Results and discussion. Intonation occurs in all speech styles. The degree of connotative expression of intonation is strong in all speech styles except the scientific style. In foreign and Uzbek linguistics the grammatical and stylistic features of intonation have been studied variously. For instance, the Russian linguist A.A. Reformatsky writes: "What is intonation, what structure it has, has been of interest to many scholars, both theoretically and practically, and this interest has been continuing up to now." [2]

Continuing his point of view, the scientist emphasized that S.I. Bernstein's book "Materials for bibliography on the questions of phrase intonation" (Moscow, 1940) contains 568 articles on intonation and a number of new works added to them over the next 30 years. He also analyzes many of them in his monograph. To the question whether intonation is phenomenon of a language or speech, he replies that intonation is a phenomenon of speech.

Intonation in oral speech is accomplished through punctuation in written speech. A.A. Reformatsky reacts to the different point of views on intonation and stress expressed in this book by the other authors, by drawing conclusion that intonation and stress are supersegment phenomena rather than segment (although stress serves to differentiate word meanings, intonation, speech meanings).

Intonation performs a variety of functions in speech. For instance, it expresses the type of sentence, the relationship between its components, modality, emotional colour, and additional meanings, such as counting, contrasting, comparing, expressed in the sentence.

L.A. Kanter, who specifically studied the role of intonation in the speech process, made a comparative and systematic analysis of English and Russian language materials on the use of speech intonation. The third chapter of the scientist's monograph "System analysis of speech intonation" is completely devoted to the phonostylistic analysis of speech intonation. It provides an overview of the scientific literature on phonostylistics in Russian linguistics. He noted that in linguistics, phonostylistics as a separate branch of science has not been fully formed yet - there are a number of views in this field [3].

Nevertheless, the scholar concludes that the study of the interrelationships and proportions between intonation and its components (tempo, timbre, rhythm, melody,

etc.) as a whole system also plays an important role in realizing its stylistic possibilities.

N.V. Cheremisina, on the other hand, shows in her scientific work that intonation in Russian has different characteristics in different genres. In her work, she proves that speech in poetry is at the highest level of intonation through examples taken from poetic works. She also shows that there is an intonation of a subjective nature peculiar to every writer[4].

A.N. Vasileva made a monographic study of the phonetic-intonational figures of Russian speech. In this work, she notes that the intonation in spoken speech is in a free, sometimes rising, sometimes falling tone in the speech communication between people, and that different expressive-emotional meanings are expressed in them.

It can also be seen that in Russian linguistics the semantic-grammatical and stylistic features of intonation are studied comparatively on the basis of materials of different languages. The scientists such as L.A. Machkova, L.K. Seplitis, S.M. Gaydychik, E.A. Artyomov, G.M. Vishnevskaya, O.P. Kryukova made such perfect scientific researches in this field which are praiseworthy[5].

In Uzbek linguistics, the phenomenon of intonation has not been specifically studied. No fundamental scientific work has been created. Some textbooks and manuals on phonetics and stylistics contain only some ideas and comments along the way. However, the merits of Professor A. Gulyamov in this regard are enormous. For the first time in Uzbek linguistics, Professor A. Gulyamov expressed his scientific views on intonation, its components and functions, and its relationship with syntax. He proved with examples that intonation is one of the necessary elements of speech.

Professor A. Gulyamov also gave a detailed explanation of the syntagma, which is inextricably linked with intonation. It is a speech element between two pauses, a phonetic integrity that represents a whole and called it a group that is structurally and semantically integrated within a sentence. He writes: "Intonation is the syntactic division of a group of words in a sentence, how the elements are connected. As long as there is an intonational change in a group, it usually indicates a syntactic division, a difference in meaning. For example: 1) *Камма мевали (дарохм)* (*the tree has big fruit*) - 2) *Камма (мевали дарохм)* (*tree is large*)[6].

Here, the scientist emphasizes that intonation with a combination of "another meaning" performs a phonological function. Components of intonation include changes in speech melody, rhythm, stress, pauses, tempo.

Intonation itself has no intellectual contents; it exists in the sentence and phonetically forms the speech which represents a grammatical-intellectual completeness. In this way, the effectiveness of what is being said is also achieved. The presence of affirmation and negative, command and interrogative, counting and emphasis in intonation provide emotional expressiveness. A. Gulyamov also made

valuable comments on the stylistic function of intonation. According to him, intonation expresses different mental states, emotions, determines the type of sentence according to the purpose.

The well-known linguist, Professor A. Abduazizov summarized A. Gulyamov's ideas on intonation. He also writes: "Intonation has been studied deeply by Professor A. Gulyamov, who has confirmed its integral connection not only with phonetics, but also with grammar (especially syntax) and stylistics".[7] Moreover, I. Hojialiev's scientific research on the place of intonation in speech[8] as well as H. Yuldasheva's scientific comments on the temporal component of intonation[9] are well described.

Among the books published in Uzbek over the next years for students of higher educational institutions M. Mirtojiev issued about intonation and its general features, and E. Kilichev commented on the stylistic possibilities of intonation.[10]

The Professor A. Abduazizov stated that components of intonation (melody, stress, tempo, timbre, rhythm, pause) can be used phonostylistically in different prosodic variants. He also indicates that there is a special intonation in every pronunciation style and they have various phonostylistic features and gave concrete proofs for them. In his scientific article "The Professor Ayub Gulyamov's comments on intonation" the scientist continues his points on intonation: "Intonation is considered as an auxiliary device of language, it is related to the meaning and structure of speech. The division of speech into parts is based on grammatical, intellectual and intonational aspects.[11]

The author also noted in his article that the Professor A. Gulyamov paid great attention to the phonological function of intonation.

Intonation is relevant to oral speech and forms a special system. This system is formed by the melody and rhythm of speech, the speed and timbre of speech, logical emphasis, etc., and always lives as a whole in the structure of speech. In the process of communication, intonation performs two main functions:

1) to divide the flow of speech into meaningful parts and on this basis to express new content. Here pause also plays an important role. Compare:

Ўлим, йўқ шафқат. – Ўлим йўқ, шафқат.

Одам бўл, аканг каби ахмоқ бўлма. Одам бўл аканг каби, ахмоқ бўлма.

2) represents emotional sense in speech. These senses discover a unique stylistic meaning.

During a speech the rise or fall of the tone of volume, sentence stress, the tempo of the speech, the timbre of the voice, in other words, the unit of sound quality form the intonation.

sentences in oral speech can consist of one or several syntagma. A syntagma is one of the components of speech that is pronounced phonetically indivisible and has a quite complete meaning. Each syntagma in a sentence is pronounced with an exact

intonation. There are two types of intonation: rising and falling. Rising intonation is used when the thought is incomplete, while falling intonation is used when the thought is complete. The importance of intonation is great in the process of oral speech, it adds a certain additional meaning to affirmative, interrogative, imperative and exclamatory sentences.

Phonetically, in the flow of speech sounds, intonation plays an important role in forming a coherent entirety. Similarly, in the correct division of sentences into communicative types while expressing emotions, desires and dreams, the role of intonation in the act of speech in the process of interaction is great. Intonation indicates the content and grammatical completeness of a sentence, the different relationships of parts of speech, word patterns in a sentence, the communicative type of a sentence, and how it is divided into parts.

In speech, the syntagma is distinguished by a short pause and intonation in oral speech. The more words in a syntagma, the longer the pause between the other syntagma that follow. If there are fewer words in the syntagma, the pause will be much shorter. Compare:

Пахта очилди is a one-syntagma sentence. **Оппоқ пахталар чамандек очилди** is a two- syntagma sentence. The close connection of intonation with its meaning in speech indicates that it is an important communicative device. Intonation correspondingly reflects the emotional state of the speaker to some extent. Therefore, in some scientific researches it is noted that intonation is subjective.

Types of intonation should be fully defined as phonostylistic (expressive meaning) and paralinguistic (separate pronunciation related to sound quality, in which the control of gestures and facial expressions).

The syntagmatic division of speech can also change the communicative type of speech, its semantic aspect and emotional side as a result of changes in pause, rhythm, tempo of speech, change of tone of voice as well as the nature of melody and phrase stress, which are the most necessary parameters.

Intonation is the basic and characteristic feature of any sentence. It participates in speech construction as a separate unit.

Intonation performs two functions:

1) it forms an emotional sentence from non-emotional sentences, i.e. any sentence uttered with intonation becomes an emotional sentence: *Отажон, нон ейман. (S.A.).*

2) it expresses the speaker's feeling: *Мени йўқлар экансан, хаёлингда бор эканман, хайрият, хайрият! (H.H.).*

For instance, when pronouncing a low-falling tone in English and Uzbek, the voice falls below the middle range, expressing feelings of indifference, coldness, unfriendliness.

In interrogative sentences, such a tone expresses seriousness, irresponsibility.

For example:

a) in affirmative sentences intonation represents the state: *He plays football very well*. During the pronunciation of this sentence, the sound goes down and a number of connotative meanings are expressed. These are: satisfaction, joy.

b) in imperative sentences it represents a command. *Shut the door!* In this sentence, additional meanings such as command, threat, firmness are felt.

c) in interrogative sentences: *Do you mind my opening the window?* In this interrogative sentence, along with the meaning of the interrogation, the additional meaning of begging is expressed.

d) in exclamatory sentences: *What a fine day!* This sentence expresses connotative meanings such as drawing attention, showing surprise.

Emotional affirmative sentences and rhetorical interrogative sentences if pronounced with intonation, the meaning of those sentences mean negative and vice versa the affirmative meaning of the statement is in the negative form. Compare:

Тантана қилармиш чаён! (К. Yashin). Ким уни танимайди? (everybody knows). (P. Kodirov)

The intonation is stronger pronounced when we add particle - **чи** to the predicate which is represented by a conditional verb in the affirmative or negative form: *Ҳарчанд уринаман, ўрнидан қўзғалса-чи! (О). (remain unmoved)*

Russian linguist L.R. Zinder notes that intonation has two aspects: communicative and emotional[12].

In communication, both features of intonation are realized, i.e., intonation performs the functions of establishing communication and influencing the listener.

The emotional aspect of intonation is mainly expressed by connotative meaning. Connotative meaning is built on denotative meaning. Intonation is also an important device in giving a certain stylistic colour to a speaker's speech.

The connection of intonation with the meaning of speech and its stylistic possibilities have attracted the attention of a number of scholars. Especially, the famous Russian pedagogue A.S. Makarenko writes about the great importance of intonation: "I can say that I have reached the level of a true master educator only when I can say the word "enter" with 15-20 different senses."

Changes in a person's mental state affect the physical state of the voice: loudness, pitch, tone. This creates the expressive aspect of speech, the external aspect, the intonation. Intonation is not only related to the pitch of the sound, but also influences the meanings of the word, especially the connotative meaning, controlling the logical stress.

N.I. Jinkin points out that intonation represents even unspoken meaning[13].

Масалан:

- *Кечирасиз, тақсир!*

Қўрбоши йиртқичлардек бақирди:

- *Кечирини йўқ!*

- *Тақсир... Сизга айтган назримиз бор эди... Ҳомид кавлана бошлаганиданоқ Қўрбошининг устидан совуқ сув сепилган эди. Ул олтинларни ёнига солиб жойлагач, товуи ҳам эски ҳолига қайтиб, сўзлар ҳам мулойим тортди.*

- *Демак, нозик жой эди дегин Ҳомидбой.*

- *Тақсир!*

- *Бадбахтлар шундай маслаҳат қилдиларми, ҳали.* (A. Kadiri)

Apparently, the high-pitched intonation at the beginning of the context falls at the end. Gentleness appears in the character's speech. As the author notes, "the sound returns to its old state, and the speech of the character becomes softer." The reason for this is clear to the reader that the given bribe changes the mental and verbal state of the character.

A. Kadiri skillfully reflected this case in the character's speech without any words only by using intonation. Such a stylistic meaning is understood by the listener only when he perceives the text as a whole.

In literary texts, writers and poets also refer to the pronunciation and intonation of certain words in writing through various symbolic means. These include hyphens, italics, colons, punctuation, ranks in poetic lines, and so on, which shows that intonation is closely related to phonographic stylistics.

Intonation is a complex language - speech phenomenon, which includes melody, pause, strong pronunciation (emphasis) of certain words, logical stress, speech tempo and timbre. The dynamic nature of the listed phenomena ensure that intonation is a grammatical and expressive-emotional device. Particularly, when an intonation of a one-syllable word **секин** is experimented, it is observed to give the following meanings: soft plea, confirmation, warning, suggestion, moan, count, indication, comparison, differentiation, amazement, threat, confidence, strong fear, interrogation, command, and so on.

Expressing a sentence and its parts with different intonations conveys meanings such as affirmative, interrogative, command. Under the influence of emotion, the tempo of speech also changes. The modal emotional response of the speaker is felt in the intonation of his speech. A phrase uttered in a different tone not only creates a different emotion, but also represents a different attitude of the speaker towards this or that object. In recent years, several scientific researches have been done on the criteria and differences between male and female speech. Male and female speech is distinguished by intonation because male speech is strict, persistent, striving to take initiative quickly, prone to speaking loudly, aggressive, whereas in female's speech

extralinguistic cases such as curiosity, attention to the interlocutor, friendliness, softness, humility, musicality, prone to speaking low are noted.

This can be clearly seen in the following passage from K. Yashin's musical drama "Comrades":

Мирхолиқ: Супраси чакса ун кўрмаган, батрак-чатракдан чиққан раисман. Мени ҳурмат қилмай, юзимга тик қарайсан. Сен ўзинг кимсан, Сенлар билан пачакилашиб ўтирган ўзим ахмоқ.

Розия: Ҳа, келаверинглар. А? Нима? Бе... Нимадан уяласизлар. Сизлар нарироқ туринглар. Чилдирма чалиб ўйингга тушиб келишяпти. Томоша қилинглари! (К. Яшин).

It is obvious from the passage that the intonation of both characters' in male and female's speech, the structure of words in the sentence, at the same time vividly reflected their speech characteristics, mental state. Intonation is also used differently depending on the style of speech.

Phonostylistically, colloquial speech is distinguished by its richness of intonation, which has a distinct colloquial pronunciation. It differs from high and neutral styles of pronunciation in that it has no pressure, free articulation. That's why in the style of speech, the vowels in a word undergo many changes, resulting some vague pronunciation. Strong reduction occurs, especially in unstressed vowels. Consonant sounds omit in some syllables. The intonation in spoken speech is not a smooth rhythm. This intonation naturally rises, falls, and jumps.

There are three types of intonation in the style of oral speech: 1) grammatical-syntagmatic; 2) logical or logical-expressive; 3) emotional - expressive.

1. In speech, **grammatical-syntagmatic intonation** occurs in connection with a certain syntactic division and free word order: For example: In the sentence Mary is coming here, the order of words is simple and the intonation is also in rhythm. Coming girl is Mary! In the speech, the order of the subject has changed, and also there is a change of mood in the speaker's state, because it can express as following: Mary is coming here, what should we do now. By not using some components of parts of speech and pronouncing the subject of the sentence with an exciting intonation, different meanings can be given:

Mary!!! (*so bad, what should we do?*) Both the subject and the predicate remain with Mary herself. At the same time, the thought is doubly enriched and strengthened both semantically and emotionally. When the subject of the sentence expresses an opinion through the omitted passages, the intonation falls a little: **This is Mary, coming here!** (*That's Mary, she's coming here. What should we do?*).

2. **Logical or logical-expressive intonation** emphasizes the most necessary part of the thought by emphasizing the content. Logical emphasis distinguishes any word, even the part of speech. The main device of syntagmatic stress is also intonation.

Such intonation depends on the length and intensity of the sound. Logical-expressive intonation is used in all speech styles. In conversational speech, such intonation is used more actively. Logical intonational expression in conversational speech enriches it not only emotionally but also semantically. It focuses on the essence of the meaning of a particular passage in a sentence.

For example, in the sentence "*He told you about it*" any part can be pronounced logically - intonationally, and according to this pronunciation we can get different connotative meanings. Compare: **He** (no another person) told you about it; He told **you** (only to you not to other person) about it; He told you **about it** (not about another thing); He **told** (you can't deny) you about it, respectively.

3. Expressive - emotional intonation has many options in colloquial speech. While making some experiment with students, it is clarified that the word "you" itself has more than twenty intonational variations. It was found that each intonation creates an emotional feeling that is completely different from the other. Some of them (which students found) are: love, affection, amazement, surprise, confidence, indifference, care, attention, fear, horror, discomfort, sorrow, mental anguish, anger, hatred, annoyance, bitterness, grief, compassion, and so on.

Thus, in colloquial speech, the mood of the speaker is expressed not only by means of words but also by intonation. When talking about speech tempo variations in conversational speech, they can show speed, angry, hurry. This is often reflected in the process by which the speaker uses other language not his native one.

In the literary style, intonation is of particular importance. In literary discourse, the emotional meaning in the statement of thought takes precedence over logic to a certain extent. Therefore, intonation as a means of emotional expression plays a major role in literary speech.

In literary speech, various forms of intonation are used, such as interrogation, indicative sense, irony, sarcasm, fury, exclamation, emphasis. Let's have a look at examples:

1. Emphasis on intonation:

Compare two extracts from G. Gulam's poem "Kukan"

*Иш қилувини билмай ўчиб ранги – афти,
Ёлғиз қўллик Кўкан аввал кўп чарчапти.
Ем-хашак йўқ, бир пой хўкиз ориқ-туруқ
Қайдан бўнак олиш билмай ҳамён қуруқ.*

*Ким танимас Кўкан деган колхозчини,
Танимаган эслаб кўрсин этса чени.*

If given examples are compared, the first example should be read in a calm, sad tone, while the second example should be read in a much more cheerful tone of pride. This tone is enhanced in the next lines of the poem.

2. Anger in intonation:

Speech pronounced with an intonation of anger shakes the reader's heart, affecting his or her emotions. This situation can be clearly seen in the following passage from the novel "Navruz" by Nazir Safarov, which describes the landscape of migration to the desert:

- Мусулмонлар! - деган овоз янграб кетди. Хаёлим узилди...

Мусулмонлар! -дея такрор қичқирди номаълум бир киши. Ажалимиз етиб, кунимиз битганга ўхшаб қолди. Оқ пошио бизлардан қўрғошин ўқини ҳам ҳайф қўрганга ўхшайди. Сувсизликдан чанқатиб танамизни офтобда қовуриб ўлдирмоқчи! Калима қайтаринглар, мусулмонлар! Ло илоҳа иллоллоху Муҳаммадур расулилло – деб пайгамбар номини қайта - қайта тилга олди...

3. Interrogation in intonation.

Вой, Ойсарахон, омон - эсон юрибсизми? Оббо, Иброҳим ака – е, сал нарсага ўтлиқиб дунёни бузасизми? Ахир, ҳарқандай масалани шовқин - суронсиз битириши мумкин эмасми?

4. Intonation with the meaning begging or hesitation:

Гулсара. (Зўрға). Қодиржон ака! (иккиланиб). Йўқ, нима қилдим? Отажон... Жоним отажон...! (Хўнграб ўзини онасининг бағрига ташлайди). Ялиниш кўпинча «эжон» сўзи иштирокида ва чўзиқ талаффуз қилинади: Жон хотин, ўргилай хотин, энди бас қил (S. Ahmad).

5. Negation in intonation. Sometimes the negation is specified with the help of intonation: a statement in affirmative can give negative meaning with a slight change in intonation. Such use is common in emotionally expressed speech.

For example:

Ҳа, энди китоб олиб бўлибсан, сенга бермайди.

Бугун ёмғир ёғиб бўпти!

Conclusions. Thus, the intonation in poetic, prose and dramatic works, written in the style of literary speech, differs from each other by its rhythmic and uplifting character.

In the style of literary speech, such expressions as intonation of surprise, amazement, motivation are actively used. The intonation used in some of the words in the speech of the protagonists of the work reflects their peculiarities.

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LANGUAGE AND CULTURAL ISSUES IN UZBEK VOCABULARY

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***Abstract.** In the article had been noted the harmony, stability and reflection of language and culture in the educational vocabulary. In order to teach the native language and inculcate the national and spiritual values and culture of the Uzbek people passed down from generation to generation to the younger generation, the role of dictionaries is very important. The creation of educational dictionaries with a history of several thousand years still remains an urgent task in the XXI century.*

It is not secret that in developed countries, the focus on the intellectual and spiritual upbringing of a person, the development of thinking, the development of the ability to freely express the product of thought is controlled from an early age. Creating conditions for the development of every child as an individual, ensuring the need for quality education has become one of the priorities of state policy of our country. Although educational lexicography is the oldest branch of lexicography, it theoretically emerged as a separate new branch of linguistics only in the 70s and 80s of the twentieth century. In several developed countries of the world, including the United Kingdom, Germany, Spain, France, the United States, Russia, the development of this industry has become a matter of national importance. Each country, each language had created its own lexicographic traditions. It was scientifically substantiated that the first dictionaries were ancient school manuals, created for educational purposes, and later dictionaries became a separate genre, away from educational literature and textbooks. Today, educational dictionaries play an important role in the formation of not only linguistic and communicative competencies, but also lingua cultural, lingua spiritual, ethnolinguistic competencies in students. The lack of purely lingua cultural dictionaries in the Uzbek educational lexicography, which are maximally adapted to the educational process, hinders the full implementation of the important social tasks of nature language education. In recent years, on the basis of the achievements of world educational lexicography, the first samples of the new generation of dictionaries for the lower levels of continuing education in the Uzbek language, in particular, for preschool children and primary school students.

Discussion. *Due to language, the culture and traditions of nations and peoples are preserved. From an early age, children are taught the lexical level, grammatical structure, scientific norms of the native language, as well as the culture, customs, rituals, nature and other aspects of the nation, and the survival of the nation through language.*

Conclusion. *Creating alternative lingua didactic models of Uzbek languages is becoming important, counting requirements such as a dictionary should be anthropocentric oriented to educate communicative active, physically and mentally healthy generation.*

Keywords: *culture, culture diffusion, spirituality, culture shock, lexicography.*

Introduction. It is generally accepted in modern linguistics that language is a mirror of culture, that it is a reflection of the whole being, and that it reflects the worldview. Each language contains all the features that characterize the nation to which it belongs, the members of society who use it, and on this basis, languages, and nations are separated from each other.

Discussion. Language in the form of oral and written speech collects, preserves, and transmits to the next generation samples of lexicon, phraseology, grammar, fiction of the cultural and spiritual riches of the people. In the process of learning the language, especially the natural language, the student learns the rich cultural heritage and spiritual values that are passed down from generation to generation. Along with textbooks, the role of various school dictionaries, information banks, lexical minimums are important in this process.

Dictionaries are the most ancient form of linguistic sources. They have a purely practical purpose - to clarify and explain the meaning of obscure words used in speech, more precisely, the concept of school and education. Moreover, there are some pieces of information it had been created in XXV century BC in ancient Sumer, XX century in China, VIII century in Western Europe, II century in Russia.

The famous Russian lexicographer V.V. Dubichinsky said: "Dictionary is a product and phenomenon of national culture" [12]. Indeed, any lexicographical work testifies to a certain level of a particular people's civilization, it records the processes of philosophical, political, religious, scientific, and technical development of the nation's worldview in a given period, valuable in terms of language culture, folk culture, lifestyle and other aspects and records the data.

Today, in world lexicography, dictionaries have become known as important socio-political literature that reflects the culture, national identity, life, and way of life of a society. Therefore, in recent years, one of the important tasks of linguistics has become to define the expression of common language and culture in the sense of

lexical units of language, to distinguish the sign of "culture" in different languages, to identify the features of national spiritual values.

The cultural level of a nation is reflected in the speech of every individual in society. Language culture forms the general culture of any society, contributes to its development, determines the place of the individual in society. In today's era of globalization, any modern specialist is required not only professional competence but also a certain cultural level and lingua cultural competence. The role of dictionaries, in particular, educational dictionaries, which are considered as a "product and phenomenon of national culture" in the formation of lingua cultural competence in learners and in the development of linguistic competencies in general, is extremely important.

Educational lexicography is a practical discipline in the field of lingua methodology, which aims to shed light on the theoretical and practical aspects of the lexical layer of the language for educational purposes, and although in practice the oldest branch of lexicography, theoretically emerged as a separate new branch of linguistics in the 70-80- years of XX century. In a number of developed countries of the world, including the United Kingdom, Germany, Spain, France, the United States, Russia, the development of this industry has become a matter of national importance. Each country, each language has its own lexicographic traditions. The tradition of creating a series of illustrated thematic dictionaries based on the dictionary "The visible world in pictures" by Comenius, which for centuries served as the main tool for teaching Latin in European educational institutions, has emerged. In Russian educational lexicography is known for its popular educational annotated dictionaries, American educational lexicon illustrated annotated-encyclopedic and complex dictionaries, German educational lexicon thematic dictionaries, which formed the classical traditions in this field.

Leading linguists, lexicographers, and pedagogues of their time were involved in the theory and practice of compiling dictionaries for different segments of education. In the development of this field S. Johnson, J. Dyubua, K. Dyubua, G. Matore, B. Kyumada, Y. Malkil, K.D. Bak, S. Barkhudarov, P.N. Denisov, L.A. Novikov, The services of V. Morkovkin, V.G. Gak, V. Kryuk, V.V. Dubichinsky, T. Jerebilo, and others were great [16].

It was scientifically substantiated that the educational dictionary was based on an educational purpose, that the first dictionaries were ancient school textbooks, that they were created for educational purposes, and that later dictionaries became a separate genre away from textbooks and textbooks.

The main task of educational lexicography is to create a lexicographic supply of language learning, the main directions of which are the theory and practice of creating educational dictionaries and dictionary-type lexical manuals.

V.V. Morkovkin described "Educational lexicography" like this: "Applied science in the field of lingua methods, aimed at highlighting the theoretical and practical aspects of the study of language lexicon for educational purposes" [25] and « Educational dictionary », as he said, is « Lexicographic work of any genre and volume, specially designed to express one's opinion in language learning and help to understand any information » [19]. In lexicography, educational dictionaries are a special type of dictionaries due to their purposefulness and closeness to one of the educational tools, the textbook. Vocabulary structure, word choice criteria, placement of dictionary materials, methods of presentation and interpretation of linguistic information, language of presentation of material, size, design, etc. are the characteristics of the educational dictionary.

It is functional direction-functions play an important role in the description of educational dictionaries. P.N. Denisov: "We consider the educational dictionary as a dictionary and a minimal lexical system dedicated to the four tasks - learning, informing, standardizing and systematizing" [11], - says.

V. Perebiynis believes that the tool, which falls into the category of educational dictionary, must meet the following requirements:

- 1) the educational dictionary should correspond to the curriculum of a certain stage of language learning;
- 2) the dictionary article should be short, simple, clear, user-friendly;
- 3) great attention should be paid to the consistency of the word list;
- 4) the dictionary should have enough applications that complement the information necessary for this stage of education [29].

The educational dictionary aims not only to strengthen the knowledge of the learner in a particular subject but also to develop him as a person, to form his speech, worldview. The student's age, mental and psychological state, physiological development, nationality, beliefs, culture, national values, customs, nature, climate, fauna of the country in which he lives, in general, are closely connected with the world around him; helps to draw a linguistic picture of the world in the mind of the learner from an early age.

T. Jerebilo, who has conducted research on educational lexicography in recent years, said that any dictionary as a means of teaching and development of the human personality performs the main functions related to teaching, educational, pedagogical, intellectual development, and educational dictionaries, in addition to these universal functions It also has special functions such as transmission, systematization, standardization, motivation. [15]

As F. Goden and J.L. Gespen point out: "The dictionary has a mission to ensure that the user receives information in three aspects simultaneously: sociolinguistic (how to speak), normative (correct speech) and cognitive (educational)" [9]. The

social significance of the dictionary is that it not only serves to increase verbal competence but also plays an important role in the comprehensive development of the individual.

The issue of the reflection of cultural symbols in the lexicography of the world was studied by V.P. Berkov, the scientist who often approached the reflection of national cultural symbols in bilingual translation dictionaries from the point of view of linguistics and geography [4]. Berkov's idea of "providing large amounts of information in a small amount without harming the interests of the user" [3], which fully corresponds to the description of the educational lexicon, still attracts the attention of lexicographers. The main requirement for bilingual dictionaries is to cover as much as possible all the aspects related to the social, political life, cultural, spiritual, religious values of the language owner in compact sentences. The reason is that through language, the culture, spirituality, and history of the nation to which the language belongs are assimilated.

Today, lexicographical analysis of dictionaries, in particular, belonging to the category of educational dictionaries, along with the study of modern problems of linguistics and lingua cultural studies, as well as issues related to the culture, spiritual values, beliefs, customs, and traditions of the nation is focused.

V.V. Dubichinsky emphasizes that the dictionary is at the same time a cultural work, which reflects the scientific achievements of a particular society in a certain period of historical development. "A good dictionary," he said, "is like a work of art or music, the human mind. It is part of the history of the people as a means of development and formation". (At the same time, the dictionary itself appears to be a work of culture, the achievement of science of a given society in a certain period of historical development. A good dictionary is included in the history of the people as a revelation, the creation of the human spirit, like works of art or music) [13].

Unlike general dictionaries, any type of educational dictionary, spelling dictionary, pronunciation dictionary, annotated dictionary - all can be considered as a product of national culture. The reason is that the reader usually refers to the reading dictionary with questions such as whether I am speaking correctly, using the word in its proper place, translating it correctly, using the alternative correctly, and writing it correctly. Another important reason to look at the textbook as a product of pure national culture is that it can also serve as a guide to speech culture at the same time.

According to B. Bahriddinova, who did researches in the field of Uzbek educational lexicography: "Educational dictionaries include the addressee (user) and the number of languages (monolingual or multilingual), language levels - phonetic (phonological), morphemic, word formation, lexical, phraseological, morphological, differs in its coverage of syntactic aspects. These tasks, which determine the nature of the textbook, can be leading in some, passive in others, depending on the type of

dictionary. For example, the task of standardization in spelling and pronunciation dictionaries, and the task of providing information in explanatory dictionaries can be leading"[2]. The commonality of language and culture is clearly reflected in dictionaries that reflect the units of language lexical level, including educational encyclopedic, educational annotated, educational phraseological dictionaries.

N.B. Mechkovskaya points out that the dictionary not only reflects the cultural image of a society linguistically but also provides information about it: "If the dictionary is a mirror of culture, the normative-methodological system is its X-ray image" [24].

It is known that the first examples of the world educational dictionary, as well as the Uzbek educational dictionary, have a multifaceted, complex dictionary character, and any of them, of course, had an explanation. At the same time, most of the first dictionary samples and research on them testify to the need for the study of the language in which the divine books are written, the interpretation of words whose meaning is not clear in the text of the holy books, more precisely, spiritual values, religion. In particular, the historical roots of the most advanced English lexicon date back to the VI-VIII centuries, when Christianity was widespread in England. During this period, Latin was an international language in Western Europe and was used in interstate relations, education, science, and official relations. S.V. Lebedeva notes that the monks compiled a list of Anglo-Saxon alternatives to obscure Latin words in order to facilitate the reading of the Bible and wrote brief comments on them, and over time the list of Anglo-Saxon alternatives or Latin meanings of these Latin words began to be called glossaries. which began the tradition of creating religious works, dictionaries of this type, which help to understand the text of scientific literature in Latin. [21].

The emergence of Eastern lexicography, especially Arabic lexicography, is also due to the spiritual, socio-political need, that is, the need for non-Arabs to correctly pronounce and understand the text of the Holy Qur'an, and to spread Islam in general. The languages, customs, and cultures of the peoples under the Khilafah differed, and it was important to have a common language in governing them. Well-known lexicographer Dubichinsky also points out that the emergence of Arabic scientific lexicography was caused by the need to interpret and understand the words in the holy book of Islam "Qur'an" in the XVII century [12].

The first dictionaries written in Arabic on the basis of Arabic traditions, including the first Arabic dictionary "Kitabul-ayn" written by Khalil ibn Ahmad Farahidi (718-791) in the late VIII century, the dictionary-grammar of Sibavayhi "Al-Kitab", Abu Nasr Ismail al Javhari's "Sahih" dictionary, Abu Rayhan Beruni's "Saydana" in 1048, the 60-volume "Qomus" (Ocean) written by Feruzabadi (1329–1414) at the end of 14th century, as well as the first Turkic dictionary by Mahmud

Kashgari “Devonu lug'otit turk” in 11th century, Mahmud Zamahshari's “Muqaddimat ul-adab” were also born out of the need to study the main official language of the Islamic world - Arabic. All of these dictionaries are characterized by the fact that in the process of semantization samples of folklore of this period, excerpts from the works of various artists, grammar, as well as information about the nature, climate, flora, fauna, and geography of the region where the dictionary was created.

Modern educational dictionaries are considered anthropocentric dictionaries today. "The main task of the anthropocentric dictionary is to meet the communicative, cognitive, cultural and other social needs of man, to form in his mind an idea of the linguistic landscape of the world" [25].

V.V. Dubichinsky, analyzing the existing differences in the division of the field of educational lexicon among specialists, puts an end to the existing hesitations: “The field of study of the educational lexicon as a system based on three coordinate areas - linguistic, psychological and sociological criteria can be determined” [12]. Such an approach to educational dictionaries, in itself, shows that it is an all-encompassing means of man - an anthropocentric dictionary.

Anthropocentrism (Greek: Anthros - human + Latin: centrum - worldview) is the principle of human-centered cultural creation [5]. The current development of world educational lexicography focuses on the language-culture-personality phenomenon as an integral trinity in the creation of modern anthropocentric dictionaries. The combination of these peculiarly complex concepts, or the weakening of one of them, affects the quality of the dictionary, the dictionary cannot fully achieve its intended purpose.

L.K. Mullagalieva conducts a three-stage experiment with students studying Russian as a native language and a foreign language, studying the current situation in the textbook "Realities of Russian culture", the formation of lingua cultural competencies through the dictionary, and control of results. The first experiment was conducted to determine the level of knowledge of students about the national and cultural identity of the lexical units of the language. The respondents were divided into groups according to the level of language proficiency. According to the results of the experiment, ethnolinguocultural competence is formed in a total of 37.8 % of respondents. The researcher concludes that in order to cultivate a spiritually mature person who is aware of the history and culture of the people, it is necessary to work on improving methods of ethnolinguocultural competence, and the second stage of the experiment is to work on lingua cultural dictionaries together with textbooks in native language (Russian). The results of experiments show that the formation of lingua cultural competencies in students during the work with the textbook reached 88.9 % [27].

In her research, L.K. Mullagalieva said: “Teaching Russian should be closely linked with mastering the culture of speakers of the native language. This is due to the improvement of the methodological system of its teaching and the introduction of tools in the school subjects that directly serve to teach the national-cultural aspects of lexical units”. Based on her experiments, she considered in order to students use the textbook "Realities of Russian Culture", which is the main object of research, in Russian (native language) textbooks, topics such as "Names - the day of an angel", "Christmas", "Porridge in traditional Russian life" related to cultural life should be included [27].

The commonality of language and culture in educational dictionaries finds its bright expression in the world educational dictionary, in particular, in the Russian educational dictionary. As mentioned above, the expression of national culture is clearly reflected in any type of educational dictionary, especially in commentary-type dictionaries, including phraseological, etymological, encyclopedic dictionaries, associative dictionaries, which are relatively new forms of educational dictionaries.

At the same time, there is a growing focus on the creation of associative educational dictionaries in the world educational lexicography. Associative dictionaries are a new type of dictionaries based on the psychological perception of linguists about the outside world, linguistic thinking, and memory [22].

The founder of associative grammar Y.N. Karaulov considers associative dictionaries as comprehensive knowledge dictionaries about lexical units and linguistic features of their associations. He directly defines this type of dictionary, which demonstrates all the possibilities of a particular language, as "dictionary-textbook", "dictionary-grammar" [17]. The scientist divides the knowledge accumulated in the associative-verbal network of the Russian language into three parts:

“A) extra linguistic knowledge that brings a picture of the world to the memory of language owners;

b) the manifestation of linguistic consciousness in the associative-verbal network;

c) grammatical structure and vocabulary of the language” [18].

The most important feature of associative dictionaries is not only linguistic knowledge but also extralinguistic information about everything in the world around language, events, phenomena - social life, culture, art, literature, any concepts of communication and interaction throughout life.

E.F. Tarasov, one of the main authors of educational associative dictionaries created for students of different levels of education in Russian, emphasizes that the effectiveness of communication depends on a conversational environment based on

mutual understanding of interlocutors and the role of associative dictionaries in creating such an environment [31].

D. Lutfullaeva, a scholar who conducted the first research in this direction in the Uzbek language, notes that associative dictionaries reflect specific aspects of folk culture that are not noted in other linguistic dictionaries: "Associative dictionaries are dictionaries that allow to enter the socio-historical memory of language owners. ... the lexical layer of a particular language in a given period serves to give the reader a holistic idea of its content. Language is not just a descriptive 'illustrative material', but a source that gives an idea of language and man, language and society, language and psyche, language and culture, language and science, the relationship of technology, etc." [22].

The "Associative Dictionary of the Russian language" published by E.F. Tarasov, V.V. Dronov, and E. Oshchepkova in 2017, as a perfect example of modern complex educational dictionaries of both explanatory and associative nature, fully reflects the expression of common language, culture, and spirituality. This dictionary designed contains 155 most frequently used stimulus words in Russian and about 2,000 responses to it, for learners of Russian as a native language, as well as a foreign language. The dictionary consists of 15 thematic groups - "Man", "Family", "Man's appearance", "Surrounding objects and objects", "Nature", "Time", "Spiritual values", "Emotions and state", "Relationships", "Mental Ability", "Flower", "Quality", "Characters", "Action", "Etiquette".

Since the dictionary is both an annotated and an associative dictionary, each stimulus word is first interpreted, then given an associative field:

"BABUSHKA [GRANDFATHER]"

Ex. (who?) female, pl. grandmothers.

I. The mother of a father or mother in relation to the children of her children, grandchildren: *Moya babushka. U menya dve babushki.*

II. Elderly woman: *Na skameyke sidyat babushki. Babushka, davayte ya vam pomogu.*

Granny (colloquial, affectionate).

Grandma (vernacular): Grandma Lyuba, help me!

grandfather

old

kind

beloved

my

dear

old lady

village

grandson
granddaughter
said in two
glasses
to take
pies".

Both dictionaries served to create a linguistic environment for acquaintance with the language being studied and the culture of the people who spoke that language. For example, we observe an associative field consisting of the stimulus **grandmother** and the comments and responses to it:

As observed in many nations, in Russian, the association (response reaction) with the highest frequency of use of the stimulus-word **grandmother** corresponds to the lexemes of grandparents and the elderly:

“**dedushka[grandfather]**”

I live with my **grandmother**, I live with my **grandfather** ... (I. Shaferan)

old

My **grandmother** is not **old** at all. "

In particular, in the Uzbek people in the associative field of the stimulus-word **grandmother**, the lexeme **grandfather**, which is lexically and semantically related to it, occupies a higher place than the frequency of use of the old lexeme. Also, as the frequency of use decreases, the grandfather, the elderly, the kind, the beloved, the born, the old, the village, the grandchild, the "yes or no", glasses, knitting, pies, pancakes, associations with national-cultural specificity there are also distinguishing reactions.

We base our opinion on the example of the expression of semantics of the way of life and culture of the representatives of this nation in the precedent unit "grandmother said in two", which is among the reactions. Precedent units are one of the main objects of study of lingua culturology, which was first introduced into linguistics by Y.N. Karaulov [10]. O.E. Artemova calls precedent genre forms "precedent name, precedent sentence", precedent texts "accumulator" of cultural information [1]. They reflect the linguistic memory inherent in the linguists of a particular nation.

The phrase "Babushka nadvoe skazala" is a fixed unit in the linguistic memory of people of Russian descent, appears with the meanings of "yes or no", "doubt whether to be", in speech activity "as my grandmother said, doubtful to be".

It is also observed that in the responses of the grandmother stimulus-word associations such as *knitting*, *pie*, *bilines*, *Baba Yaga*, national, cultural semantics related to the national mentality of the representatives of the Russian nation were manifested:

“Там ступа с бабаю Язюй

Идѣт, бредѣт сама сабоў”

(A.S. Pushkin)

The dictionary also includes blue, brown (Russian character) associations with high frequency of use of the word stimulus EYE, Mazay to the stimulus grandfather ("Ded Mazay", the hero of N.A. Nekrasov's poems), Styopa to the stimulus of UNCLE ("knitting Styopa", the hero of S. Mikhalkov's poems), Vanya ("knitting Vanya", the hero of AP Chekhov's play) precedent names, stimulus-word for child the protagonist of the popular cartoon series "Cat Leopold" sealed in the memory of children of this nation, Leopold's speech: "Children, let's live in harmony! the precedent citation is an example of how the dictionary reflects the national and cultural aspects of the language.

Precedent units can be observed in any national culture, and their various manifestations can be found in associative educational dictionaries.

Since language is a mirror of the national culture of those who speak it, a means of expressing their history, culture, beliefs, and other important aspects of humanity, a means of expressing national identity, teaching it, in particular, the native language, the rich experience of folk culture and spirituality should be carried out in close connection with. In school textbooks, the main focus is on achieving the educational purpose of the lesson. The volume of the textbook does not allow to cover all the materials related to the implementation of the educational objectives of the lesson. This problem can be solved with the help of educational dictionaries aimed at achieving both educational and pedagogical goals.

Experts argue that "the fact that any national language is a product of national culture and social development is one of the main criteria of theoretical lingua culturology that the processes of coexistence affect national culture, the national image of the world and the behavior of an ethnic person" [8].

The anthropocentric nature of educational dictionaries requires that in the creation of dictionaries belonging to this category, attention be paid to the basic concepts of national culture, aspects related to the reflection of cultural concepts in the dictionary. The reflection of language and cultural commonality in the educational dictionary is related to the expression of cultural concepts in the dictionary.

The concept is a "lingua cultural unit that integrates the linguistic and encyclopedic aspects of word semantics; it is a unit of operative memory, such as the mental lexicon, the conceptual system, and language of the brain, the image of the world reflected in the human psyche [20].

True, a study dictionary first and foremost sets itself an educational goal. This leadership function reflects its specific criteria and dominates in determining the type of dictionary. However, the textbook is a lingua didactic tool. In it, along with the

educational goal, the educational goal and several other functions intersect. Lexicographers point out that a distinctive feature of modern dictionaries is that they are multifaceted, multifunctional. The first examples of educational dictionaries were of a complex nature and at the same time were both encyclopedic, explanatory, normative, and grammatical dictionaries. In particular, ancient examples of world lexicography - Sumerian glossaries created in the hearths of the first civilizations such as ancient Mesopotamia, Egypt, Greece in the XXV century BC, trilingual Sumerian-Akkadian-Hittite references (XIV-XIII centuries BC), from the temple library in Nippur school grammars (X-VIII centuries BC), glossaries based on the works of Homer and other ancient writers, school grammars of the Byzantine Aristophanes (III-II centuries BC) and Dionysius the Thracians (II century), Quintilian's speech culture ancient textbooks (I century AD), Pollux's famous "Onomasticon" (late II century - early III century), lexicographic sources created in the Middle Ages in European countries, as well as Russia and the East, most of the first Turkic dictionaries are multifaceted, complex dictionaries. [2]. In the XIII-XIV centuries, the need to ensure interlingual and intercultural communication led to the emergence of many Arabic-Turkish, Turkish-Arabic, Turkish-Persian dictionaries of translation. In particular, the author of the book is unknown, the translator is a Turkic and a foreigner and a Mongol, the book of Abu Hayyan is "Kitab ul-idrak li-lison al-atrok", Jamaliddin ibn Muhanna's "Khiliat ul-insan wa khalibat ul-lison" Examples of such Turkish dictionaries are "Kitabu bulgat al-mushtaq fil-lugati at-turk va kifchak", "Kitobu at-tuhfatu uz-zakiyatu fil-lugati at-turkiya".

Abu Rayhan Beruni's work "Saydana", devoted to the description of medicinal plants, animals, and mines, can be considered as the first example of a complex educational dictionary, both explanatory, translational, etymological, and dialectological.

In the introductory part of "Saydana", the author's desire to know the world around him and the members of the world in different languages did not give him peace, a Greek immigrated to his country as a child, Abu Rayhan brought him grain, seeds, fruits, plants, and other things and explains how he asked for the name in Greek and wrote the Greek names in his notebook.

In the play, the author cites the names of a particular medicinal substance in several languages, as well as local names in each language. He points out that a plant or substance may be named differently in different dialects of the same language, or, conversely, the same name may mean different plant names in different dialects, making it difficult to use medicinal substances in practice, giving dialectal variants of the substance name.

Beruni emphasizes the importance of the name in the life of society, that it is not only the spiritual wealth of a person, but also a great material wealth, so there is an unparalleled practical importance of language learning. In order to prove his point, he narrates in Chapter V of the work: "One of the amirs of Khorezm fell ill and suffered for a long time. Finally, a doctor from Nishapur writes a prescription for what can be done to treat his condition. This prescription is shown to local pharmacists. They can never identify this recommended medicinal plant. Then a man says that they can find the medicinal plant they are looking for, but the price is not less than five hundred dirhams. The Emir's officials agree. He grabs the root of the plant to the officers. The root of this plant was a simple scorpion root that they saw every day. The officials became angry and said, "Will you give this vein for five hundred dirhams, which you can't get for fifteen dirhams?" They shout. The drug dealer then responds: "Knowing the name of a drug is a priceless treasure. "Because you didn't know the name of the plant, you made the patient suffer, and you agreed to buy it, even for the price of gold."

In interpreting the meaning of a word in the dictionary, the author quotes a total of 141 poems from more than 250 works of 65 contemporary poets, more than 250 works of Greek, Roman, Indian, Arabic scholars, including Hippocrates, Aristotle, Archigen, Galen, as observed in ancient textbooks.

The work is divided into 29 chapters based on the number of letters in the Arabic alphabet (adding 28 letters of the alphabet to lom-alif it reached 29). A total of 1116 dictionary articles are presented in these chapters. More than 4,500 names of plants, animals, minerals, and medicines made from them are explained in Arabic, Greek, Syrian, Persian, Khorezmian, Sogdian, Turkish and other languages. At the same time, the author pays great attention to the standardization of the written form of medicinal terms, animal and plant names of his time.

The dictionary is quite different from the peculiar traditions of Arabic lexicography. The author places the names of medicines in the Arabic alphabet for the convenience of users. If there are several words beginning with a letter, give them based on the internal alphabet in that letter section.

In interpreting the meaning of a certain word in "Saydana", as observed in ancient textbooks, a total of 141 poems from 65 works of poets, more than 250 works are quoted. At the same time, the author pays great attention to the standardization of the written form of medicinal terms, animal and plant names of his time.

In general, the work:

- 1) created by the author's desire to understand the linguistic landscape of the world;
- 2) examples of folklore, excerpts from the works of original and contemporary scholars and poets in the process of interpreting the meanings of words;

3) fulfillment of the task of establishing the norms of the written form of medicinal terms, animal and plant names of their time;

4) most importantly, as the author himself has repeatedly pointed out, great importance is attached to the interpretation of the meaning of the word, the convenience of users in the placement of the dictionary;

5) along with the interpretation of the meaning of the keyword, information on its morphological structure, semantic parts, structure, grammatical form, series;

6) meet the requirements of educational lexicography, having served as a guide for students in the field of medicine in their time.

The multifunctional nature of educational dictionaries, the complex nature of which indicates that it is a lingua didactical product, has an educational function, as well as educational value. The basis of lingua didactics is the development of students' creative abilities, education in the spirit of patriotism, and respect for the cultural traditions of society through the study of aspects of language lexical units in the expression of national spirituality, culture, customs, social and moral norms and the application of practical results in modern education. Therefore, in any type of educational dictionary can be found an expression of national culture, spirituality.

As a necessary means of education, the textbook also serves to collect and popularize the moral categories of responsibility, duty, conscience, tolerance, love, compassion, which are inherent in the Uzbek national culture. It provides a special psychological environment that serves as an important tool for educating the younger generation in the spirit of love for parents, family, and homeland, based on the values and traditions of the people passed down from generation to generation. For example, a phraseological unit is lexicalized at a certain period in the history of a nation and assimilated by language owners as a common, ready-made language unit. Their historical and etymological description poses a complexity for young users. The interactive nature of the textbook requires that the young reader be able to understand complex and culturally relevant information about the origins of each phraseological combination covered in the dictionary [30]. This puts the lexicographer in charge of interpreting the information with extreme caution, adding additional questions, assignments, and examples of the live speech process to the dictionary. For example, the Uzbek component of the phrase "*aravani quruq olib qochmoq*" is historically obsolete. In order for the child to fully understand the meaning of the phrase, What does the phrase "*aravani quruq olib qochmoq*" mean in modern Uzbek?, "What do you mean by a *arava*?" the addition of questions such as, clarifies the essence by giving examples from the examples of children's literature in which these compounds are used.

Phraseological combinations in the "Dictionary of Uzbek phrases" are based on lexemes such as "do`ppi", "to`n", "to`y", "tegirmon", "etik", "kavush", which reflect the national and cultural semantics of the life of the Uzbek people. observed:

"Do`ppissi tor keldi" - He's in a difficult situation.

"Do`ppisini osmonga otdi" - he was very happy.

"To`nini teskari kiyib oldi" - he was stubborn.

"To`ydan oldin nog`ora qoqdi" - he spoke prematurely about something that was not certain to happen.

"Tegirmonga tushsa butun chiqadi" - he found a way to get rid of any difficult situation.

"Ikki oyog`ini bir etikka suqdi" - he stubbornly demanded that his work be done.

"Kavushini to`g`irlab quydi" - drove away. "

Moreover, in the dictionary, *bir cho`qishda qochiradi* [he runs in one gulp], , *bir qoshiq suv bilan yutib yuborguday* [swallows a spoonful of water], *bir yostiqa bosh qo`ydi* [puts his head on a pillow], *bir yoqadan bosh chiqardi* [puts his head on one side], *bu qulog`idan kirib, u qulog`idan chiqib ketadi* [enters his ear, he goes out of his ear], *beti ochilib ketgan* [his face is open], *besh barmog`ini og`ziga tiqdi* [he puts five fingers in his mouth], *ko`zining paxtasi chiqdi* [his eyeballs come out], *qo`ynini puch yong`oqqqa to`ldirdi* [his sheep is stuffed with empty nuts] The introduction of zoocomponent phrases such as the Uzbek people's way of life, such as dog (the dog scratches the inside), cat (the cat does not say "pisht"), camel (he made a needle like a camel) shows that the dictionary has a linguocultural, linguo-spiritual character "[24].

L.K. Mullagalieva draws attention to the fact that in modern lingua culturology the main goal is to teach culture under the "name" of language. He emphasizes that the lingua cultural concept of language learning is the improvement of students' ethnolinguocultural competence, in which national-cultural concepts and precedent texts play an important role. The conceptual basis of most textbooks for teaching Russian as a native language is the issues of language structure, the inability to cover a large amount of national and cultural concepts in textbooks, the role of lingua cultural dictionaries in the systematic and targeted semantization of national and cultural components of lexical units, they are the primary means of presenting national, cultural, and linguistic information [27].

Indeed, the school cannot rely solely on the textbook in carrying out all the tasks set for native language education. The textbook is not able to fully cover all issues related to the language, culture, spirituality, history of the nation. This increases the demand for textbook aids - sources of information for various purposes, dictionaries. At present, Uzbek lexicography has developed culturally oriented dictionaries. In any type of educational dictionary can be seen the expression of national culture,

spirituality, but educational dictionaries of a purely lingua cultural nature, adapted to the educational process to the maximum, have not yet been created.

Lingua didactics aims to create an environment in which students in the process of teaching their native language have a complete picture of the phenomenon of language, culture, spirituality. The lingua cultural textbook should be complex, contain a variety of philological and encyclopedic dictionaries, in particular, associative dictionaries, that is, cover all aspects of modern realities reflected in the speech of native speakers, as well as rich and easy to use as possible.

Educating students to enjoy the sources of our national culture and spirituality requires the following tasks:

1. Revise the content of school textbooks "Native language", on the basis of which to inculcate the goals of socialization of the student and his acquaintance with the Uzbek culture, in general, the culture of world civilization;

2. Development of the theoretical basis for the creation of a textbook of lingua cultural dictionaries - a tool to help students to perform the task of forming not only linguistic and communicative competencies, but also lingua cultural, lingua cultural, ethnolinguistic competencies;

3. Creating colorful, decorative, educational encyclopedias explanatory dictionaries for students of different levels of education, educational associative dictionaries, dictionary of phraseology, various lexical layers - dictionary of synonyms, antonyms, paronyms of the Uzbek language, dictionary of polysemous words, as well as the first national linguistic landscape of the world for preschoolers and elementary school students.

Explaining the meaning of lexical units in Uzbek (native) language lessons, using educational dictionaries based on the common approach of language, culture, and spirituality in semantization allows students to enjoy our rich cultural and spiritual heritage.

Research in the field of educational lexicography requires that it should be taken into account not only the adaptation of textbooks to the full educational process but also the stage of education, level of knowledge, age, mental and physiological state of the user, as well as important concepts related to the lifestyle, national and cultural values. Also, a set of educational dictionaries should be integrated into a single lexicographic system and have a hierarchical feature. That is, the vocabulary material should be more complex at the stage of education of the user (addressee), the transition from one stage to another, and the didactic principle should guide it. It is important that each textbook has a comprehensive and comprehensive teaching capacity.

Conclusion. It should be noted that despite the changes in Uzbek lexicography, despite the large number of publications, concepts such as the language, spirit,

culture, and spirituality of the nation have not yet been sufficiently explained. Because this is a topical issue related to the future of the nation, in our opinion, it should include even educational dictionaries. As the linguist, B.R. Mengliev rightly criticized: "There is a lot of talk and writing about the need for textbooks. If dictionaries are not created, there are not many age-appropriate dictionaries on the student's desk, and unless teaching lexicography is systematized as a theoretical and practical field, native language education will remain alien to its true nature. The field of educational lexicography is one of the lamest in our country. It is not sufficiently formed due to the lack of a scientific and financial system for the preparation and publication of dictionaries" [6].

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ATTITUDE TO THE PLURAL AFFIX IN UZBEK LANGUAGE

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Abstract:

Introduction. *The following article reflects the views of Uzbek linguist A. Gulomov, who made a great contribution to Uzbek linguistics sciences. In his scientific works, the scientist pays great attention to the analysis of additives. The period of creation of serious scientific research on the morphology of the Uzbek language falls on the 40's of the XX century - the years created by A. Gulomov. By this period, a separate study of each morphological phenomenon began gradually due to general morphology. We will consider the work in this direction on an additional example, which was met in 1940 by the linguist A. Gulomov with more than hundreds of articles that reflect the many and other meanings of scientific research of the scientist.*

Research methods. *By the 40's of the twentieth century, in Uzbek linguistics, A. Gulomov applied an approach to the source of research, synthesizing various methods of analysis based on different directions, in all respects, based on the relationship of the source with other phenomena.*

Results and discussions. *Without a deep study of A. Gulomov's research, created in the 40's and 50's, these are unconscious opinions. It was this work of the scientist that was created in the 40's and 50's, which reflects the state preceding the works of S.N. Ivanov, 20 years ago. A. Gulomov approached the disclosure of the essence of linguistic unity: from the point of view of dialect philosophy; developed a theoretical basis for grammatical research; drew attention to the methodology of the study; when revealing the essence of the object, subjugated its private side to the common side; the image prefers an external similarity to a deep internal similarity based on an understanding of the subject (object); assignment to linguistic unit is considered as the integrity of the opportunity; substance privatizes the community that exists together, in speech - makes the opportunity real; special attention is paid to the study of linguistic phenomena, and not to the internal (conscious) approach - in their interaction, in the form of participants in the system, in the hierarchy, dynamics.*

Conclusion. *A. Gulomov is a scientist who fully felt, knew that the Uzbek language is a rich language, and was able to reveal through his scientific analysis that each of its unity has unlimited possibilities. The opinions expressed in the information before us justified the existence of various features of the addition, and their application, boundaries of meaning, methodological features, views on the syntactic expression of diversity in the Uzbek language are justified and have not lost value. In particular, A. Gulomov's disclosure of the general and distinctive aspects of the variety of qualitative repetition of noun repeats enriched theoretical views in this direction, directed to the search for new views.*

Keywords: *phonetics, morphology, grammatical category, lexical and syntactical method, additive, word forming, morphogenetic additives.*

Introduction. The period of creation of serious scientific research on the morphology of the Uzbek language falls on the 40's of the XX century. By this period, a separate study of each morphological phenomenon began gradually due to general morphology. The linguist A. Gulomov began work in this direction in 1940 with a study of the treatise "Disagreements in the Uzbek language" [7]. Soon, the scientist created the work "Category of sets in the Uzbek language." Thus, such books as "The Order of the Word in the Uzbek Language", "Introduction to Morphology", "Verb" appeared [21. 3-196]. In addition, scientists were offered "On the comparative degree of adjectives" (1960), "On affix – *mon*" (1961), "On affix – *lik*" (1969), "On the meanings of affix – *la*" (1945), "On affix – *dosh*" (in Russian, 1946), "On affix – *ka*" (in Russian, 1946), "Reasoning about adjective" (1979), "Norms of the literary language" (1973), "Word formation in intracranial changes" (1947), "Word formation through internal change of the root in Uzbek" (1947), "About the changes of root in word formation" (1947), "To some issues of affixation in Uzbek language" (1953), "On the correct spelling of compound words in Uzbek" (1954), "On the issue of adverbialization in Uzbek language" (1954), "On case forms in Tashkent dialect" (1955), "About follow-up phenomenon during affixation in Uzbek Language" (1963), "About some features of affixes with affectionate-diminutive meaning in Uzbek Language" (1964). It is characteristic that a scientist belongs to each phenomenon, state, unity systemically and structurally, at the same time especially on the basis of the substantive direction in order to look at the affix - *lik*. In particular, if we pay attention to the study of the scientist about the affix - *lik*, the scientist will tell in detail about its variants, the role in the creation, productivity, properties of meaning, all possibilities, as well as other features of this affix. The same thing can be seen in articles about other similar affixes.

Materials and methods. A. Gulomov pays great attention to the analysis of additives in his scientific works. For example, it is enough to consider one of his

articles about the affix - *la* or - *dosh*. M. Jurabayeva noted that the fact that “dozens of articles of the scientist, equal to large works, remain unique in his scientific treasury, do not lose their value and serve as the basis for research of a new direction” [10, 7]. Given this circumstance and paying attention to the methods of analysis of A. Gulomov, first consider his small article written by affix. The scientist, first of all, very compactly describes the possibilities of applying this affix in speech: “- *dosh* suffix (given that the word is added to the base using this term, and this was chosen right for that period), depending on the phonetic conditions in the Turkic languages - *dash*, - *tash*, - *nash*, - *lash*, - *das*, - *des*, - *tas*, - *tes*, - *las*, - *les* are considered to be used in abovementioned forms, which are used rarely and are passive affixes. It has been known since the ancient times of the development of Turkic languages, but as P.M. Melioranskiy has noted, it is unit that is limited in use both at that time and at present” [2, 10].

A. Gulamov points out that this affix is used in two different (hard and soft) variants in some Turkic languages, in some Turkic languages, including Uzbek literary language, but in both variants in dialects, and the reasons for this. In addition, the Uzbek language shows that there is a situation in live speech that is not observed in other Turkic languages, that is, the -*d* consonant at the beginning of the affix affects the sound at the end of the word and makes it resonate: *safdash* - *sab dash* (*companion*). This reveals the causes of the condition [9, 10]. The scholar notes that the affix -*dash* is synonymous with the *ham* affix in the Tajik language (assimilated into Uzbek). After these thoughts, A. Gulomov dwells on the etymology of the affix -*dash*. First of all, he reacts to K.E. Zaleman’s opinion. That is, K.E. Zaleman suggests that the -*dash* affix is formed from the combination of the locative case suffix -*da* and the suffixed form of the word *esh*, which means comrade and that it is formed by adding -*sh*. This idea is also supported by N. Ostroumov, who defines -*sh* as a unit representing unity [18, 49].

According to academician A.N. Kononov’s book “Grammar of the Turkic language” (M.L., 1941, p. 64), this idea is supported by Bang and Nemet. A. Gulamov also quotes J. Denu’s opinion that “this affix is in fact a remnant of the word *namesake*”. Commenting on other ideas, A. Gulamov, in support of E.K. Zaleman’s opinion that this affix is formed from the combination of two morphemes, defines these morphemes as follows: the first part consists of the affix -*la*, and the second part consists of believes that there can be unity, and proves this point. A. Gulamov bases his opinion on nine points. However, it leaves as a separate object of study how the suffixes -*da* and -*sh* are actually derived.

Apparently, the scientist: 1) determines the possibility of using the affix - *dash* in the present and in the past; 2) fully shows the variants in Turkish and Uzbek; 3) pays attention to the use of Uzbek dialects; 4) pays attention to the place in live

speech; 5) describes the effect of the affix on the sound at the end of the base when it is added to the base, indicates the reasons; 6) defines its semantic relationship with other affixes (pays attention to its synonymous relationship); 7) checks the methodological aspect; 8) reacts to the opinions expressed on the origin of the affix; 9) expresses and substantiates his views on the etymology of this affix; 10) determines the scope of work to be done (the main problem).

In this way, A. Gulamov chooses to reveal all the aspects and features of this unity. Of course, this leads to a more in-depth study of all the features. In particular, there is an opportunity to continue the study of the properties of the units with the affix - *dash*, such as the possibility of steadiness and stabilization, and other similar properties (adverbial participle, participle).

A. Gulamov approaches every linguistic phenomenon, the source of research, applying all the principles and general laws of dialectics. In the researches of the scientist it is observed that system-structural, formal-functional (can be formal or functional), substantial research methods are synthesized. It is impossible to determine whether he conducted any research, for example, only in the formal-functional direction. In this regard, A. Gulamov is, in fact, the founder of linguistics in the substantive direction. The point is that substantial linguistics literally includes both the system-structural direction and the formal-functional direction. The principles of dialectical cognition require it.

This is because it is impossible to approach every event (and every unit) of language without taking into account its different relations with other events and units, just as every event in the universe (cognition) is approached. All of these facts and unusual approaches do not give complete results, but lead to one-sided conclusions. Professor H. Nematov, commenting on such cases, makes the following right statement: “Both the structural (including substantial) interpretation of the linguistic unit reveals in its own way - only one aspect of its very multifaceted source of research - the linguistic unit, only. Uncovering the rest is a task facing science. Time and progress, on the other hand, reveal new facets of it. Therefore, in modern Uzbek linguistics one can see different approaches and interpretations in the description of the morphological system of the same language - Uzbek” [11, 24]. Conclusions about each language phenomenon, its features, aspects, depending on the nature of the approach, purpose, goal, scope of the approach, the level of knowledge of the approach, etc., the size of the selected object, other views, level of research, general scientific and practical environment relatively deepening and enriching. Indeed, subsequent work will change, complement, refine, enrich, and clarify them.

In the 40's of the XX century in Uzbek linguistics A. Gulamov applied the method of approach to the source of research, synthesizing different methods of analysis based on different directions, in all respects, based on the relationship of the

source with other phenomena. Realizing that each event, unit, that it is part of a common language system, that other events are related to units, he began to study them in depth, separating them specifically for study. We will prove this again below. All the above-mentioned morphological works of the scientist appeared as a result of such a method.

The monograph “Plural category in the Uzbek language” (1944) was also created as a result of the use of a synthesized research method.

This work of the scientist can be considered as the first example of an in-depth analysis of a separate phenomenon in Uzbek linguistics - the grammatical category. Indeed, the category of the plural in the Uzbek language has not been studied to such an extent before this study. Professor A. Gulamov emphasizes that the phrase “plural in the Uzbek language” has a very broad meaning, through additions (excess of the number of objects in “*flowers*”, excess of the focusing person in “*our flower*”, excess of the executor in “*flowered*”), some words, plurals expressed by word combinations (*we, many people, lots of pearls*) are also understood” [8, 4]. The scientist also draws attention to the fact that a logical approach to an event differs from a grammatical approach. However, when it comes to the plural category, it usually shows that the main focus is on nouns, partly on personal pronouns, and that the plural position in verbs is determined by them [8, 4]. Recently, there has been a lot of talk about “linguistic substantive approach in Uzbek linguistics was initiated by Professor S.N. Ivanov.” These ideas are, in fact, expressed without a thorough study and understanding of the research created by A. Gulamov in the 40’s and 50’s. Because these works of the scientist were created in the 40’s and 50’s, they reflect the situation 20 years ago, before the works of S.N. Ivanov. A. Gulamov approached the essence of linguistic unity: a) from the point of view of dialectical philosophy (at that time it was impossible without this); b) developed a theoretical basis for grammatical research; c) focused on the issue of research methodology (used the holistic approach); d) subordinated the private side to the general side in revealing the essence of the thing; e) prefers a deep internal resemblance to an external resemblance based on an understanding of the subject (or object) of the image; f) considered linguistic unity as an integral whole; g) substantiality privatizes the commonality that exists in unity in speech - realizes the possibility; h) felt the need for an inner (cognitive) approach to linguistic phenomena, rather than an external assessment - focusing on their study in interrelationships, as participants in the system, in hierarchy, in dynamics. If someone concludes that “A. Gulamov ignored these cases”, it is not fair, it does not comply with the norms of scientific etiquette. Or, to be more precise, it will be necessary to re-examine the work of the scientist. Then we can be sure that the first founder of the substantive approach in Uzbek linguistics was A. Gulomov. In the second part of the book, the meaning of the plural

in the Uzbek language is expressed in three different ways, the essence and historical significance of these methods are assessed. A. Gulamov's first scientific views on the plural category began with this part. Prior to affixation, the plural meaning is expressed syntactically, mainly by repeating, and quoting a series of words. Although suffixes were born and the plural had its own form, this method continued to be used as a type of plural expression" [8, 5]. From the above it can be understood that: a) the oldest way of expressing the plural in speech is through words, and grammatical expression is the next event; b) in grammatical expression the syntactic path is older than the morphological path; c) affixes occurred later. According to the scholar, affixes are derived from words, that is, "this idea - the transformation of an independent word into an auxiliary word by changing its meaning and form, and becoming an affix - is based on examining the materials and history of several languages. Examples: The affix *-digan* in adjectives (such as *ishlaydiga* (*working*), *boradigan* (*going*)) is actually derived from the word *turg'on* (*standing*) (*yuraturg'an-yuratyrg'an-yuratyg'an-yuradyg'on-yuradig'on-yuradigan* (*walking*))" [6,80]; g) Each of these methods is still used today.

The above conclusions of A. Gulamov have their value due to their serious substantiation. As a result of new research, they can be supplemented, improved, developed. For example, in Uzbek, the plural can be expressed both by repeating adjectives and by repeating words in the noun or other category: *good-good*; *car-car*; *what-what* (*took*), *often* (*many/much*), *visit*, *four-four*. Each of these differs in its unique plural expression. The plural is also expressed phonetically in speech, that is, the word *odam* (*man*) is pronounced as *oodam* - by emphasizing the accent or by stretching the vowel.

In the book, A. Gulamov puts forward the firm opinion that "the only sign of the plural meaning in nouns in the Uzbek language is" – *lar* (-s)". Also, "So – *lar* (-s) is the grammatical sign of the plural. The designation of its plural sign depends on its main function. If we consider the plurality of nouns as – *lar* (-s), then it is clear that this is a logical-grammatical phenomenon" [8, 5], in this way the scientist is absolutely right. As early as the 1940's, the scholar said, "As expressed by the plurals, the unit is known for not taking this suffix, which introduces itself by not having a special formal sign. This is typical of nouns, and unity in verbs can also have its own sign."

In the early twentieth century, despite the emergence of ideas such as "there is no need to talk about the category of numbers or unity in the Uzbek language, as long as the unit does not have its own formal index" [23,195-201], A. Gulamov's ideas remain unique and new. Because the scientist understood the essence of the concept of grammatical form not in appearance, but inwardly. That is, in speech, *kitob* (*book*) and *kitoblar* (*books*) forms are in a relation of form paradigm to each other. Sensing

this deeply, the scientist put forward the idea that the unit introduces itself by not having a special formal sign. A similar opinion was later expressed by Sh. Rakhmatullaev, and A. Gulamov's opinion was confirmed. Sh. Rahmatullaev writes: "Usually the affix – *lar* (-s) is called the plural form: accordingly, the state without the affix, which contradicts it in form and meaning, is called the singular form. For example, *daraht* (a tree) is called a singular noun, and *darahtlar* (trees) is called a plural noun [8,5].

In addition, academician A. Khojiev states that "... the form of the noun without any form (formless) is considered to be a singular form, but in the Uzbek language it is really a form that has a singular meaning and can be in opposition to the plural form. (the singular form of numbers) has not been proved ..." [22,26-33], his more rigorous ideas are not confirmed: a) the thesis "nouns are used in singular and plural forms" is understood by all linguists divided (the question of form must be approached internally, not externally); b) H.G. Nematov proved it in his article "Verb, its forms and categories" [17,49]; c) in the manual "Modern Uzbek language, morphology"; "Therefore, to exclude it from the category is nothing more than to understand the essence of the system... And the linguistic essence is "the opposition of the formless state to the formal state" [12,210].

A. Gulamov draws attention to the idea that the suffix – *lar* (-s) is a syntactic phenomenon, or a morphological phenomenon, and tries to determine that it is not a word-forming, nor is it one of the variables in linguistics. "Scholars who include the – *lar* (-s) in the noun as a word-changer ("The word-change takes place with the help of the suffixes and the suffixes: "*birds-birds*...)" also take it with some considerations" gives a cautious approach. This means that A. Gulamov does not include the affix – *lar* (-s) in the list of word-formers and word-modifiers. The classification of affixes, in the form of word-makers, in the form of word-modifiers, cites the affix of scholars as word-modifiers, dividing the modifiers themselves into forms that perform syntactic functions and forms that do not perform syntactic functions. In this case, - *lar* (-s) are included in the list of affixes that do not perform a syntactic function. In the following grammar, which classifies affixes as word-formers and word-modifiers, A. Gulamov himself includes the – *lar* (-s) affix in the list of form-forming affixes. In both cases, the status of the – *lar* (-s) affix is correctly defined [20, 82-83]:

- 1) The affix - *lar* (-s) is not a word-maker;
- 2) The affix - *lar* (-s) does not perform a syntactic function - it can not be used as a modifier and preposition in the interconnection of words;
- 3) The affix - *lar* (-s) is among the form-forming affixes;
- 4) It leaves the etymology as the next task, despite the concise reaction to the ideas about its origin - that is, the origin of the affix is not yet fully substantiated;
- 5) The affix – *lar* (-s) has its variants both in ancient and modern times (in Uzbek,

mainly in dialects): - *tar* (*qushtar* (birds), - *dar* (*moldari* (cows)), - *nar* (*bo'stonnar* (flowerbeds)); - *la* [*oyimla* (r) (my mother), *eshonla* (r) (ishans)]; - *a* – *bizanikiga* (to ours);

6) when the affix – *lar* (-s) is used interchangeably with possessive affixes, there is a difference in function (respect or plural is exchanged) like *opanglar-opalaring* (your sisters);

7) The affix – *lar* (-s) is replaced by the plural suffix -z and is used in its place: *opanglar-opangiz* (your sisters) (there is a difference);

8) – *lar* (-s) added to *biz* (we), *siz* (you) has a different meaning, performs a different function: *bizlar*, *sizlar*;

9) The suffix – *lar* (-s) also has its own peculiarities when added to the core: it is added after the constructive suffixes; is added before the possessive and accusative suffixes;

10) –*lar* (-s) is added after possessive suffixes when expressing the meaning of respect: like *opamlar* (my sister);

11) there are different differences in the use of your *takliflaring-taklifinglar* (your suggestions), *hohishlaring-hohishinglar* (your wishes);

12) in double words and in accusative forms (*ot to'rva* (horse bag), *yog' hum* (fat jar) is added to the next part and performs a separate function;

13) in Persian attributive suffix – *lar* (-s) is added to the attribute;

14) interpreter - in compounds consisting of the interpreter, the addition of the sign – *lar* (-s) is observed in two different cases: - *lar* (-s) are common to both parts: as *tun-kechalar* (nights); is added to both parts for reinforcement.

15) It is explained that there are two cases when the affix – *lar* (-s) is added to cohesive parts: for highlighting, emphasis, etc., it is added to each part separately: *bog'lardan* (from gardens), *tog'lardan* (from mountains) ... etc.; added to the last slice to summarize: *olma* (apples), *o'rik* (apricots), *shaftoli* (peaches);

16) If there are proper nouns in the line of homogenous parts, - *lar* (-s) are not added. The use of the – *lar* (-s) affix in cohesive cases in poetry. It may have more specific features;

17) The affix – *lar* (-s) can also be added to words learned from other languages: such as *mashinalar* (cars), *kolhozlar* (collective farms), *bisyorlar* (manifold), *bachchalar* (children).

In the meantime A. Gulamov draws his attention to the comparison of some aspects of the application of the usage of – *lar* (-s) in other languages. In particular, the second words of the Russian-language combinations “Птицы поют, сердца детей” (“Birds are singing, hearts of children”, in German “Die Vogel singen Kinderhersen” in this place will not be supported in the singular form (the compatibility of the quantity is always preserved), but in Uzbek, without changing

the material of thought, it will be explained seriously by the idea that it will be supported both in the form of “Қушлар сайрадилар, болаларнинг юраклари” (“birds sang, hearts of children”). Comments, such as the above, the goal is that many linguists Professor A. Gulamov in relation to “A. Gulomov applied the rules of the Russian language to the Uzbek language exactly, expressed his thoughts on the basis of the materials of the Russian language, did not originate from the peculiarities of the Uzbek language” [15, 19-23]. And yet, A. Gulamov observed that his thoughts on the basis of an in-depth analysis of Uzbek language materials. This can be assured by reviewing the same book of the scientist.

The conclusion made by the scientist on the basis of the above comparison also confirms this: “although we use these words in both forms, the plural content gives an understanding. As it shows, it is contextually understood that the combinations form one of the content in all three languages, but in the second examples in the Uzbek language the meaning of the plural”. It follows that the plural in the Uzbek language does not always have its own meaning. In this language, its formal expression is not so strict, it is more powerful to be based on the ideological side. This fact is once again proved by the fact that the turkologist does not have a wide application of the plural form in Turkic languages, his views on the fact that he often does not express himself.

In general, the meaning of the plurality is expressed not with the help of a special suffix, but by other means, since the meaning is only understood, the noun denoting the subject in the same plural is used in the singular form. Also, the name of subjects that are not related to the number imagination is also used in units” [8,15]. A. Gulamov continues with the idea of the cases of the application of nouns in the Uzbek language in unity, that if these words take the form of a plural, then these nouns can no longer represent a plural, but represent a different meaning, perform a different task. After that, what types of nouns can be used in the unit will pass one by one in 19 points, explaining their causes, their internal appearance [8,15-21]. A. Gulamov with a detailed stop to the features of the application of – *lar* (-s), it can be said that at that time grammatic form provided for the issue of valence. The opinions expressed by him are the source of thoughts about the next moment (at the beginning of the XXI century) or the valence of the grammatic form, which was expressed slightly earlier. In Particular, A. Gulomov’s think about the fact that before the plural suffix can not be included in words with an integer, if it is added, It can perform another function. This will show that affix will demonstrate one of such opportunities in each joining position.

Apparently, it is a pity that these interpretations, which correspond exactly to the views of scientists, are said to be innovations today in a particular way to the opinion of the scientist, and even to the example, he cited before the views that “the valence

of the grammatical form is not completely raised in Uzbek linguistics.” We read: “-*lar* (-s) is defined as the general grammatic meaning of the form of the plural number, the divisible indefinite quantitative plural, as seen in the previous chapter, -*lar* (-s) is understood by itself that the form of the word form does not coincide with the determinant, which expresses a certain amount. And when it is attached, of course, occlusionality – fervent normality occurs. Therefore, hundred book, tenth year can not come in the plural form, which is defined in such a combination” [3, 100]. Similar sentence A. Gulamov we read the following quot: nouns with a definite denominator, expressed in words denoting a number or quantity, are used in units (the plural meaning of this genitive - the exact plural amount is understood by the same predicate). - A hundred tar, a lot of people... If we give both in this place, it will certainly be an expression of a different meaning (usually the meaning of respect. - My grandmother has ten children.” ... A. Gulamov did not use the terms “valence” or “grammatic form valence”, but simply. It is possible to see that the scientist is the founder of substantive linguistics in Uzbek linguistics.

When using nouns in singular form take the plural form, this suffix, depending on the meaning of the predicate, consistently explains the expression of different meanings (sometimes even meanings that can be explained by the back of the context), and in addition to the excess of the number of the subject, again *the kind, the abundance, the abundance of the heaps, respect (the inner - it perfectly analyzes such basic meanings as repetition, times, relatives (its inner meaning edges, in Paragraph 4), assumption (age estimate, place estimate, time estimate), restriction, plural accentuation, as well as in the word walls apart from these, as well as other aspects of meaning, when used in poetry, when used in the composition of Proverbs, when expressing the name of the place, when used in the composition In this regard, it still explains its concrete views on the level, which can not even be replenished by other scientists (*Qizlar (Daughters)* - see the comments that the name of the place, *Otalar (Fathers)* - the name of the sea - in the word).*

A. Gulamov’s such a method of analysis can only be an example for other scientists, researchers. Because as the scientist approaches the phenomenon, he does not neglect any aspect of it, tries to deeply base each individual case, finds its causes, expresses a scientific attitude to what other scientists say. It is possible to be sure of this, if you pay attention to the analysis of the words of the scientist, such as *yonib o’chgan otlarin (my burned grass), bo’ylaringdan (from your height), allaqachonlar (from along times), uyqularim keldi (I want to sleep), o’zingga bandalar qilding (you made bandages yourself), shunchalari (so those), yirtqichlarcha (so cruel)*. It means that it is very difficult to say that any of the thoughts in this book, written in 40’s, are indecent, excessive or erroneous, but also to add to them one thought, to supplement it with another thought. In this case in the Uzbek language (plural category), the same

pseudonym is not created perfect research. On the contrary, this work serves as a scientific and methodological source for many studies.

In his research, the scientist first tries to study as thoroughly as possible the thoughts, opinions expressed about this phenomenon, unity, if he sincerely, deeply scientific attitude to them, and secondly, to base his thoughts, he draws examples from the material of live conversations (especially folk materials), from the literature of the same period, from the scientific style, from the publicist, from official documents. He notices the specific aspects in each of them, interprets them. Similar aspects also serve as a scientific and methodological resource for further researchers.

VI part of the book “Category of the plural in Uzbek” is devoted to the analysis of words entered from other languages (mainly Arabic, Persian), units that take the form of a plural, the state of these forms in the second language, the events that occur as a result of the addition of their-es.

A. Gulamov in the second paragraph of this part, asserts that “when a word in the plural form, which is in the language of one people, moves to a second language, it usually loses its plural meaning, its recognition as a plural, is read as a unit, and takes the sign of that language for the plural”, and this opinion is expressed by profesoor N.V. Yushmanov. The very idea itself is a solution to many theoretical conclusions, views, especially in the matter of language attitudes, such as the assimilation of words, the attitude of another language to assimilation, the determination of the position of assimilation in this language. That is, the word borrowed from other languages into the Uzbek language in the plural form: a) in the Uzbek language is not recognized as a plural - it loses its value; b) these units are therefore recognized as a unit in the plural form only when they accept a specific form of the Uzbek language. The conclusion is reasonable, of course. The scientist continues and gives a solution to another theoretical problem, namely: “Arabic is a very small number of the words Persian entered to us (Uzbek) in the plural, because usually the words of one language pass into another language without unity” (p. 33). “The amount of words entered with the plural form is small” - this is one conclusion, the reason for which the scientist found his own code in the second theoretical view: “because the words of one language pass without units to another language” (p. 33). The scientist also noted that “in the Uzbek language there are more Arabic plural words than in the Persian plural (only the plural is considered)”.

The above-mentioned theoretical views are perfectly based on the work, the exact legality of their thoughts is that “in English words such as *rels*, *escimos*, *papuas* with plural ending -s, have entered into the Russian language as a unit and have received Russian “I” for plural (*relsy* (*rails*), *papuasy* (*papuasi*), *eskimosy* (*Eskimos*)), have received Uzbek: *papuaslar* (*papuas*), *eskimoslar* (*Eskimos*)” etc.

The scientist explain in detail the cases of the use of such words in the Uzbek

language луғатайн (dictionary); тарафайн (айн) (side); хабар (message), ахборот – хабарлар (information); рубойи- рубоиёт (rubai); фақир-фуқаро (citizen); олим-уламо (scientist); лутф-алтоф (kindness); набийи-анбиё-анбиёлар (prophets); валий-авлиё-авлиёлар (holy people); шайх-машойих-шайхлар-машойихлар (sheikhs). *Opinions, comments are relevant. In the same way A. Gulamov found the Persian language with the plural words such as Shakhonshohi (My lord), Mardon (brave person), Childukhtaron (forty girls), sipokhon (modest), hukmdoron (ruler), pirsiyon (persian), musurmon (moslem) words express thoughts about their part of speech, as well as during which he expressed his views on the words of his o'g'lon (son), yoron (companion), Eron (Iran), Boyon (rich man), davron (happy period), jonon (lovely) and on each of them. From our point of view, A. Gulamov recorded in dictionaries on these words, his attitude to the opinions expressed by other scientists, his conclusions on their basis are reliable and enrich the views of Uzbek linguistics on these words. In the later parts of the book (Part 7), the expression of the plural in verbs is analyzed.*

A. Gulamov in this regard, explains the following theoretical theses: 1) in verbs, both the plural and the singular are formed separately; 2) in verbs, the plural denotes the plural of the person performing the action (in the definite verbs) or the action that corresponds to it, the work expressed by the same verb core is on himself, the excess of the directed person (in the the indication of the number will be depending on the person; 5) these phenomena reveal the properties of the number of the verb: a) the number in the verbs is associated with the person; b) the person in the verb, the forms of the number serve to indicate his relationship with the owner. Hence: 6) verb conjugation suffixes are syntactic forms; 7) this circumstance distinguishes it from the plural sign in the noun.

Results. A. Gulamov is not one of the above theoretical views on this subject has been fundamentally refuted to this day. Even, it should be noted that the thesis “the verb of which is expressed with the help of inflectional suffixes, in what form these come, what kind of person, what number will be, depending on the subject “is explained in the opposite way from the 90-ies of the XX century, that is,” the owner determines the form of the cross section”, True, he did not fully find his proof. Almost all of the ideas that have arisen in this regard still require proof. Because it is not reliable. The fact of the matter is that in the views on the etymology of the forms I went or will go (they can also be separate words) *-m* and *-man* parts, these suffixes (conjugators), in fact I observed that they are related to the pronoun [19,30 - 37]. In Particular, A. Gulomov gives such an opinion about this: "the similarity of the word conjugate possessive pronouns in nouns with the possessive pronouns of nouns bordir. For example, I went - in the examples of the yard-a clear phenomenon of the similarity of miksiks: the ikkalesi of this also indicates the presence of the first person

(ikkalesi is also assumed that the first person was born from the conjugation of the I pronoun, denoting unity). The difference of these: the first is that by joining the verb denotes the attitude of the action to the person; the second, by joining the noun, denotes the attitude of the predicate to the person - its dependence. Hence, the nouns that denote the person-number in nouns and verbs are historically related to each other"[5,16]. Apparently, I am an engineer, you are an engineer, he is an engineer at the end of the sentence-man, -the San tusks are related exactly to me and you pronouns. There is no need to sit down based on the fact that it has defined forms. In the third person this sentence actually happened reduction in the last word of the sentence it stands engineer: turur - >dir like. Well, opinions about this will be continued again or explained in a separate study. Now A.The above-mentioned ideas of gulumov have a scientific basis. Therefore, they have not lost their value either. Or: verb conjugation suffixes are syntactic forms (6-punkt); This circumstance distinguishes it from the sign of the plural in the noun (7-point) conclusions books, which began with the plural in the word axiom in the case of the difference of the plural. These are the conclusions drawn from the analysis of the above and below examples, from the own materials of the Uzbek language.

Discussions. The Uzbek linguistics began to evaluate the units and methods of research and analysis on the basis of the characteristics of its national language in the 80's (XX century)-to describe the Turkic nature of the main linguistic units and on this basis the Turkic languages, to create a unique interpretation of the world's non-Turkic languages, to create a new Gulumovdek made such conclusions without perfect study of the materials and methods of analysis, which the scientist attracted to the analysis, and sometimes deliberately ignored. A. Gulumov's book "the category of the plural in Uzbek" was written in 40-ies of the XX century and consists of 56 pages. If not an exaggeration, then an equal half of the volume consists of examples from the Uzbek language (from other languages, mainly those that are divided into Uzbek). Surprisingly, the material drawn to the analysis is incredibly colorful-they are from the general language, dialects, historical works, various epics, folk materials, translation works, official documents, religious sources, gazettes, genres, works of representatives of classical literature and modern writers, live colloquial, etc... Olin take it. An example is taken from a dozen such friends as "Alpomish", "Ravshankhon", "Shayyubonikhon", "Gürügli", "Kontogmiş", "Khusrav and şirin", "star with Beaver", " Murodkhon; M. From the work of qashgari's "Devoni loğatit Türk", to the works of dozens more classical writers such as Atoyı, Navoi, Babur, Amin Umariy, durdi, Zamakhshariy, Sheikh Suleyman Bukhari, Muqimiy, Ziyazi, Avaz kechar, Furqat, Oybek, G'. from the works of the international writers such as Lutfiy, Sakkoki, Khorezmiy, Yassavi, Durbek, Rabguziy, Husayn Boytar, atoyı, Navoi, Babur, Amin Umari, durdi, Zamakhshari, Sheikh Suleyman Bukhari,

Muqimiy, Ziyazi, Avaz kechar, Furqat.Gulom, Sheikhzoda, Uygun, H. Alimcan, A. Kahhar, A. Mukhtar, Chustiy, Kurbanota, H. More than a dozen contemporaries, such as zahidiy, are full of examples from his works. Monmontov, Tolstoy, V.Inber, Gogol and other works of writers, "Taashiukname", "Igor jangnamasi", "Xəstəsasul anbiyo", as well as other folklore materials-articles, songs, fairy tales, etc., were analyzed. The conclusions were drawn by the analysis of these materials, which determined their specific characteristics. Even when compared to other language materials, it is usually aimed to clearly show the peculiarity of the Uzbek language. Particular attention is paid to the norm in the application of this or that unit. The fact that the word forms are used in oral speech, in dialects, in poetry, in history and now, the forms of these cases, the application of the addition, the sharing do not hurt; Go-Go or say-say, we-we, you-you, do not enter-do not enter...), in this way, it is not difficult to understand that what is said in the style of "scientists in the 80-ies began to use such methods of analysis" is irrelevant, seeing that the characteristics inherent in Uzbek speech are analyzed in depth in all respects by the scientist, in fact, very much like the exchange of you or your own, in my place,

Conclusion. In Uzbek linguistics, a special scientific study of a particular unit or phenomenon specific to a certain level of language is carried out in the context of a system. Starting from A. Gulamov it is evidenced by his works on the individual syllables, as well as "ways of forming words in the Uzbek language" (1949), "Category of the plural in the Uzbek language" (1944) and the above-mentioned studies.

Articles reviewed, especially by A. Gulamov in research explains his scientific conclusions on the most pressing, complex, controversial problems for the scientific morphology of the Uzbek language, bases them in the framework of possible. At the same time describes the solutions of more than twenty scientific problems, reveals the causes of the phenomenon.

It practically proves and propagates the necessity of relying on the common language in revealing its specific features of the Uzbek language based on its own materials. In places where the scientist thought about the connection of word-building with morphology, he says: "according to the old grammatic teaching, word-forming and word-changing were considered in morphology. In reality, these are just similar in formal terms, in functional terms, another-a different phenomenon: the first is a lexical phenomenon, the second is a syntactic phenomenon. It is understood that the view of word-building in the morphological plan is based on the Indo-European language knowledge; Indo-European language knowledge works with a formal method and, giving its attention to phonetics and morphology, transfers the issue of speech to a secondary place, completely ignoring the semantics phenomena - the doctrine of the meanings of words, legally arising from the

It can be said that this idea is based on one - sided to language phenomena, the main emphasis on one aspect kuchaytirib, ignoring the other aspect tahlil, analysis, research methods-a compact and justified example of condemning its directions.

In other words, each unit will be deeply researched when it comes to the specific features of the same language as the language materials to which each phenomenon belongs, and when it relates to them based on a substantive approach, applying general theoretical views, views on the language. As A. Gulamov is known to many that this situation is noticeable in all the works of gulomov, including in his research, which is now subject to analysis.

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GRADUAL RELATIONS IN DEMARCATION OF SUBSTANCE AND ATTRIBUTIVE MEANINGS IN THE ENGLISH AND UZBEK LANGUAGES

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Abstract:

Introduction. *The issue of gradual relations in differentiation of the meanings of substance and attributiveness in the English and Uzbek languages in a gradual way is studied in the article. Graduonymy, as a type of linguistic phenomenon, serves as the main demarcation method for the manifestation of substantive and attributive meanings in different aspects of the systems of English and Uzbek languages.*

Research methods. *Logical analyzing and synthesizing, linguistic analyzing, graduonymy, comparative method, constructive method, synchronic classification method and others are used to make a linguistic research on the given issue. Graduonymic approach is chosen as the main way of the linguistic analysis of the substance and attributive meanings in the lexical and grammatical aspects of the language system in general.*

Results and discussion. *Demarcation of substance and attributive meanings in the English and Uzbek languages occurs in a gradual way as a form of language consciousness. However, substance and attributiveness, being sincrete (diffusive) in reality, semi-discrete (as concepts of substance and attributiveness) in human consciousness, and discrete (analytical) in language system, are realised in both English and Uzbek languages in the forms of gradual lines (rows). There are lexical, morphological and syntactical ways of the discrimination between substantive and attributive meanings in the languages. Obviously, there are some similarities and differences between the types of manifestation of these language meanings in English and Uzbek. It deals with the linguistic nature (vocabulary range, lexical features of semantics and derivation, morphological structure and syntactic construction) of these languages. The attempt to discuss these matters by the method of graduonymy*

in the examples of language materials of the English and Uzbek languages is made in the work.

Conclusion. *The study of the demarcation of substance and attributive meanings in the systems of the English and Uzbek languages gives possibilities to prove the statement about the existence of gradual relations in the level of language consciousness. A clear understanding of such principles can solve many controversial situations that arise not only in national, but also in general linguistics due to the fact that the difference in subject and attributive meanings in language units is in graded relations.*

Keywords: *substance (or substantive) meaning, attributive meaning, graduonymy, gradual row (line), lexical demarcation, morphological demarcation, syntactical demarcation, Language Picture of the World (LPW), language consciousness, gradual microfield, gradual macrofield.*

Introduction. The study of the internal essence and functions of the language on the basis of common real categories and laws can serve for obtaining concrete conclusions on the implementation of certain linguistic phenomena not only in one language system, but also in a number of similar and different linguistic systems. This principle, especially as a basis for research in the field of constructive linguistics, may give chances for studying the problem of the Language Picture of the World and its place in realisation of language possibilities (Commonness, Objectiveness, Possibility, and Reason) into the speech realities (Concreteness, Phenomenon, Reality, and Result), and comprehending the manifestation of linguistic phenomenon and relations which have grown from the superficial language units to the level of language consciousness [6;7].

The unified views of philosophers on the subject (substance, thing, creature, object) and attributiveness (acceleration, attribute, sign, quality, property) are that the substance is a complex of features, qualities. At the same time, substance and attributiveness are not separated from each other, live together and firmly demand each other. The same property can exist in several, diverse substances, such as a collection of different features (qualities). Therefore, quality (characteristic) refers to the common side of various nouns [6, 15].

Human consciousness and mentality actively refer to this reflection expressing the unity of substance and attributiveness, the nature of substance as a complex of qualities, the attribute as a side of substance, the difference between the things through their qualities (attributes). It represents distinctive features and properties of an object. For example: Is there a blue color in reality? No, there isn't. That is because consciousness forms the concept of colour as different notions and realities isolated from the things having this colour.

The creative feature of human consciousness is manifested not only in the understanding of the qualities and features that distinguish objects from signs, but also in the combination of individual highlighted signs with objects, creating everything that even does not exist. For example, legendary creatures such as *monster*, *witch*, are the product of active creation of thinking [6, 30].

Language, which is a material form of thinking, has high activity if it is capable of such activity as sampling and, conversely, synchronization of samples that actively reflect the objective state. It is not just a shell, a box, a former of thinking, but also a kind of independent system, fertile for the seeds of mentality – it grows and gives rich seeds on the basis of its laws and rules. The language expresses and refers to certain systems selected objects and symbols, obeys specific laws. Here the human consciousness classifies representatives of substance, object, creature as units differed from the quality of *apple*, *dress*, *human*, then creates concepts such as *monster*, *angel*; language generalizes them, separating them from a reasonable object, making them one of the features of a series of the words meaning substance and conveys to us from such symbols as *redness*, *sweetness*, *height*, *length*, *duality*. Qualitative and quantitative, stable and variable, similar and different types of attributes, identified in the human consciousness are formed and grouped in the language as quality and relative adjectives, verbs and their forms, pronouns, adverbs. In addition, for each of them, specific means of word formation and syntactic tasks are attached. This reflects the specific creative abilities of the language. Language, which is an expression of consciousness creates Language Picture of the World [7, 34].

The problem of the Language Picture of the World (Uzbek: Olamning lisoniy manzarasi, Russian: Языковая картина мира) is one of the most relevant and rather controversial issues of today's general linguistics, since it is formed as a result of the spiritual kind of human activity. Language Picture of the World (LPW) is formed on the basis of all human relations with the outside world. This means that the LPW should be understood as the language image of the world (reality) in the human consciousness, i.e. the worldview of the individual, achieved through personal experience and spiritual and cultural activities of a particular ethnic group.

Early theoretical interpretations of the "Language Picture of the World" are found in the works of W. von Humboldt. The scientist was the first of all to notice the peculiarity of language to be not only a means and instrument of communication, but also a prerequisite for abstract, generalized thinking: "Mental activity – completely spiritual, deeply internal and passing without a trace through the sound of speech materializes and becomes available for sensory perception. The activity of thought and language, therefore, represent an indissoluble unity. By necessity, thinking is always connected with the sound of language, otherwise it will not reach clarity, and the idea cannot turn into a concept. The indissoluble connection of thinking, the

organs of speech and hearing with language is due to the primary and inexplicable structure of human nature [6, 24]”.

Language is the main tool of thinking, a means of forming conceptual systems in it, preserving and presenting the long-standing experience of humanity, recreating the LPW, since this picture is connected and determined by all the numerous factors that are relevant to the life experience, way of existence, cultural stage of development, economic and social status, living conditions, rules of behavior, moral and spiritual state of the individual, the nation and the people. For example, the Eskimos give more than ten names for snow, and in the languages of Africa there is not even the word "snow" [7, 21]. Language not only names, distinguishes and generalizes (synthesizes), but also performs a very important cognitive function.

Overall, the study of the gradual relations in demarcation of substance and attributive meanings in the systems of English and Uzbek languages gives possibilities to prove the statement about the existence of gradual relations in the level of language consciousness, Uzbek and/or English Language Pictures of the World. Moreover, it can contribute to the solution of many scientific problems in the sphere of linguistic interpretation of relationships between language units.

Materials and methods. The problem of linguistic graduonymy was initially studied in the Uzbek philology and was spread to the world science as the phenomenon of language expression of dialectic categories, such as *quality* and *quantity*, and others. Linguistic graduonymy occurs in the language system, in its phonetic, lexical, grammar (morphology and syntax) and stylistic aspects. For instance, sounds in English language can stay in a gradual order according to their place of articulation: *forelingual* ~ *mediolingual* ~ *backlingual* ~ ***pharyngeal***. **Many lexemes are recognized as having certain increasing or decreasing meanings:** *infant* → *baby* → *child* → *laddie/little girl* → *teenager* → *youth* → *lad/girl* → *young man/young woman* → *old man/old woman*... **Syntactic devices in the gradual row /Subject ~ Predicate ~ Object ~ Attribute.../** are levelled due to their leading roles in the sentence structure.

The scientific phenomenon of Language Graduonymy, linguistically expressing common real categories of quality and quantity and three main philosophical principles (laws): *The transition of qualitative changes into quantitative and vice versa*; *The rejecting the reject*; and *The unit and controversion of contradictions*; also a real form of paradigmatic relations of objective reality – human consciousness – human language, is attracting the members of world science day by day, as it is placed in the language system, its phonetic, lexical, grammatical (morphological and syntactic) and stylistic aspects [1; 2; 3; 4; 5].

1. Phonetic aspect.

Various graduonymic relationships can be observed on the phonetic aspect. For example, the tongue consonants in the Uzbek language is regulated on the basis of the principle of movement from the *throat* to the *lips*:

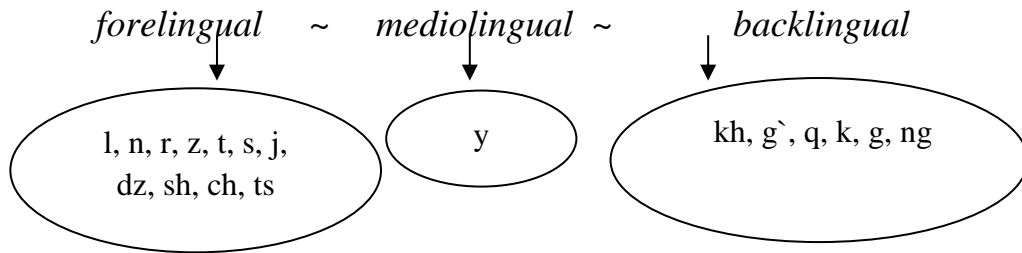


Figure 1. Grading of tongue consonants in Uzbek at the place of articulation (POA)

In English it can be like:

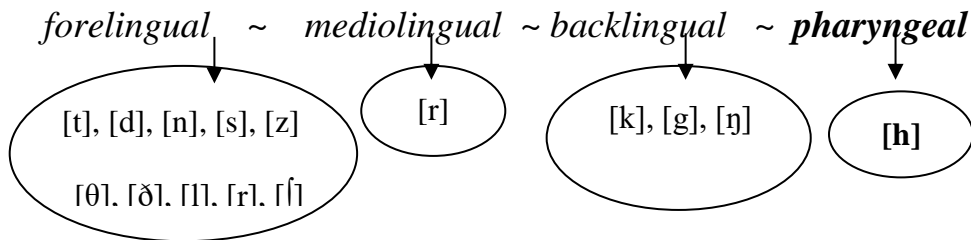


Figure 2. Grading of tongue consonants in English at the place of articulation

2. Lexical graduonymy. Lexical graduonymy is a levelling of words according to the quantity of any similar sign in the meaning of words. For example, in Uzbek: *ninni* → *chaqaloq* → *go`dak* → *bola* → *o`smir* → *yigit* → *chol* → *qariya*...; in Russian: *младенец* → *сосун* → *малыш* → *ребенок* → *подросток* → *юноша* → ... *старец*...; in German: *das Neugeborene* → *der Säugling* → *das Baby* → *das Kind* → *das Mädchen/der Junge* → *der Mann/die Alte/die Alte* → *der Greis/die Greisin*...; in English: *infant* → *baby* → *child* → *laddie/little girl* → *teenager* → *youth* → *lad/girl* → *young man/young woman* → *old man/old woman*... we can observe the semantic ranking of words.

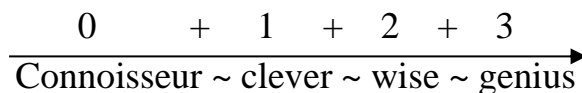


Figure 3. Lexical gradual line on "Intelligence" seme in English

The lexical graduonymy reflects the law of the transition of quantitative changes into quality changes, clearly manifests itself directly in lexical graduonymy. For example, in gradual rows: *қадимги* (ancient) → *ўрта* (middle) → *янги* (new); *чақалоқ* (*infant*) → *гўдак* (*baby*) → *бола* (*child*) → *ўсмир* (*teenager*) → *йигит*

(youth) → *чол* (adult) → *қария* (old man)... in the Uzbek language we see that quantitative changes pass to the quality stage [9].

3. Morphological gradation. In morphology, the level has been distinguished and described a long time ago at qualitative levels, various diminutive/intensifying forms of qualities. In particular, a special group headed by G.Yakhnov was created, which also published a large scientific collection [8]. A.Bozorov, who specially studied graduonymic relations in the system of the Uzbek language, lists a lot of manifestations of the level in the system of lexical units [3, 86-87]. It follows that we check cases related to the categories of noun ownership and their morphological forms, and in them we also observe different levels. In particular, morphemes of possession make a gradual row according to the sense of close/far relationship on possession of a subject (the object which they own in general):

uyim – my house, the house belongs to me, I personally own, closely own

:

uying – relative affiliation with you

:

uyi – long possession

It can be seen that graduonymic relations are quite reflected in the morphological system.

4. Syntactic graduonymy. Syntactic ranking is extremely abstract, and it can be seen that the level on the syntactic surface is a kind of reality. In particular, following lines:

a) in English

Subject ~ Predicate ~ Object ~ Attribute ~ Adverbial

b) in Uzbek

kesim (Predicate) ~ ega (Subject) ~ hol (Adverbial) ~ to`ldiruvchi (Object) ~ aniqlovchi (Attribute)

can be highlighted.

From the above we can conclude that graduonymic relations are reflected on the syntactic surface [7].

5. Stylistic graduonymy. In linguistics, many types and levels of styles are noted (in particular, German linguists show more than 30 types of styles [4, 32]). Graduonymy on a stylistic surface is manifested at the level of styles such as *vulgar* (rude, offensive) ~ *spoken* ~ *neutral* ~ *literary* ~ *poetic* ~ *higher* ~ *above*.

Researchers, including H.Nigmatov, R.Rasulov, S.Giyesov, S.Orifzhanova and others, often approach the levelling in synonymous rows [5]. Indeed, if to pay attention to the synonymic sequence *turq* ~ *bet* ~ *aft* ~ *yuz* ~ *chehra* ~ *uzor* ~ *oraz*...,

it is not difficult to notice that this series of positive/negative personal relationships is complex based on increasing/decreasing. In the lexemes of this series, the names and tasks differ in the same but pronounced seeds, that is, along the edges denoting various additional meanings (stylistic paint, personal attitude, circle of application). It can therefore be said that levels are reflected in the methodology system.

6. Paremic level. Graduonymy has been studied in several scientific papers on levels in phraseology. The presence of graduonymic relationships among proverbs that are the source of research in the field of paremiology is specially investigated [1]. The following examples in the English and Uzbek languages significantly present this relationship:

In English:

Politeness costs little, but yields much.

He who begins many things, finishes but few.

Marriage halves our grieves, doubles our joys, and quadruples our expenses.

and in Uzbek:

Кун замини саҳар е,

Йил замини баҳор е.

(Think about a day from the early morning, Think about a year from the spring)

Обрў мисқоллаб келар,

Қадоқлаб кетар.

(Authority comes in drops, but leaves in floods)

Бир келин олдим, ўтирдим,

Икки келин олдим, тик турдим,

Уч келин олдим, югурдим.

(I took a bride (daughter-in-law), I sat, I took two brides, I got up, I took three brides, I ran)

Once we are partially acquainted with the level of study in our science, we can return to the issue of interest – the analysis of the methods and means of distinguishing the meanings of substance and attributiveness in English and Uzbek.

Discussions. Gradual relationships are found in the expression of some language meanings, such as *substance* and *attributive* meanings, which exist in the unity and syncretism in objective reality, but are actively defined in human consciousness and the language system. The researches on demarcation of substance and attributive meanings and gradual relations between language units expressing that differentiation show that there are different ways and means of the demarcation in both English and Uzbek languages. For example, there is a lexical way of differentiation of substance and attributive meanings in English: *Imitational words ~ ... Verbs*, which is very similar to the gradual row of lexical units in the Uzbek language. However, the morphological way of demarcation in Uzbek is different from the English version:

Category of Number is in the initial position of the line, whereas the *Category of Voice* is in the end. Other means, such as *Degree forms of Adjectives* and *Ordinal forms* are placed within this structure. The leading role in demarcation of substance and attributive meanings is given to the syntactical way, which is common in both languages. Certainly, this order has mutual relationship: intensification of certain meaning outcomes the neutralization of another one and vice versa. Despite the active creativity of the language and the reflection of the reality and human consciousness as a specific system, the syncretism of substance and attributiveness can be reflected in the language. It is noticeable not only in the system of similar language systems, but also in various language systems, such as English and Uzbek. Below we try to substantiate our opinion in the example of a series reflecting the graduonymic relations in the difference between the meanings of substance and attributiveness in English and Uzbek. As noted, such means are divided into three types in accordance with three main features of the classification of language structures and series of words:

1. Lexical-semantic differentiation of SM and AM¹.
2. Morphological differentiation of SM and AM.
3. Syntactic differentiation of SM and AM.

1. Lexical-semantic differentiation. By a lexical-semantic method of the differentiation of substance and attributive meanings, we can place the above series of words in a number of the following levels.

At the beginning of the series there are units, in which the meanings of substance and attributiveness differ in the context, speech application, which are syncretic, diffuse. At the end of the sequence, there are units representing the dynamic, changing characteristic as “action/movement” [10, 43; 11].

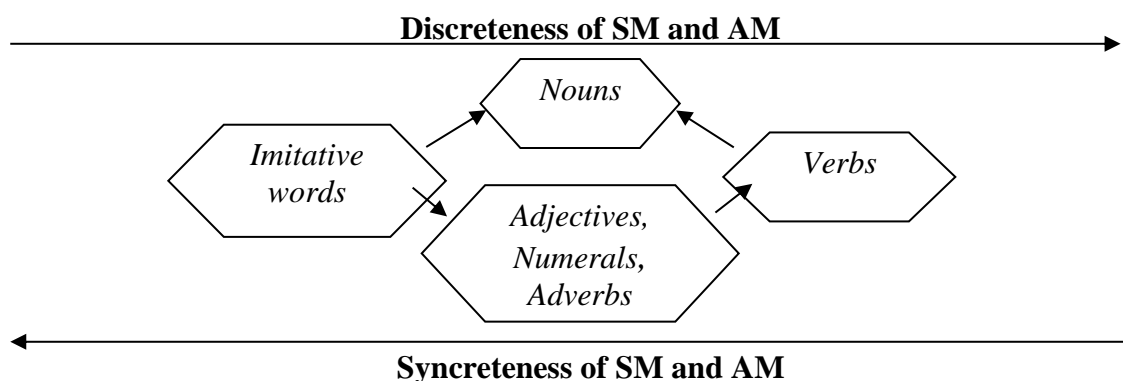


Figure 4. Difference between SM and AM in the English and Uzbek languages based on the lexical-semantic method

¹ SM – Substance Meaning; AM – Attributive Meaning

From the above we can conclude that the mutual semantic contradiction of words in English and Uzbek based on the meanings of the series has the meaning of a number of levels, which ultimately encounter morphological contradiction. In these series, the vision of different stages of units of substance and attributiveness (accidence), which are inseparable from each other, influenced by the consciousness and creative spirit of the language (based on the legislation of the transition of quantitative changes to quality changes from diffusive/syncrete expression to the semantic-formal difference).

2. Morphological difference. The difference in the meanings of substance and attributiveness based on the morphological method is interconnected with the division of words into series and the presence of specific morphological forms and categories for each series. Very often, these classification forms are semantically combined with the words corresponding to them.

However, morphological form of

- a) *number (category)* means substance;
- b) *degree* – static characteristic;
- c) *-hчу* – quantitative feature;
- d) *voice* – relative dynamic feature.

This can be summarized in the following graduonymic line:

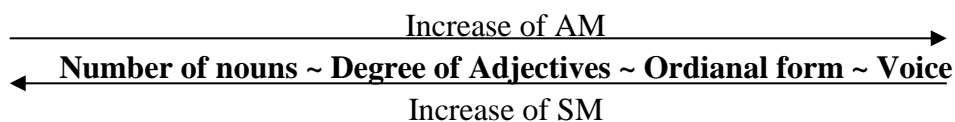


Figure 5. Gradual row of morphological means on demarcation of SM and AM in Uzbek

Here the categories of the Number in Nouns, Degrees in Adjectives, Ordinal numbers and Voice in Verbs make a gradual microfield in differentiation of SM and AM; Number in Nouns and Voice in Verbs make a gradual macrofield respectively. We observed the differentiation between Uzbek and English morphological rows of SM and AM (it is characterised by the uniqueness of the English language):

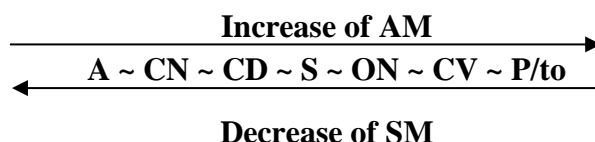


Figure 7. Gradonymic line of morphological means distinguishing SM and AM in the English language

Articles, standing for the expression of nouns are placed in the beginning of the gradual row which reflects neutralising of SM and enforcing of AM and vice versa, in

the end of the row there is a form of the verb *-to*, which means dynamic quality – the strongest mode of AM. Different modes of AM – quantitative attribute (CN – Category of Number), qualitative attribute (CDC – Category of Degrees, S – Statives), ordinal attribute (ON – Ordinal Numerals) and the form of the voice in verbs (CV – Category of Voice) place **A ~ P/to opposition** (noun representative ~ the form of verb). Here *articles, number forms in nouns, degree forms of adjectives* and others make gradual microfields in the row; the gradual row *A ~ P/to* stands as a gradual macrofield respectively. Thus, substantive and attributive meanings are not only revealed in all superior forms and categories of the morphological systems of the English and Uzbek languages, but also stand in the form of gradual micro- and macrofields in both languages.

3. Syntactic differentiation. As the main peculiarity of the sentence is a distribution to the structural parts, the expression of SM and AM deals with the semantic characteristics of the parts of the sentence. We should emphasize that according to the common view of scientists (language historians) the main lexical semantic way of differentiation of SM and AM historically was formed from the parts of the sentence. The problem of the development of parts of speech from the parts of the sentence and owning their morphological categories during thousands of years was deeply studied in the work “Chleni predlojeniya i chasti rechi” (“Parts of sentence and parts of speech”) by I.Mechaninov (Leningrad: Nauka, 1978). The followings were discussed in this work:

- forming of *nouns* through the usage of words in the position of the subject and object and perceiving certain forms (especially, number and case);

- forming of *adjectives* and *adverbs* (separate parts of speech specialized in expressing attributes of things or actions) through the usage of words in the position of the attribute and adverbial (hol);

- forming of *verbs* through the usage of words in the position of the predicate.

Therefore, historians of the language note with confidence that the difference and interseries specialization of substance and attributiveness, various manifestations of character (qualitative, quantitative, static, dynamic characters and others) is associated with syntactic means – parts of the sentence [5; 6; 7].

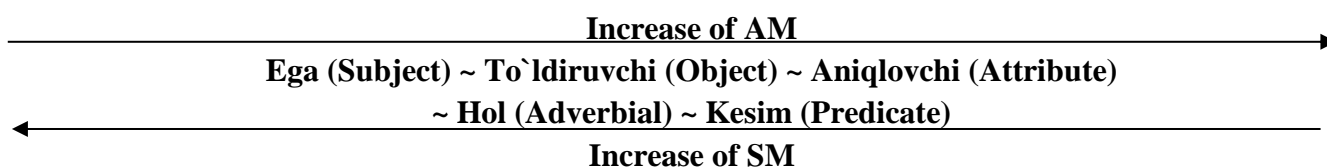


Figure 8. Differentiation of SM and AM in the structure of the sentence in Uzbek

It is noteworthy that in English the graduonymic direction of distinguishing SM and AM through syntactic method, in particular in the construction of the sentence, practically does not differ from the syntactic graduonymic series given in the Uzbek language:

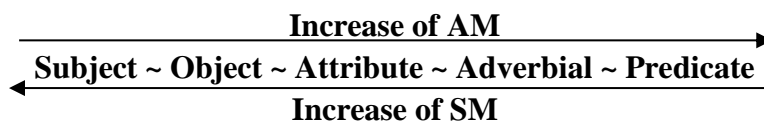


Figure 9. Demarcation SM and AM in the structure of the sentence in English

Obviously, the mutual arrangement of these components in English is very close to the morphological line of the differences between AM and SM (Figure 7) and is even a continuation of its generalized representation. This represents the abstract, generalized nature of the syntactic system in distinguishing the values of substance and attributiveness in both languages.

Despite this creative ability and the ability to reflect consciousness and mentality as a kind of system, the actual syncretism of substance and attributiveness will not remain unrepresented in the language system. In the linguistic system, along with the means of differentiation of substance and attributiveness, there are several tools and ways to enhance attributive signs in the substantive signs and vice versa, and how to neutralize and/or intensify one of these meanings. The ability to "differentiate", "discretize" the "syncretic" – is expressed in language units in different ways, namely, graded.

Summarizing the above, we have come to the following conclusions:

1. In objective reality, substance (object, thing, matter) exists as a “complex, identity of qualities/attributes/properties”, and quality (accident, property) – as “one side (type, phenomenon) of substance”; substance and quality function in unity and integrity, are reflected in an indissoluble, non-delimited form.

2. Consciousness (thinking), breaking this unity into parts (substance and attributiveness), groups them in the form of representations, differentiating substance from attribute and attribute from substance, and also creates new substance and qualities that do not actually exist in objective reality.

3. Language, being a form of thinking, forms the distinction between substance and attributiveness in its own ways and means.

Conclusion. Syncretic (diffusive) substance and attributiveness in objective reality, which are philosophically defined one through the other, are defined by creative human consciousness and combined into relatively independent conceptual categories, and language forms this distinction, makes special microsystems, develops lexical, morphological and syntactic ways to express each of them, combines them into certain paradigms. A special role is played by the significant

parts of speech, which are the most powerful means of linguistic differentiation of the meanings of substance and attributiveness. Each of the significant parts of speech implements the values of substance and attributiveness in a peculiar way, reflecting in them the creative spirit of the language system. And the language system not only discretely expresses the substance and attribute that are syncretic in objective reality, but also creates the units, meaning substance and attributiveness that do not exist in reality, gives them reality, and calls a person to create and recreate.

The dialectical principle of the transition of quantitative changes to qualitative changes applies to the differentiation of actually syncretic substance and attributiveness and their linguistic design. These means within each microsystem form a graded (paradigmatic) series according to the degree of **syncretism – differentiation – opposition**; a striking manifestation of this is the number of gradual relations between significant parts of the speech where the beginning of the chain begins with the imitative words, the most diffusive unit in demarcation of substance and attributiveness, and ends with the verbs, which have highly developed morphological means to define these language meanings. The ways of distinguishing the values of substance and attributiveness duplicate the traditional lexical-semantic, morphological and syntactic classification – signs of the allocation of parts of speech. Each of these methods within each part of speech forms relatively independent lexical (lexical-semantic and lexical-derivational), morphological and syntactic microsystems, the elements of which are interconnected by the relations of graduality. Many contradictions that exist in the classification of the means of word formation in Uzbek, as well as in English linguistics, are associated with this graded nature of the differentiation of the meanings of substance and attributiveness in the language. The language system uses lexical, morphological and syntactic means of distinguishing the values of substance and attributiveness carefully – when such a distinction is achieved in one way, the others are neutralized, the strengthening of one method is compensated by the weakening of the others.

The syntactic method is the leading one among the methods of distinguishing the meanings of substance and attributiveness for languages. This once again confirms the primacy of the syntactic function in relation to the development of parts of speech, their general meaning, classifying and functional categories. As a result of studying the language expression of the demarcation of substance and attributive meanings in the English and Uzbek languages, we can conclude that gradual relations inherent in the units of the upper levels of language, which are inherent in the language consciousness, finds expression in the creation of the Language Picture of the World; the principle penetrates the whole system only if it is shared for the base – creation of the Language Picture of the World. A clear understanding of such principles can solve many controversial situations that arise not only in private, but

also in general linguistics, due to the fact that the difference in substance and attributive meanings in language units is in graded relations.

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LEXICO-PHRASEOLOGICAL CONTAMINATION IN MODERN FRENCH

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Abstract:

Background. *In the introductory part there is information about the methods of making antonyms in French, the phenomenon of lexical antonym in French phraseology, the semantics of antonymous phrases in French.*

Methods. *In the methods section, there is a type of antonyms in French that are used instead of prefixes and reflect the fact that they reflect semantic features. Moreover, the specific features of lexical antonyms are qualitatively contrasted based on the level of character; the same situation is applied to the semantic meanings represented by lexico-phraseological units, the opposite meaning between two phraseological units, that is, the occurrence of the phenomenon of phraseological antonyms.*

Results. *The result section also states that there is a phenomenon of lexical antonyms in phraseology, in which this phenomenon does not occur between two opposite phraseological units, but between two words with opposite meanings in the same phraseological unit. It is also said that in French phraseological units there are many antonymic components, and in the process of their analysis there are different cases.*

Discussion. *In the discussion value, if the specific features of lexical antonyms are qualitatively contrasted based on the level of the character, then the development of phraseological antonyms is analyzed on the basis of identifying the contrasting characters. It is shown that the peculiarities of phraseological antonyms are different from the lexical antonyms that represent the individual abstract features of the object. In addition, in the discussion section, it was mentioned that the sign that deeply expresses the systemic nature of expressions is variation, which is more common than lexemes. There is evidence that observations of the ancient French language suggest that the evolution of French units ranged from multi-figurative variation to monotony and from antinorm to norm.*

Conclusion. *The summary section contains information about the phraseological units of the French language, their types, information about their variation.*

Keywords: *antonyms, antonymous phrases, semantics of phrases, phraseological antonyms, phraseological units, semantic meanings, lexemes, ancient French language, multi-figurative variation.*

Introduction. Phraseologism or phraseological unit is a lexically indivisible and semantically integral part that is stable in composition and structure, performing the function of a separate lexeme (lexical unit).

Phraseology is used as a whole, does not disintegrate later, and usually does not allow to rearrange its parts. The semantic coherence of phraseological units can vary in a very wide range: from the invariability of the meaning of phraseological units in phraseological units (idioms) to the phraseological compounds with meaning derived from the values of the components of the compound.

Simply put, it is a combination of two or more words that, when used together, have different, strict meanings. Sometimes the meaning can be understood by the meaning of the compound words, and sometimes it is not possible.

Phraseological units are special units of this language: formally and semantically they are interconnected with other units (not the same, only correlated): words, phrases, sentences, but in contrast to the text not mandatory components. The text can be constructed without phraseological units, the text cannot be composed of phraseological units. At the same time, phraseological units are mandatory elements of any natural language, i.e. they serve the function of a specific lexical universality. Therefore, for some reason they exist, if no natural language can exist without them.

Phraseological units in terms of the semantic unity of their components are classified by academic V.V. Vinogradov. It is well known that phraseologies arise from the free combination of words used in a figurative sense. Gradually the portability is forgotten, deleted, and the combination becomes stable. V.V. Vinogradov divides them into four types, depending on how much the nominative values of the components of phraseological units are erased, how strong the figurative meaning is in them.

- phraseological units;
- phraseological unit;
- phraseological compounds;
- Phraseological expressions.

Methods. Methods of making antonyms in French. Essentially derived from the Greek word *anti* ("en face de, contre et de onoma" significant "nom" ou "mot") serves to express opposite meanings. "Rien n'est si dangereux qu'un ignorant ami; Mieux vaudrait un sage ennemi." (Jean de LA FONTAINE Fables).

Antitheses are the basis of antonyms, which are one of the universal languages. Consequently, antithesis is a natural oppositional method of ideas and words that is widely used in works of art and is semantically expressive.

Methods of making antonyms in French occur in a number of cases. For example: by adding the same suffix to two words:

Anglophile - advocating all things peculiar to England and the British;

Anglophobe - a man against all things peculiar to England and England;

centripète - centered;

centrifuge - centrifugal.

In these examples, it is possible to create antonyms by mixing adjectives.

In addition, the formation of antonyms by adding prefixes such as in- / il- / im- / ir- to a single word is one of the most productive methods in all languages. For example:

capable-capable / incapable-incompetent;

lettré-educated / illettré-uneducated;

prudence-careless / imprudence-careless;

réel-really exists / irréel- noreal;

It is also possible to form antonyms by adding the adjectives mal- / mé-, dis-, a- / an- before the adjective or noun. For example: aimé-beloved / mal-aimé-disliked, despised;

entente-agreement / mésentente-disagreement;

courtois-polite / discourtois-polite;

normal-normal, moderate / anormal-not as usual;

In French, when antonyms are considered in the example of verbs, their formation by prefixes such as dé- / dés-, mé- / més- is one of the most productive methods. For example:

Faire-do, execute / défaire-destroy, demolish, destroy

S'intéresser-interested / se désintéresser-indifferent look,

Connaître-to know, to know / méconnaître-to know, not to know

Estimer-respect / mésestimer- disrespect, disrespect

In addition, there is a type of antonyms in French that are used instead of prefixes and have more antonymic features in terms of meaning. For example, consider the following examples, which include antonymic prefixes such as hypo / hyper, sous / sur, micro / macro....:

Hypocalorique-low calorie, low energy

Hypercalorique-high calorie, powerful

Sous-estimer- to underestimate, to ignore

Sur-estimer- to overestimate, to overestimate

Microcosme-microcosm (a small element visible only through a microscope)

Macrocosme- the universe, the universe

There are other prefix forms that create the opposite of the two events, which serve to change the meaning of the given word. These are: exo / endo, extra / intro, intra / intro, ex / in, im, infra / supra, super. Examples include:

Exogene - (which provient de l'extérieur);

Endogene - (which prend naissance à l'intérieur);

Extraverted - a person who joins, is friendly, kind;

Introverted-man, a man who is preoccupied with himself;

Exporter-send importer-receive;

Infrastructurale- internal structural;

Superstructurale- external structural.

Results. The phenomenon of antonymy, which is one of the universals of language, is expressed in different linguistic forms, both in terms of content and in terms of the form of thinking, reflecting the category of contradictions. This category of contradictions in language, that is, the phenomenon of antonymy, is one of the most common types of relations in the description of the system of language vocabulary. The following definitions of this lexical phenomenon are also evidence of the above: Antonymie: relation entre deux mots de sens oppose[11]; Le terme d'antonymie est, en générale, utilisée dans les dictionnaires pour suggérer qu'il y a un relation d'opposition ou de contrariété entre deux termes[12].

Thus, the specific features of lexical antonyms are qualitatively contrasted based on the level of character. When the same situation is applied to the semantic meanings represented by phraseological units, the opposite meaning between the two phraseological units, i.e. the phenomenon of phraseological antonymy, occurs. For example:

n'avoir pas froid aux yeux;	→	avoir du sang de poulet;
Meaning: être courageux;	→	Meaning: être lâche, poltron, sans énergie;
Translation: to be brave;	→	Translation: to be cowardly, to be lazy;

If we consider the French words courageux and lâche to be lexical antonyms, given that the opposite meaning is realized between words, n'avoir pas froid aux yeux; and avoided du sang de poulet; It is expedient to consider the meaning of the contradiction between such phraseological units as a phenomenon of phraseological antonymy, given that it takes place between phraseological expressions.

However, there is also the phenomenon of lexical antonymy in phraseology, in which this phenomenon does not occur between two oppositely meaningful phraseological units, but between two oppositely meaningful words within a single phraseological unit increases.

There are many antonymous components in French phraseological units. The process of analyzing them reveals a variety of situations. In particular, the phenomenon of antonymy in the following phraseological units is expressed through lexical units and grammatical forms. For example:

Celui qui travaille mange la paille, celui qui ne fait rien mange le foin.

This phraseological unit has an antonymic meaning between the verbs *la paille* (don) and *le foin* (straw), and the verbs *travaille* (works) and *ne fait rien* (does nothing). While the nouns *la paille* (don) and *le foin* (straw) in this phrase form a purely lexical antonym phenomenon within a phraseological unit, the verbs *travaille* (works) and *ne fait rien* (hence does nothing) are antonymic phenomena expressed by grammatical means. Let's look at other phraseological units with antonymic components expressed by similar verbs. For example:

Qui ne travaille pas, ne mange pas.

Il faut travailler en jeunesse pour reposer en vieillesse;

See who is fait, there is no plus to faire.

Il faut estimer que l'homme fait et non pas ce qu'il peut faire.

Après avoir taillé, il faut coudre.

c'est à moi à faire et à vous vous taire.

The phenomenon of verb antonymy in these examples is most often expressed by verbs that are not actually antonyms. However, when they are part of a phraseological phrase, they become antonyms only within the internal semantic meaning of the compound. Consequently, the verbs *travailler - manger*, *coudre-tailler*, *faire-se taire* cannot be antonyms without conjunction. This in itself is a reflection of the phenomenon of lexical antonyms in phraseology. In addition, in the above examples, pure antonyms through verbs such as *travailler-reposer* also serve to express the phenomenon of lexical antonyms in phraseology.

In conclusion, the phenomenon of antonymy, which is considered one of the universals of language, can occur not only in the lexical layer of the language, but also in the phraseological layer. In this case, this phenomenon is called phraseological antonymy, and it occurs between two phraseological units. There is also the phenomenon of lexical antonymy in phraseology, which takes place within a particular phraseological unit. Their means of expression, on the other hand, are expressed using lexical units, just as in the lexical layer of language. That is, words such as noun, adjective, verb, and form are among them.

Quality and approach in French phraseology as a means of lexical antonymy. Lexical-semantic analysis of antonymous phenomena helps to understand the essence of the original word or sentence. "The basic unit of the lexical-semantic level is a lexima, ie a word that is a structural element of the language and contains a set of lexical meanings, integrates morphemes and phonemes, combines phrases and

sentences. is processed in a variety of ways, including symbols that represent independent meanings or a microsystem of meanings”.

One of the most pressing issues is the study of language vocabulary and the interrelationship of specific semantic elements in a language. At the same time, there are many cases when antonyms, that is, units of opposite meanings found in the phraseological dictionary, are used with adjectives and adverbs. Consequently, among the lexical units of a language, adjectives and adverbs are one of the most productive means of forming antonyms. For example, in French grand-petit (big-small), blanc-noir (black and white), haut-bas (high-low), courageux-lâch (brave-coward), bon-mauvais (good-bad) adjectives such as or beaucoup-peu (much-less), tôt-tard (early-late) vite-lentement (often) are lexical units that form a pure antonymic meaning in a language. Therefore, adjectives and adverbs are also important in the formation of phraseological units with opposite meanings in the French language.

Such a phenomenon of antonymy in French phraseological units is a phenomenon of “lexical antonymy in phraseological units” as opposed to the concepts of “lexical antonymy” and “phraseological antonymy”.

If we explain this situation in more detail, the phenomenon of “lexical antonymy”, one of the universals of language, occurs only in the example of semantic meaning expressed in words, and the phenomenon of “phraseological antonymy” occurs in semantic meaning expressed by phraseological units. However, in contrast to the two, the phenomenon of “lexical antonyms in phraseological units” exists on the basis of antonymic components in phraseological units. That is, in the examples above, blanche-white and noir-black suffixes, or bien-good and mal-bad forms, are pure antonyms with opposite meanings. While this is a “lexical antonymy” phenomenon, their activation within a particular phraseological unit proves to be a “lexical antonymy phenomenon”.

It is also possible that the phenomenon of “lexical antonymy within a phraseological unit” does not necessarily mean that the semantic meaning expressed by phraseological expressions is always contradictory. That is, there are cases when the semantics of these phraseological units do not express opposite meanings. However, in French phraseology, the meaning expressed by phraseological units, which is formed by changing the antonymic forms of a component in a particular phraseological unit, often reflects contradictory meanings.

Cela est trop chaud - This is dangerous.

Cela est peu chaud - It is not dangerous.

tant soit peu - a little;

tant soit beaucoup - too much;

savoir bien le monde - to know everyone well;

savoir mal le monde - to know everyone badly.

The above contrasting characters, i.e. trop, peu, bien, mal components, lead to the emergence of a reference diversity specific to phraseological units. In these examples, the contrasting characters are so important, so vivid, so figurative, and so exemplary.

Thus, if the peculiarities of lexical antonyms are qualitatively contrasted on the basis of the level of character, then the development of phraseological antonyms is based on the identification of contrasting characters. In this case, the peculiarities of phraseological antonyms are manifested in contrast to the lexical antonyms that represent the individual abstract features of the object. Therefore, the phenomenon of lexical antonymy within a phraseological unit leads to the emergence of opposite forms of semantic preferentiality.

Discussion. Semantics of antonymic expressions in French. It is known that the system of phraseological dictionaries arises from the sum of the legal relations between different PU (phraseological units), phraseological and lexical systems. "Elemental" relations can also be expressed in the antonymic phenomenon, which is one of the variants of the phraseological unit that makes up the phraseological family. In order to understand this phenomenon in detail, semantic analysis plays a key role in understanding its essence. For example, *Bien mener sa barque* - to do one's job well; *Mal mener sa barque*- to do one's job badly, but they are literally translated to do one's boat well or badly.

Such a diverse translation of phraseological units shows that there are many problems in understanding their essence. In this case, first of all, they can be identified directly and indirectly in the meaning, that is, directly or by using the equivalent of the word. To do this, it is necessary to distinguish between the use of simple words and phrases in their own and figurative senses. As A.G. Nazaryan noted, 3 different forms of figurativeness (concrete image; emotional image; dead image) help to deepen the understanding of the meaning in abstract concepts, ranging from real events[3].

A sign that deeply expresses the systemic nature of phrases is a variation, which is more common than lexemes. Observations on the ancient French language show that the evolution of phraseological units moved from multi-figurative variation to monotony and from antinorm to norm. However, there are also variants of antonyms in modern French. For example:

se lever du pied droit (du bon pied) - to be in a good mood;

se lever du pied gauche (mauvais pied) - to be in a bad mood.

The phenomenon of antonymy, which is a separate branch of similar expressions, is common in expressions equal to the sentence. For example:

Il est facile à dire- easy to say; Il est difficile de dire- difficult to say

C'est facile à croire; C'est difficile à croire;

In both examples, the meaning of the direct translation is reflected in the fact that it is in an antonymic relationship through the adjectives facile-difficile, croyable-incroyable, without the semantic concept of abstraction. The following can be cited as similar examples.

avoir froid- to cool down; avoir chaud-isimoq;

avoir raison- to be right; avoir tort - to be unfair;

If we look at these examples in the form of a phraseological phrase, then with the help of the verb avoir it has formed a whole compound with the words froid-cold, chaud-hot and raison-haq, tort-nohak.

In French, antonyms are often used to describe the weather. In this case, the semantic meaning has an oppositional meaning, as well as the opposite meanings of the words in them. For example:

Il fait beau -weather is good; Il fait mauvais- bad weather;

Il fait chaud - the weather is hot; Il fait froid- cold weather.

When semantically classified phrases with antonyms in French, it is obvious that they exist in a very wide range of languages, mainly in three different types. These are:

1) antonyms that describe the situation,

2) the inner feelings of the people,

3) the action.

For example:

1) antonyms expressing the situation:

Aller bien - to be in good health Aller mal - to be in poor health;

Avoir froid - cold Avoir chaud - fever;

Etre bien copper-good dress Etre mal copper copper-bad dress;

Etre dans son mauvais jour - to be in a bad mood

Etre dans son bon jour- to be in a good mood;

2) antonyms that express people's inner feelings:

Avoir le sang chau - to be curious Avoir le sang froid - to be cold;

Avoir une courte vue - not being able to see far, Avoir une longue vue - not being able to see far;

3) antonymous expressions denoting action:

Dire du mal de qn - to insult someone, Dire du bien de qn - to praise someone.

In addition, as A.M. Bushuy noted, it is possible to reveal the national character of PUs in the language from the semantic point of view, in particular, by studying their characteristics such as emotional evaluation, imagery, expressiveness (... a complex range of emotions, emotional reactions, subjective assessments, methods of speech impact on the interlocutor, figurative, expressive representation of reality, the national identity of the language finds vivid expression)[2; 102-103].

Component opposition in French people's articles. Given the fact that proverbs are used in their own sense, figuratively and in both senses as a product of word art and folk art, from the phraseological point of view of language they are the scope of meaning, width and rich character characteristics of the language. Similar features are widely found in French folk proverbs. They, like Uzbek folk proverbs, cover variety, imagery, and pictorial phenomena. After all, the grief of the proverb is the grief of the people, the anger of the proverb is the anger of the people, the laughter of the proverb is the laughter of the people, and the irony of the proverb is the irony of the people.

Therefore, it is well known that a certain proverb has the ability to express antonyms through contradictory linguistic units. This is exactly the case with proverbs. For example:

Il faut beaucoup faire et peu parler - Do a lot, say a little.

Aujourd'hui en fleurs, demain en pleurs - the moon is fifteen dark and fifteen light.

One of the semantic features of French proverbs is the reflection of antonyms in a particular proverb. Their appearance is manifested by various signs, including formal and spiritual diversity, as well as contradictions in meaning. For example:

Ce qu'on apprend au berceau dure jusqu'au tombeau.

Seek knowledge from the cradle to the grave.

In this article, we can see that the components of the two horses - *berceau* and *tombeau* - have opposite spiritual meanings. At the same time, good-evil, honesty-false, justice-injustice, good and evil. the comparative expression of concepts is also very common in French proverbs.

Ami au prêter, ennemi au rendre. - Friend in taking, enemy in return.

At the same time, the horses *ami* and *ennemi* represent the fact that good and evil always coexist with each other, creating a contradiction. Also, the above-mentioned contradictory qualities are widely reflected in such articles created by the French people.

The fact that such articles have so far played an important role as a source of enrichment of the French language, their well-studied system links, the existence of a comprehensive dictionary of French articles testifies to the richness of the French language from ancient times.

If we classify the above-mentioned articles semantically, the exact meaning will be more pronounced, starting from their translation. In this case, the component-semantic analysis of phrases of an antonymic nature is classified, which are used in their own sense and figuratively (symbolic).

Aujourd'hui en chère et demain en bière- there is no tomorrow. In this case, the names *chère* and *bière*, together with the forms *aujourd'hui* and *demain*, indicate that

both components were used in a figurative sense on the basis of a certain figurativeness. In component-semantic analysis, the form + quality model is characteristic of proverbs, that is, it is completely different from the sentence constructions in social communication. In the same way, it is not difficult to understand that the rich cultural heritage of the people is widely covered in a single article, through the perception of other types of proverbs.

Tout sourit à la jeunesse tout s’assombrit pour la vieillesse - the labor of youth is the pleasure of old age. In this case, the use of the names la jeunesse (young) and la vieillesse (old, ancient) in their own sense, the simple thinking of the French people, shows that this proverb has existed since ancient times. After all, they have learned from that historical period that youth is a priceless period.

The semantically oppositional form of proverbs and sayings, that is, the antonymous form of phraseological units, is more widely used than other types of proverbs. For, as in all nations since ancient times, the French people have a deeper understanding of life, and the existence of negative aspects, along with the positive aspects of all events in social life, is formed in their worldview.

One of the most pressing issues is the study of language vocabulary and the interrelationship of specific semantic elements in a language. At the same time, there are many cases when antonyms, that is, units of opposite meanings found in the phraseological dictionary, are used with adjectives and adverbs. Consequently, among the lexical units of a language, adjectives and adverbs are one of the most productive means of forming antonyms. For example, in French grand-petit (big-small), blanc-noir (black and white), haut-bas (high-low), courageux-lâch (brave-coward), bon-mauvais (good-bad) adjectives such as or beaucoup-peu (much-less), tôt-tard (early-late) vite-lentement (often) are lexical units that form a pure antonymic meaning in a language. Therefore, adjectives and adverbs are also important in the formation of phraseological units with opposite meanings in the French language. For example:

Creating an antonymic phraseological unit through quality		Making an antonymous phraseological unit through an adverb	
âme blanche – pure heart, fresh heart;	âme noir – evil heart;	Parler bien – speak well;	Parler mal – to speak ill;
plaider coupable – to feel guilty;	plaider innocent – to plead not guilty	Marquer bien – to look good;	Marquer mal – to look bad;

Such a phenomenon of antonymy, which is characteristic of phraseological units in French, is a phenomenon of "lexical antonymy within a phraseological unit", in contrast to the concepts of "lexical antonymy" and "phraseological antonymy".

If we explain this situation in more detail, the phenomenon of "lexical antonymy", which is one of the universals of language, occurs only in the example of semantic meaning expressed by words, and the phenomenon of "phraseological antonymy" manifests itself in the semantic meaning expressed by phraseological units. However, the phenomenon of "lexical antonymy in phraseological units", which exists differently from both of them, arises on the basis of antonymic components in phraseological units. That is, in the above examples, *blanche*-white and *noir*-black adjectives or *bien*-good and *mal*-bad forms are pure antonyms with opposite meanings. While this is a phenomenon of "lexical antonymy", their activation within a particular phraseological unit proves that it is a phenomenon of "lexical antonymy within a phraseological unit".

Conclusion. Sometimes it is possible to preserve the original figurative phraseological unit, even if there is no alternative in the target language. This can be achieved by shading. For example, "nothing comes out of the sack but what was in it" - "what comes in the bag comes out" or "everything in the pot goes out into the bucket". This method can be used only if the meaning of the figurative phraseological unit is transparent, that is, it is easy for everyone to understand. Although the words in the phraseological units are used in a figurative sense, if their lexical meaning is clear, the use of punctuation in its translation makes it easier to understand the text, the information in the text and the idea in the text. provides translation alternatives. In most cases, *kalkalash* transforms a figurative phraseological unit into a simple phraseological, that is, free combination. The quality of the translation shows how well this method is translated. Conversely, if the meanings of the words used in a phraseological compound are not transparent, the use of the *kalka* method leads to a partial and sometimes complete misunderstanding of the figurative words used in the text. For example, to understand the fixed phraseological unit "to send somebody to Coventry" in English, the meaning or set of meanings of the words in it is not enough, because this phraseological unit is neither "send" nor "Coventry", depending on the meaning of the word. The translation of this phrase corresponds to the verb "boycott".

In conclusion, the data on the phraseological units of the French language, their types, variations are deeply analyzed.

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THE IMAGE OF THE CROW IN THE GERMAN AND UZBEK PEOPLES

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Abstract:

Background. *The article focuses on specific similarities of the peoples of the world in their views on the crow. Also in myths, in German and Uzbek fairy tales, the portrayal of the crow in positive and negative images was analysed comparatively. All folk tales lead to good. The same lesson is also reflected in the article on the educational significance of the two folk tales.*

Methods. *Particular attention is paid to the fact that the peoples of the world have certain similarities in their views on the crow. The image of the Crow also moved to fairy tales based on Legends.*

Results. *In the fairy tale, it is not explained why the hero became a crow.*

It is known that in fairy tales the evolution of children to different birds (often owl or crow) is described either because of some side work of their father, or because of his own senselessness.

Discussions. *In German fairy tales Interesting is that in “Die sieben Raben“ “The seven ravens”, “Die Rabe“ “The raven” fairy tales, a crow is not just an ordinary bird, but a symbol of children. In Uzbek fairy tales, the image of birds is focused on fostering such positive personal qualities as industriousness, honesty and friendliness.*

Conclusion. *The crow is one of the active images of folk tales. Through it, the views of the people associated with the world of birds are reflected. In Uzbek folk tales, the crow is sometimes portrayed as a bad-tempered bird, while in others it is portrayed as a calm, rather wise, old wise bird. Since the bird that runs for lust in the tales of "Crow with a sesame seeds" and "The Lamb with a Crow" is depicted in the tales of "Crow, Deer, Wolf", "Hunter, Kukcha and Dono" as a friend, an old wise bird, it can be concluded that no bird or animal is reflected only in a negative or only positive image.*

Keywords: *fairy tale, myth, bird, crow, hunter, wise, cook, guard, trusty, lamb, sesame, image, German, Uzbek, translation, translator.*

Introduction. *The crow is usually regarded as a combative bird, which transmits bad news, consisting of death, war, natural disasters and various disasters. It*

is said that he lives in places where more treasures are stored and has a long life, wisdom. But since the crow is a bird of black color, it is often interpreted that it is tied to death, evil.

In the etymological legends about the crow, it is often mentioned the reason its dark color. Especially in Myths and Legends, created in the culture of antiquity, it is said that the Black Crow is a consequence of the punishment given to him.

The story of one of the Greek myths tells that Apollo is told by a crow that his beloved Coronida betrayed. As a result, Apollo kills the Coronida, at his funeral, handing over his child from the Coronida to the upbringing of the Centaur Heron. And after that, the crow, which informed himself about the alley of his beloved, is more forbidden to live among white birds, and the color of the crow from white to black. It is noted that the same-the same Crows are bred in a tin-black hue.

In the "Bible" it is said that Noah was expelled from the ark to find out whether the flood (flood) of the crow had ended or not. And the crow does not return to the ship and does not fulfill the order of the Prophet. That is the reason he is subject to Prophet's curse and punishment. As a result, a crow, once Snow-White, unappealing in a piglet, becomes a hummingbird and a hummingbird of a dark color, doomed to life-long feeding with both Oaks and Oaks.

A similar interpretation of the crow is also found in the "Revenge of Noah Nabiy Alaihissalom" in the Book of Nasiruddin Rabguzi's "Revenge Of The Lord". The story is told in it that Noah prophet said:

“Ким бориб хабар келтурса сув ер юзинда на миқдор қолмиш, ер очилмушму?!” Қора қарға айди: “Мен борайин”. Нух айди: “Ким эрсани кафил бергил”. Эркак товук кафил бўлди. Қарға борди, ўлуклар телिम бўлди. Ани егуга бўлуб кеч қолди. Эркак товук ўғға кирмиш учун кемига кириб, кеми томинға ошиб қанит тўкиб чорлаю бошлади. Қарға андин ёнмади. Нух алайҳис-салом товукни олиб қолди. Ул сабабдин товук учмас бўлуб одамийлар бирла қолди, темишлар. Нух алайҳис-салом қарғани дуо қилди. Мавло азза ва жалласинда қатиғлиқ эмгақда, кўрқинчда умри охир бўлди.[4, 44-45] (Meaning) How much water is left on earth, how much is the earth opened? Who brings me the news of this? - said Noah, peace be upon him. "Let me go," said the Black Crow. - Who guarantees him? - said Noah. Male chicken became a guarantor. The Crow fell on the road. It seems that since there are a lot of dead in the bet of the Earth, it was late to suck it up and It began to eat. The cock climbed to the roof of the ship to tell the crow that it was time, and the wing began to sniff. And the crow did not come. Noah alaihissalom grabbed the cock. Therefore, the chickens did not fly away, they stayed with the people. They say that the head of the guarantee is blame, the middle is a pity, the end is a heel. Whoever does not believe let him try. Noah blessed the crow of alaihissalam, and Allah answered him. The crow's life would have been an

end in hard work, anxious, because he had returned from the road to the right macro in the past.

The crow although the crow is a bird that has become a curse, a curse, a wise and a fortune-teller, as a chthonic creature has treasures and riches, there is an opportunity to search for them, capture them, it is also interpreted as a guardian of underground riches. In the crow's Nest is expressed confidence that invisible riches are hidden.

Methods. In a few more places in the work "Qasasi Rabguzi", belonging to the pen of Nasiruddin Rabguzi, there is a mention of a crow. In particular, While the Blue Crow in "the Revenge of Adam "was interpreted as a bird that led the way to Mecca, it is stated in the work "The Revenge of Cain and Abel" that Adam learned to bury the dead body of man looking at the crow. “Қобил Ҳобилни ўлтурмишда йигирма яшар эрди, қуш қуртлар Ҳобилни ўғради. Қобил Ҳобилни бир қопға суқуб орқасинга кўтуруб юрур эрдилар. Анчада тенгри фармони бирла икки қарға келди, бир-бири бирлаурушдилар, бир-бирини ўлтурди. Тирик қолған қарға тумшуқи бирла ерни қазди, ул ўлук қарғани кўмди. Қобил ани кўрди, айтур: Манинг қарға чоқлиғ ақлим йўқ эрмиш”, теб ўқунди.[4, 30] (Meaning) “Cain was twenty years old when he killed Abel, and the worms wrap Abel. Cain was carrying Abel on a sack and carrying him on his back. At the command of the gods, two crows came together, fought with each other, and one killed another. The surviving crow dug the ground with its beak, and it buried the dead crow. Cain saw it and said, "have I no mind like a raven."

The image of the Crow also moved to fairy tales based on Legends. The image of the crow in the fairy tales of the peoples of the whole world is met. In particular, among the Uzbek folk tales there is even a interpretation of the crow as one of the main characters. An example of this can be seen directly in the fairy tale "lamb with a crow". “Кўмирчи ака, кўмирчи ака, беринг кўмир, қилсин ўроқ, ўрай қуроқ, есин сигир, берсин сут, ичсин този, қувсин кийик, ташласин шох, қазий тупроқ, қилсин кўза, олай сув, чайқай тумшуқ, семиз, аъло, ейман кўзи”, – дейди.[1, 31] (Meaning) The Crow will want to eat the lamb. The lamb advises the crow to eat his beak honestly. The Crow will listen to the lamb and come to the river to halve the tumult. The river sends it to the Potter, saying that you need a pitcher to get water. The Potter orders to bring the earth to make a pitcher. During the fairy tale, for various reasons, The Crow is sent to the deer, the owner of the dog to the Steppe brother, to cow, Tashvoy brother, grass, master, coals. The Crow who went to the coals said:" the coals brother, the coals brother, give coals, the sickle, the sickle, the sickle, the soft cow, the Bering milk, the drinking dust, the cow's Deer, The Scarecrow, the digging soil, the pitcher, the water, the Scarecrow, the fat, the excellent, the eating lamb."

In the end, when the crow brings the ready-made sickle on its wing, the sickle goes to cut off its wings. Then the crow will hang around the neck a sickle made of diamonds, like the wings of a fly. But the sickle also cuts off the neck of the Crow and destroys it. In this way, the crow dies in the desert, not reaching its goal. But the words pronounced by the crow at the end of the fairy tale mean that in this life everything depends on each other. Crow's mono-logical speech about this served to enrich the contents of the fairy tale.

The tale "The raven and the sesame" is similar to "The raven and the lamb". In it, a hungry crow works hard to eat sesame seeds. First, on the advice of sesame, he comes to the river in order to clear his beak. The river orders him to bring a pot from the potter and to take water from the pot and shake his beak. When the crow asks for the pot from the Potter, The Potter sends him to the soil, the earth to bring the deer horn to dig it, and the deer to bring milk to feed the children. The hungry Crow goes to the cow for milk, and the cow says that he will give milk only if he brings grass. The crow goes to the grass, wishing Salvation. When the grass advises to bring a sickle and reap, the crow will go and ask the blacksmith to give one sickle. The blacksmith gives a sickle to the crow. The crow takes the sickle, mows the grass and gives a sigirga. In this regard, the crow's request for milk from the cow was expressed specifically on the basis of inversion: "Cow, Cow, Berg milk, go deer, give you milk, take a horn, go to potter, give soil, take a pit, go to river, take water, chayayay tumshuk, eyay sesame". In response to the appeal of the Crow, the cow ate and gave milk. The Crow took from the cow's milk to the deer, took the deer's horn and delivered it to the Potter. The Potter dug up the Earth, took out the soil, made a pitcher, and The Crow took out the pitcher from it, poured water from the river, rinsed the tumulus, ate sesame, fed the winter, and reached the goal.

In both fairy tales, the appeal of the crow to the coals, sigirga is very similar to the style of expression. In both cases, the sentences are inversion, that is, they are structured according to the changed order of the sentence fragments.

In the fairy tale, the idea that it is necessary to work even for one sesame, to obtain sustenance with honest labor was put forward.

In the fairy tale "Crow, bug, Wolf" the crow contradicts the image of a bloodthirsty Wolf. In a fairy tale, a wolf means a proposal to be friends with a bug. But the fact that nojins can not be friends is a sensational fact. The Wolf also actually had the goal of making a bug when he was hungry. Warn the steam by sensing this shum and evil intention of him, but the Steam does not enter the advice of the crow. Deceived by the cunning of the Wolf, the Steam falls into the trap, which is laid in the thick, grass-overgrown land of the forest. In the trap the wolf in the soul crunch does not really help, standing in the pan and wait for the hunters to come. Then the soul of the Steam is crowned. And the Wolf, touching the Hunter's chest with a

dagger thrown into the Steam, dies without pulling the tongue. With the Crow, the bug lives as a friend, reaching compromising goals.

Apparently, in this fairy tale, steam and Crow are ravaged in the image of goodness, honesty.

Results. The fact is that in fairy tales even birds, and even an eagle, are often interpreted in a positive sense. The reason for the longevity of the crow is that it is described as a wise bird, a prophetic bird. In a fairy tale, The Wolf betrays friendship and gives a soul from a hunter's Dagger also has an educational essence. After all, in our people the proverb "do not dig for someone, you will fall for yourself" is not accidental.

Some birds and animals are also named in the fairy tale "Hunter, Kokcha and Wise". For example, an old pigeon is called Kokcha, a mouse is Wise. The naming animals and birds serves to enrich the artistic level of the fairy tale. By nature, one type of bird does not coexist with another. The educational value of fairy tales is that they teach people of different nationalities and races to live in harmony and friendship with each other regardless of their beliefs. It is also intended to cultivate human characters, such as love of nature and its preservation, using the cult of animals and birds without resorting to the individual. The crow, which observes the friendship of the mouse and the dove, also wanted to be friends with someone, and at the end he befriended with the turtle and the deer.

Fairy tales serve to grasp the essence of some folk proverbs, to understand the essence of their content. Бир замонда бир овчи бор экан. Бир куни у далага чиқибди, ерга тузоқ қўйиб, ўзи бир пана жойда пусиб ўтирибди. Бир гала каптар учиб келиб, чинорга қўнибди, ерга тушиб донламоқчи бўлибди. Каптарлар орасида Кўкча деган кекса бир каптар бор экан. У каптарларга қараб “Пастга тушманглар тузоқ бор, илиниб қоласизлар”, дебди.[1, 12] (Meaning) Once upon a time there was a hunter. One day he went out into the field, set a trap on the ground, and sat alone in a shelter. A flock of pigeons flew in and landed on the plane tree, trying to land to the ground. There was an old pigeon named Kokcha among the pigeons. He said the pigeons, "Do not go down. There is a trap, you will be caught." In this part of the story, as in other fairy tales, we see how true the folk wisdom that "the angel does not know what the old man knows" is true.

We can see that fairy tales are written in the vernacular, in many of them the beginning and the development of events are accompanied by folk songs, and we see here that the image of animals and birds is used in comparison to human nature. The beginning of fairy tales in this way is often observed in children's fairy tales.

*Бор экану йўқ экан,
Оч экану тўқ экан.
Бўри баковул экан,*

*Тулки ясовул экан,
Қарға қақимчи экан,
Чумчуқ чақимчи экан.*

Es war einmal und es war keinmal, der Wolf war der Koch, der Fuchs war der Wächter, der Rabe war ein Kesselmacher, der Sperling ein Spitzel, der Fasan war der rot, sein Schwanz war lang

*Once upon a time,
once there being hungry,
once their being fed up,
a wolf lived like king
and a fox being his guard
the crow was squirrel,
and the sparrow was corrupt*

If we pay attention to the analogies. In the words of the "bakovul", "An official who supervises the preparation of food for the king, khan, and armies, who tastes it first before serving it to the ruler; The word "yasovul" compared to a fox is interpreted as "during the Central Asian khanate: an armed guard serving high-ranking officials." The reason why the crow is called a squirrel and the sparrow is called a corrupt is not because of the nature of the birds, but because they use words that correspond to the sounds of "qah" and "chi".

The Germanist translator Khurram Rakhimov also translated Uzbek folk tales as "Der kahle Kahramon" [2, 6] and "der Kahle" which translates wolf as cook, fox guard, crow and his Zauberpferd "[2, 107] in his tales., Es war einmal und es war keinmal, der Wolf war der Koch, der Fuchs war der Wächter, der Rabe war ein Kesselmacher, der Sperling ein Spitzel, der Fasan war der rot, sein Schwanz war lang. Although German fairy tales begin with the phrase "once upon a time" in the beginning, the use of images of animals and birds such as wolves, foxes, crows, and sparrows is not observed.

In German fairy tales, it is also observed that the image of a crow is quoted in negative, goh in positive meanings. In the German folk tales of the year 1991, published in the publishing house "Chulpon" in the series "World folk tales", "Seven whites" (German folk tales), the book "The village of crow" [5, 78-84] says that if the King's daughters, who were ill, were given food from the meat of the old woman ilvas, who appeared before the palace gate, after none of the

Although the palace hunters, who went on the hunt for ilvas, could not throw anything until the sunset, convey the invitation of the crow on the giant tree to the king, and the crow begins to speak on paper, is an example of the fact that the fairy tale is from a magical fairy-tale series, The Crow is presented in a From the proposal that the crow sent to the king, we can understand that he is an enchanted bird. "Do

not shoot me, my meat is useless for sick princesses. At best, if the king gives one of his daughters to me as a wife, I will find the meat he is looking for. Having him, the Three Queen will suddenly be healed." The persuasion of the king crow's proposal without thinking about the consequences will eventually lead the youngest daughter to agree that the crow will be enslaved. In this fairy tale, as many have encountered in fairy tales, there is also a poetic expression of the speech of birds. Royal girls who have the meat of Ilvasin recover. In honor of the healing of their daughter, the King arranged a grand feast. At the same time, when the feast was heated, a crow in a tin-black dress flew and said that the paper:

*Қуруқ ваъданғни нетаман, What will I do only promise,
Қизинғни олиб кетаман.[5, 79] I will get your daughter.*

We can see from the fact that the crow is a bird in the image of an enchanted man, and he is well-behaved and brought up, that he lives not on a Tree Hill in the forest, but in an enchanted palace. The fact that all the servants in the Palace are also in the image of a bird is a hint that the palace is also bewitched. Magic fairy tales are also interesting and unusual content with such illustrations.

At first, the young daughter of the king, who was depressed by the fact that he married a crow, gave him the opportunity to show affection, with the help of a magic mirror, to see his father and sisters from afar, at the same time, knowing that during the events of the fairy tale The Crow was actually a prince, helped him no matter

So what is the cost of getting rid of the crow's spell? Queen is a seven-year-old maid, and as soon as she does the work of her seven-year-old maid, The Crow and her palace will get rid of magic. For the same seven years he also helps the crow fortress in difficult situations. When the crow gives the queen a pat, and when she is tormented, she takes the pat and says, "let these things be done by the crow's command," she says that if she does not get help, if she does not get things, if she does the same magic words, she will also be able to do her unfinished work. Queen performs the work of seven herdsmen in the House of one mint, and every time she comes out of a difficult situation with the help of the same pat.

In the course of the fairy tale, queen encounters various problematic situations with a cart driver, a mole, a gardener and finds a solution to all through the magic words "Let this work be done by The Crow's command." After the appointed term, the crow again becomes a mistress, and for many years they live happily with the queen.

In the fairy tale, the crow is also given the definition of "black chopon". By giving such an adjective, a feeling of hatred towards the crow is expressed.

In the fairy tale, it is not explained why the prince became a crow. It is known that in fairy tales and fairy tales, as a rule, the evolution of children to different birds (often owl or crow) is described either because of some side work of their father, or because of his own senselessness. After fulfilling the heavy conditions of children who evolved from human appearance to bird appearance caused by cynicism, the return of the original again tripled in various folk tales and legends.

Discussions. It is completely different for the brothers Grimm to be given the image of "crow" in fairy tales written from the folk language. In their fairy tales, the crow is brought either as a protagonist, or as an auxiliary embodiment, as in the fairy tales of other peoples. Including, "Der treue Johannes" "Trusty John", "Die sieben Raben" "The seven ravens", "Die Rabe" "The raven" in fairy tales, The Brothers Grimm had a positive interpretation of the crow. These fairy tales also belong to the category of magical fairy tales.

Interesting is that in "Die sieben Raben" "The seven ravens", "Die Rabe" "The raven" fairy tales, a crow is not just an ordinary bird, but a symbol of children who are bred into a crow because of a crow. In these fairy tales, children who are bred with crows become crows as a result of the Curse of their parents, and not from the magic of a witch old woman or an evil sorcerer. For example, "Die sieben Raben" "The seven ravens" the father, who gave birth to his long-awaited daughter after seven sons in the fairy tale, sends his sons to bring water from the well for the ceremony of bathing the baby. But the father, offended by the fact that his sons did not come to speed, curses and curses them. "Gewiß haben sie's wieder über ein Spiel vergessen, die gottlosen Jungen." Es ward ihm angst, das Mädchen müsste ungetauft verscheiden, und im Ärger rief er: "Ich wollte, dass die Jungen alle zu Raben würden." [7, 213] Яна ўйин билан бўлиб, ҳамма гапни унутишди шекилли, ялқов ўйинқароқлар! Шу қилганларингга ҳамманг қарға бўлиб қолгин! – деб юборибди.[6, 4] (meaning) "They have certainly forgotten it for some game, the wicked boys!" He became afraid that the girl would have to die without being baptized, and in his anger cried, "I wish the boys were all turned into ravens."

When the girl grows up and finds out why her brothers have become crows, she makes a covenant to free them from crows and at the end of the fairy tale she achieves her cherished goal.

In the fairy tale "Die Rabe" "The raven" a queen can not overexert her own daughter, opening the window of patience irresistible: "Ich wollte, du wärst eine Rabe und flögst fort, so hätt ich Ruhe". [8, 108] (meaning) "I wish you were a raven and would fly away, and then I should have some rest." as a result of the saying, it is described that his daughter turns into a crow and flies out of the window.

The Queen's Crow-bred daughter flies into the forest. A long time later, when a person passes through the forest, he hears the screams of crows. A crow goes closer

to him: "Ich bin eine Königstochter von Geburt und bin verwünscht worden, du aber kannst mich erlösen". [8, 108] (Meaning) "I am a king's daughter by birth, and am bewitched, but you can set me free." – says. In this way, The Adventures of this white man begin in order to free the King's Crow's daughter from the mother Crow. He gets rid of the plot of the yalmagiz old woman and with the help of giant brothers reaches the Golden Castle on the Crystal Mountain, where Queen lives. During the events of the fairy tale, Queen is freed from witchcraft and achieves her own hero-compromise goal.

Although in "Der treue Johannes" "Trusty John" the crow in the fairy tale is not the protagonist of the fairy tale, his prophecy plays a poetic role in the fact that it gives an impetus to the development of fairy-tale plot events, predicting possible events.

In this magical fairy tale, watered with the ideas of loyalty, devotion, trust, affection, the epic hero Johannes does not spare the opportunity to have to fulfill the last wish of the king lying on the verge of death.

Faithful Johannes promises to the king who is leaving life, and having come out on his word, he also faithfully serves the young king.

In a fairy tale, The Crow reports the death of a young king and the conditions for his survival. Understanding this crow's tongue, Johnes hears from three crows flying in the sky as he sings a melody on the ship.

"Der eine rief: "Ei, da führt er die Königstochter vom goldenen Dache heim". – "Ja", antwortete der zweite, "er hat sie noch nicht". Sprach der dritte: "Er hat sie doch, sie sitzt bei ihm im Schiffe". Da fing der erste wieder an und rief: "Was hilft ihm das! Wenn sie ans Land kommen, wird ihm ein fuchsrotes Pferd entgegenspringen, da wird er sich aufschwingen wollen, und tut er das, so sprengt es mit ihm fort und in die Luft hinein, dass er nimmer mehr seine Jungfrau wiedersieht". Sprach der zweite: "Ist gar keine Rettung?" – "O ja, wenn ein anderer schnell aufsitzt, das Feuergewehr, das in den Halftern stecken muss, herausnimmt und das Pferd damit totschießt, so ist der junge König gerettet. Aber wer weiß das! Und wer's weiß und sagt's ihm, der wird zu Stein von den Fußzehen bis zum Knie". (Meaning) This passage describes the consequences of the incident which came up from the conversation of the crows landing on the sail of the ship, Johannes tells the young king that he is aware of an unfortunate incident that may have taken place on horseback on the shore, as well as the possibility of getting out of the situation

Da sprach der zweite: "Ich weiß noch mehr, wenn das Pferd auch getötet wird, so behält der junge König doch nicht seine Braut. Wenn sie zusammen ins Schloss kommen, so liegt dort ein gemachtes Brauthemd in einer Schüssel und sieht aus, als wär's von Gold und Silber gewebt, ist aber nichts als Schwefel und Pech. Wenn er's antut, verbrennt es ihn bis auf Mark und Knochen". Sprach der dritte: "Ist da gar

keine Rettung?“ – “0 ja” antwortete der zweite, “wenn einer mit Handschuhen das Hemd packt und wirft es ins Feuer, dass es verbrennt, so ist der junge König gerettet. Aber was hilft's! Wer's weiß und es ihm sagt, der wird halben Leibes Stein vom Knie bis zum Herzen”. (Meaning) In his story, the second crow tells the story about poisoned garment with sulfur and resin, its consequences, and the possibility of prevention. The first crow said not to warn the king to ride a horse when he finds out about the incident, and the second crow warns him that if he tells the king about the incident, he will turn to stone.

Da sprach der dritte: “Ich weiß noch mehr, wird das Brauthemd auch verbrannt, so hat der junge König seine Braut doch noch nicht. Wenn nach der Hochzeit der Tanz anhebt und die junge Königin tanzt, wird sie plötzlich erbleichen und wie tot hinfallen, und hebt sie nicht einer auf und zieht aus ihrer rechten Brust drei Tropfen Blut und speit sie wieder aus, so stirbt sie. Aber verrät das einer, der es weiß, so wird er ganzen Leibes zu Stein vom Wirbel bis zur Fußzehe”. [9, 167] (Meaning) The third crow tells the story of three drops of blood, how a young king who has passed all the tests can be separated from his queen at his wedding and the possibility of the queen surviving

The faithful Johnes becomes a stone by telling the King the cause of the events after he is condemned to death, eliminating all the events that may have caused the death of the king and his castle in the crow conversation.

At the end of the fairy tale, The King and the concubine reach all the compromises by turning into a more human image of the faithful Johnes, who has become a stone through the events of his sons.

Conclusions. In our opinion, the crow is one of the active images of folk tales. Through it, the views of the people associated with the world of birds are reflected. In folk fairy tales, Crow is often observed to be brought on the image of erudition.

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THE CONCEPT OF TRANSLATION AND PRAGMATICS

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Abstract:

Background. Translation is a powerful tool that serves the interests of friendship, brotherhood and cooperation between peoples, the expansion of economic, political, scientific, cultural and literary ties between them [10, 29]. Translation accelerates the process of interaction and interaction between the literatures of different peoples. Thanks to the translated works, readers will enjoy the masterpieces of world literature, their aesthetic sense will increase, their tastes will grow, and they will have an idea about beautiful things. Translation, as a necessary tool for the development of languages, accelerates their development, increases and improves the richness of vocabulary. Translation enriches a person's spiritual life, expands the possibilities of the native language, enriches it.

Methods. A comparative study of the means of different languages to create a translational consistency requires the identification of the aesthetic specificity of the literary text, the methodological and pragmatic features of its material-logical, emotionally expressive and figurative elements, and the stylistic basis. The methodological coloring of language units allows to decide whether the units of different pairs of languages are semantically-methodologically and pragmatically compatible. Such an analysis of translation enriches the imagination and views in the field. They include not only linguistic, but also psychological, sociological, ethnographic, national, etc. implies pragmatic, inhumane factors, including historical and a number of other aspects, as well as a high level of knowledge of the communicators.

Results. The stylistic features of language units may or may not be methodologically and pragmatically compatible in different languages. This feature of languages allows you to decide on the choice of lexical visits. Such an analysis of translation enriches the imagination and views in the field. The first task of pragmatics in fiction is to make an aesthetic impression on the reader. If the pragmatic effect of the original is not present in the translation, it is if it does not

evoke any reaction in the reader, then the pragmatic nature of the original has not been recreated, and such a translation has no value.

Conclusion. The pragmatic purpose of translation is determined by the intended communicative effect on the reader. The communicative effect that is restored in translation is the restoration of the main function of the original. The impact of a work of art on the reader is determined by the plot, the content, the artistic value of the text, and its ability to attract many readers. The pragmatic task of translating such a literary text is to create a text that can have an artistic and aesthetic effect on the reader, as in the original text of the target language.

Keywords: translation, pragmatics, text, meaning, function, comparison, language units, speech, linguistics, work of art, literature, idea, relationship, science.

Introduction. For many years the word "translation" has also been used in the sense of commentary, narration, explanation. Later, the word came to mean a kind of artistic creation and became a scientific and philological term. In general, translation is the reproduction of a text written in one language or a speech spoken in another language [6, 34]. Translation is the art of re-creation, a work of high art, and even when it is a work, it requires research, hard work, patience, and hard work on various materials. If we look at the lexical meaning of the word translation, the translation is derived from the Persian word "tarzabon" to Arabic. "Tarzabon" means a person who is a good speaker, a speaker. The Arabic word for "translator" is derived from the word "translation".

The concept of translation is very broad. At first, we should find an answer to the question "What is translation?". Representatives of different spheres give different answers to the question. One person thinks that a translation is to translate a book written in one language into another, while another thinks that it is to explain the idea expressed in one language to people who speak another language. According to a third person, movies are also translated, which means translating the speech of an actor playing a role in one language into a third language, and so on.

From a linguistic point of view, translation can be defined as follows:

Translation, a complex form of human activity, is a creative process of re-creating a spoken expression (text) created in one language on the basis of another language, while preserving its unity of form and content. Hence, the laws of the language of translation of the spoken expression created by means of the original language replaced by such an expression formed on the basis of. In this way the semantic and methodological adequacy of the texts of the original and translated languages is created. This definition refers to a process that takes place between languages, and much of human activity is related to this practice. As a result, most

people think of "translation" as the process of translating a text from one language to another.

All of the above comments about the translation have a soul. Because each of them describes the translation from one side and serves to fill the general understanding of it. So translation is a multifaceted, complex, complex activity. Translation is one of the most ancient forms of human activity, thanks to which we can clearly imagine the history of human development in all its details. Thanks to translation, the reader's thinking is sharpened and enriched with new ideas and concepts. Translation serves to establish new attitudes and views in society. Due to translation, a new plot, genre is formed. However, it should be borne in mind that the result of this process is also expressed through translation. This is a secondary text that is a translation of the original implied. The main feature of translation is that it is the art of words. The expressive nature of the word, its power of influence, makes it possible to apply translation at the level of art. The translation should also take into account the specific nature of the close interrelationships between two peoples and two languages, two spiritual lives, two national cultures, two epochs and two writers. Regardless of the text or speech being translated, there are two things that are common to any translation, that is, any work that is translated from one language to another:

1. The purpose of the translator is to acquaint the reader or listener, who does not know the language of the original, with the text of the work or the content of the speech as accurately and completely as possible;

2. Translation is the expression of what is expressed by certain linguistic means in exactly the same way as by other linguistic means.

The practice of translation has emerged that the question of how to translate the original into the mother tongue is a problem facing translators, and when it comes to translation, there are undoubtedly several varieties of it. These include:

- a) translation from one language to another - sibling or non-sibling;

- b) translation from a literary language into one of its dialects and from one dialect into a literary language or from a dialect of one language into another literary language;

- c) translating from the language of antiquity to the present state of that language;

Nowadays, the above types of translation include literal translation, creative translation, free translation, authorized translation, and a number of other translations. The main reason for this is the different approach to the translation process. However, any type of translation has its own goals and objectives [4, 47]. The purpose of translation is to recreate the text created with the help of foreign language linguistic means on the basis of native language materials. To do this, the translator must first fully understand the original, and then reinterpret it in his own language. The artistic

and aesthetic reality created by the author is complete the ability of the translator to make a broad observation in order to understand and correctly understand the content and stylistic and aesthetic aspects of the linguistic means in the work of art, as well as the main idea of the author, his intentions and goals, must imagine. As a result, the translation made by the translator should give the same impression to the reader who cannot read the work as the original, just as the original gives the reader an artistic and aesthetic pleasure. The reader considers a work that does not arouse interest in the translation to be written by the author at a low level, that is, the wrong translation confuses the reader.

Materials and methods. The task of translation is to recreate the unity of form and content of the original using the means of the native language, carefully mastering the similarities and differences between the lexical, grammatical and stylistic phenomena of the original and translated languages. Failure to follow this principle will result in a violation of the accuracy of the translation. If the author of the original is required to accurately reflect the reality, the translator is required to interpret the original accurately. There are two things that happen in the translation process: first, you need to understand, comprehend, and interpret what is being translated in order to translate. This event takes place in the native language. Second, it is necessary to find appropriate means of expression in the language in which the work is translated, ie words, phrases, grammatical forms [4, 75]. A comparative study of the means of different languages to create a translational consistency requires the identification of the aesthetic specificity of the literary text, the methodological and pragmatic features of its material-logical, emotionally expressive and figurative elements, and the stylistic basis. The methodological coloring of language units allows to decide whether the units of different pairs of languages are semantically-methodologically and pragmatically compatible. Such an analysis of translation enriches the imagination and views in the field. They include not only linguistic, but also psychological, sociological, ethnographic, national, etc. implies pragmatic, inhumane factors, including historical and a number of other aspects, as well as a high level of knowledge of the communicators. This method of research makes it necessary to study as much as possible the functional-pragmatic significance of the language units in the work and their ability to be adequately translated in certain textual situations.

Translation, which is a special type of interlingual communication, requires that texts of different languages be equally valuable in content. The need for coherence between the original and the content of the translated texts indicates that equivalence is a prerequisite for translation. Only a translator who has mastered the secrets of the practice of translation and is well armed with his theory can create translations equivalent to the original.

As mentioned above, the evaluation of pragmatics on the basis of performance is the basic law and norm of a market economy. After the 1950s, a pragmatic approach to linguistics became widespread. Pragmatics - new concepts and terms such as pragmatic linguistics, pragmalinguistics, pragmaphonology, pragmaphonetics, pragmagrammatics, pragmasyntax and new concepts and methods of analysis related to new approaches to language phenomena, their new interpretation.

Pragmatics plays an important role in translation, and its lexical meaning, when translated from the Greek word "pragma", means action. The term "pragmatics" was coined in the late 1930s by Ch. Morris as a branch of semiotics. Ch. Morris divided semiotics into three [8, 46].

1. Semantics - studies the relationship of symbols to the object;
2. Syntax- inter-character relationship;
3. Pragmatics is the study of attitudes toward the features of spoken language.

Although these three areas are mentioned side by side in the initial comments, Morris later notes that the concept of "pragmatics" is much broader than the other two areas - syntax and semantics. In some sources, pragmatism is philosophical is said to have entered science as a concept. For example, "Pragmatism is in fact a philosophical concept that was used even before Socrates and was later adopted by philosophers such as J. Locke and E. Kant from Aristotle. Thus, a stream of pragmatism emerged in philosophy. The main period of development of this movement was the XIX-XX centuries. Especially in the 20s and 30s of the twentieth century, the widespread promotion of pragmatism became clear. The contribution of R. Stalnaker et al. To the widespread use of this propaganda in the United States and Europe is noteworthy.

The separation and formation of pragmatics as a field of linguistic research, enhanced by the ideas of R. Stalnaker, began in the late 60s and early 70s under the influence of the logical-philosophical theory of speech phenomena of J. Austin, JRSyorl, PFStroson and others [5, 46]. M. Lederer (1839-1914) was one of the founders of the philosophical pragmatism that dominated America in the late 19th and early 20th centuries. The main idea of this philosophical system is to study the meaning of the semiotic sign (including the linguistic sign) in relation to the effectiveness, results, success of the action performed by this sign. The author of this principle, M. Lederer, was one of the first to argue that the factor of the subject of communicative activity should be taken into account in the framework of sign theory [3, 45]. According to M. Lederer, the relational area of the sign consists of three directions: 1) a sign, more precisely - a representative, a means of material appearance, which replaces something; 2) the means - the interpreter, located in the mind of the perceiver and giving the description of the sign; 3) the object reflected in the symbol.

M. Lederer and proponents of semiotics emphasize the communicative connection of characters. Charles Morris, on the other hand, again divides semiotics into syntactic semantics and pragmatics. Pragmatism is between the characters and their interpreters means attitude. Clearly, Leipzig theorists speak of the immutable and variable components of translation as a result of this, the cognitive (objective, physical, and precise) aspect of basic translation [3, 48, 5, 67]. Pragmatics is a field of study in linguistics that studies the movement of language signs in speech. Linguistic pragmatism does not have a clear form. It consists of a set of issues related to the speaker and the listener, their interaction in the speech process. There are different views in science on the attitude of pragmatics to linguistics. Some linguists, such as E. Klvofi, write that "pragmatics is not related to linguistics" [1, 18.]. But there are few scholars who take pragmatism completely away from linguistics. Many of them believe that pragmatism is a stream of linguistics, a school of thought that specializes in the study and description of a particular aspect of multifaceted language and speech processes. Scholars who interpret pragmatics as a branch of linguistics also ask, "What is pragmatics? What is the source of his research? What aspects of speech does he learn?" answer the questions differently.

While some linguists consider pragmatics to be the study of the use of linguistic tools in relation to the relationships in the text, others see it as a way to use linguistic tools to achieve a goal. There is also a semantic informational interpretation of pragmatics, in which the source of pragmatics research is the practical result, purpose and practical effect of the communication-intervention process. In any case, according to all three interpretations listed above, pragmatics is seen as an integral part of the speech process and is directly related to the science of linguistics. Pragmatism is a branch of linguistics, more precisely, a branch of science that studies the use of speech units in conjunction with other non-linguistic means in the speech process and its effectiveness [1, 47].

Results and discussion. Linguistics, literature, sociology, psychology, ethics and aesthetics and other disciplines separate the elements of the speech system from the system and analyze them on the basis of the principle of similarity (application in the same position). does. Pragmatics is the study of how these elements occur as a whole, as a microsystem, in discourse, which is a form of human activity that belongs to such different systems. The inability of semantics to adequately explain the socio-linguistic and other non-linguistic components of oral speech led to the emergence of pragmatics. Accordingly, pragmatism is, in a sense, a new field of study that deals with sociolinguistics and semantics.

In automatic text analysis, encyclopedic information, as well as pragmatic information, are organized in the form of scenarios or "frameworks" that form knowledge about a particular situation and allow the correct interpretation of the

content of the text. Pragmatic knowledge is also used in interactive systems. Categories of pragmatics are even included in the structure of philosophical logic. As a combination of the use of language by speakers and the pragmatic knowledge of speakers, pragmatics has a long history of study in rhetoric, cytology, speech theory and typology, speech activity, sociolinguistics, psycholinguistics and so on. covered issues.

Pragmatism is at the crossroads of many disciplines related to speech and morality, human behavior, and spiritual activity. Pragmatics is closely related to disciplines such as structural linguistics, stylistics, speech culture, poetics and lingvopoetics, psycholinguistics, ethics, and aesthetics, all of which are related to the conscious and unconscious cultural and natural behavior of man in general. will be in touch. But none of them can completely replace pragmatism. Recognized as the "rebirth period" of pragmatics since the 1970s, there has been a real pragmatic rise in foreign linguistics. A number of conferences and meetings have been held on this topic. In order to fully form and distinguish the rapidly developing field of science at this level, it became necessary to define its basic principles, concepts, and subject. But still, despite in-depth research, this problem remains problematic.

In recent years, almost all linguists have used the term "pragmatics." In his work B. Lawal describes pragmatism as "symbols and this language studies the relationship between the creators, transmitters and receivers of characters "[2, 57]. It is clear from this definition that in defining the subject of pragmatics, B. Lawal, like other semiotics, like Ch. Morris, does not shy away from the sign and its perceptive-interpreter relationship. Even his conclusion that "pragmatics is primarily a theory that studies the psychological and sociological aspects of linguistic signs" describes the concept of pragmatics in a narrow sense [8, 72]. Trying to define and define the subject of pragmatics, B. Lawal says: "Pragmatics describes the use of appropriate linguistic units in communication in order to encourage the listener to accept the transmitted information as the speaker wishes. This is a pragmatic language to determine the role of the media in interpersonal communication. " [2, 432] But if we look at M. Lederer's definition, he gives a different definition than J. Lyons's, that is, "Pragmatics is the field of study of the appropriate use of language users' contexts in the context." [3, 47].

The socio-cultural context of the communicative translation of the original information, the readiness of the translated text to adapt and clarify to the reader, is consistent with the pragmatic definition of the Leipzig school. But Newmark denies this relationship and argues that it is partly correct, and while pragmatism, as Pierce and Morris describes, deals primarily with the sender and receiver, communicative translation focuses only on the receiver and usually on language context and cultural differences. argues that. The key is the context and cultural differences that are used

in harmony with the idea in establishing any connection between the speaker and the interlocutor.

Pragmatism, on the other hand, not only describes cultural differences but also studies them. It is important to keep in mind that pragmatics is an area that cannot be replaced by translation. But they are inseparable.

When a speaker or a creator creates a speech or a work, he intends to convey some information to the recipient (listener, reader), to tell his past, to convey the news that is happening around us. In this way, the speaker or the reader has a certain effect on the receptor. The effect on the receptor through speech, a text, or a work of art is through pragmatic features. With the help of original pragmatics, the information in the text is transmitted to the higher nervous system of the receptor, where it is received and acted upon by the appropriate senses. This means that any piece of information, whether it is just someone's speech, a text or a work of art, has some influence. That is why when a person reads a work of art, when he hears something new, he is happy or sad, he laughs or cries, he is happy or sad. Even the melody has pragmatism.

What is the purpose of all this? The main purpose of this is to show that pragmatism affects people's minds, emotions and moods. Since pragmatism alone has so many tasks, not expressing it in translation does not mean recreating the original, but destroying it. If we get a book that is interesting to read but we don't understand its content, that book loses interest in us and we get bored of it. Similarly, if there is no pragmatism in the translation, we will not be able to understand it and will lose interest in the author's work by misjudging the author's work. Hence, the importance of pragmatics is not only in translation in fact it is also very important.

The stylistic features of language units may or may not be methodologically and pragmatically compatible in different languages. This feature of languages allows you to decide on the choice of lexical visits. Such an analysis of translation enriches the imagination and views in the field. The first task of pragmatics in fiction is to make an aesthetic impression on the reader. If the pragmatic effect of the original is not present in the translation, it is if it does not evoke any reaction in the reader, then the pragmatic nature of the original has not been recreated, and such a translation has no value.

The pragmatic purpose of translation is determined by the intended communicative effect on the reader. The communicative effect that is restored in translation is the restoration of the main function of the original. The impact of a work of art on the reader is determined by the plot, the content, the artistic value of the text, and its ability to attract many readers. The pragmatic task of translating such a literary text is to create a text that can have an artistic and aesthetic effect on the reader, as in the original text of the target language. A reader who reads the works of

great writers and writers in their native languages should be able to feel the artistic talent of the original author and understand why these people are recognized as great writers in their homeland.

If the translator is able to perform such a task, the pragmatic effect of the original in the translation is considered to be fully restored. Of course, there are no criteria for comparing the communicative impact of the original on English readers and the impact of the translation on Uzbek readers. However, the originality and translation of it can be roughly described as having a communicative effect on English and Uzbek readers. For example, the reader who reads the translation may be more or less affected than the reader who reads the original.

It is well known that the main function of scientific and technical texts is not to influence, but to convey information. The main task of such a text translation is the same, and the role of pragmatics in translation is to convey the original information accurately and clearly. It is sometimes the case that the scientific and technical information required for a translation may be presented in a clearer, more accurate form than the original for use by experts. In such cases, the translation will accomplish the main pragmatic goal better than the original. In short, the importance and role of pragmatic features in translation is very important. Interpreters are therefore required to provide accurate and truthful coverage of the pragmatic features of the original. Pragmatics is the "bridge" between originality and translation. This is a bridge The "builder" is the translator. The strength or fragility of the "bridge" between the original and the translation depends on the skill and knowledge of the translator. When a translator begins to translate a work, he makes the necessary changes to achieve a full understanding of the text, taking into account the pragmatic inconsistencies between the original and the language of the translation. An interpreter who seeks to convey original pragmatic information to Uzbek readers through translation may also target his or her text to certain high-level or low-level readers. Establishing a pragmatic approach to authenticity depends in many ways on the translator's choice of authentic language tools in the translation process. Every text, to a greater or lesser extent, affects the person (receptor) who reads and receives it. The re-creation of the effect of the original text in the translation reflects the pragmatic potential of the translation.

Since the advent of the concept of pragmatism, many scholars have begun to study and analyze it in depth. The pragmatic problems encountered in translation in this regard were not left out either. One of the pragmatic problems of translation is the problem of pragmatic adequacy. Adequate translation is the perfect translation. The authors of the concept of adequate translation. A.V. Fedorov and Ya.I. Resker urge not to think of translation as a clear narrative. Adequate translation is both the narration and the re-creation of the grammatical, stylistic, functional features of the

original in the translation. Achieving pragmatic adequacy can depend on a variety of factors. These include original and translated language norms, dictionary content, culture, translator skills, and more. But first and foremost is the skill of the translator. Only a skilled translator can overcome the pragmatic problems encountered in the translation process as much as possible. The skill of the translator helps to reduce the differences between the original and the translation.

Conclusion. Translation is a complex, complex activity. It is one of the most ancient types of human activity. Thanks to translation, we have a clear idea of the history of human development. Translation is a "powerful weapon" between nations. And the tool that triggers this "weapon" is pragmatism. Pragmatics is important in translation. It is well known that the main task of pragmatics is to convey the original meaning in the same way in translation. If the main function of the original text is to convey information, then pragmatics will ensure that that information is accurately and clearly expressed in the translation. Just as the communication between two people is not understood by the third person who comes later, the receiver of the translated text does not understand the content of the original text when he reads it in the original language, but he understands the original through translation and the pragmatics reflected in it.

Pragmatics is the "bridge" between originality and translation. The "builder" of the bridge is an interpreter. The strength or fragility of the "bridge" between the original and the translation depends on the skill and knowledge of the translator.

When the translator begins to translate a work, he makes the necessary changes to achieve a full understanding of the text, taking into account the pragmatic inconsistencies between the original and the language of translation. An interpreter who seeks to convey original pragmatic information to Uzbek readers through translation may also target his or her text to certain high-level or low-level readers. Establishing a pragmatic approach to authenticity largely depends on the translator's choice of authentic language tools in the translation process. Every text, to one degree or another, affects the person who reads and receives it. The re-creation of the effect of the original text in the translation reflects the pragmatic potential of the translation.

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SEMANTIC ANALYSIS AND SYNTHESIS IN THE AUTOMATIC
ANALYSIS OF THE TEXT

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Abstract:

Introduction. *In the information-search engine, semantic analysis and synthesis occupy a leading place. When we say automatic semantic analysis, using specially developed linguistic algorithms, we understand a set of methods and techniques that can be used with sufficient accuracy to express the meaning of random speech in a natural language with the help of a rigorous, accurate tool that is carried out on a computer. Highlighting the importance of the semantic analyzer in the information search engine, it is first of all associated with the study of the process of semantic analysis and synthesis in the automatic analysis of the text, the elimination of its problems.*

Research methods. *The direct semantic analysis and synthesis method were used to cover the importance of semantic analysis and synthesis in the automatic analysis of text. Through this, their leading position in the automatic analysis of the text was manifested. Because initially the morphological and syntactic analysis of the text is carried out, and then the semantic analysis is performed. Semantic analysis works with meaning. Moreover, semantics is closely related to philosophy, psychology and other sciences, in addition to knowledge of the structure of the language. In semantic analysis, it is necessary to take into account both the social and cultural features of the native language. The process of human thinking, the means of expressing ideas, is a difficult process to formalize language.*

Results and discussions. *Automatic semantic analysis is one of the urgent and complex tasks of computer linguistics. Semantic analysis and synthesis are of great importance in the automatic analysis of the text. In the information-search system, linguistic analysis of the text, semantic analysis and synthesis in automatic analysis will be based on the perfection of the process, semantic search in the ISS and the solution of its problems will be based on the clarification of the semantic analyzer function, the formation of the future SemA (semantic analyzer). In order for the SemA to work, the process of semantic analysis and synthesis should be systematically adjusted at the beginning of the ISS. The creation of linguistic supply of the Uzbek*

language SemA, the semantic analyzer and its position in the information search engine directly depend on the importance of semantic analysis and synthesis in the automatic analysis of the text. The creation of new methods of semantic analysis of texts is relevant in solving such problems as machine translation of computer linguistics, text classification. At the same time, it is also important to develop new tools for automating semantic analysis.

Conclusion. *In the information-search system, it is important to systematically establish the process of semantic analysis and synthesis. Automatic text analysis and synthesis plays an important role. Because both the theoretical and practical development of computer linguistics provides the basis for the creation of effective machine translation systems aimed at the realization of human needs. Semantic analysis is the most complex line of automatic text analysis.*

Keywords: *computer linguistics, corpus linguistics, information search engine, semantic analysis and synthesis, natural language, linguistic analysis, morphological analysis, syntactic analysis, TextMining, thesaurus, ontology, linguistic processor, semantic analyzer, "Lexicograph", Google, Bing, search engines*

Introduction. Corpus linguistics, which emerged in world linguistics in the 1960s, created a new methodological basis for speech practice, research priorities. The corpus of language and the science associated with it, that is, corpus linguistics, is a new direction that has rapidly entered the field of linguistics and language teaching methodology in the late twentieth and early twenty-first centuries. The creation of the language corpus and the development of corpus linguistics is one of the most important issues in the field of linguistics, language teaching methods. Modern conditions of language activity include not only the study of speech patterns, but also individual chronological cases, the systematization of speech practice. Given the fact that corpus linguistics as a metalinguistic tool can build, use language methodology and linguistic interpretation of speech - to solve "old" and "new" language problems using computers, the creation of linguistic support of language corpus determines the relevance of the topic.

In world linguistics, in the late nineteenth and early twentieth centuries, corpora began to be created to conduct linguistic research or often to solve practical problems (e.g., to calculate the frequency of language units). With the invention and widespread use of computers for corpus linguistics, a new stage of development began, and the analysis of how corpus corporations differed from existing ones not only in storage format but also in size. In the field of computational linguistics, the creation of multi-purpose corpus, improvement, enrichment, expansion of existing corpus is one of the pending issues.

Corpus linguistics is an independent branch of computer linguistics; it deals with the development of the general principles of the construction and use of the linguistic Corpus (text corpus) with the help of computer technology. Under a linguistic corpus or (text corpus), a collection of philologically competent language information that is read, combined, tagged, formatted in a large-scale machine created to solve specific language problems is understood.

Today, corpus linguistics is often understood as a relatively new approach to the study of the use of language in “real life” with the use of computer and electronic corpus in linguistics. Corpus linguistics has at least two characteristics to be able to claim an independent position:

- 1) the nature of the oral material used;
- 2) specific features of the tools.

If the syntax, semantics sections of linguistics, as well as the direction of sociolinguistics are aimed at describing or evaluating the structure of a language or linguistic use, then corpus linguistics is a broader concept, a methodology that can be used in many aspects of linguistic research. Experts sometimes refer to corpus linguistics as “a set of methods in different areas of linguistic research”.

Corpus linguistics is interested in automatic analysis of the text. It covers a number of types of analysis, including automatic analysis of text. We aimed at analyzing the role, function and problems of the semantic analysis and synthesis process in the automatic analysis of the text. Indeed, in order to highlight the importance of the semantic analyzer in the information search system, which is a important issue in Uzbek computer linguistics, it is necessary to first study the issue of semantic analysis and synthesis.

The linguistic analysis of the text in the information-search engine. In order to formulate, understand the query in artificial form, issues such as the analysis of the sentence in natural language, synthesis (SQL, SPARQL, search queries, etc.), the translation of the sentence from one natural language to another natural language (machine translation system), the functions of the semantic analysis of the text – Text Mining, the semantic classification of text resources are of practical importance. Observations indicate that the linguistic analysis of the text includes:

- 1) morphological analysis: determination of morphological features; defining the morphological polysemanticism;
- 2) definition of lexical forms of words;
- 3) syntactic analysis;
- 4) segmentation of sentences;
- 5) establish connections between words;
- 6) semantic analysis;
- 7) determine the meaning of words and phrases;

- 8) discursive analysis;
- 9) establish relationships between expressions.

The basis of the analysis system is the representation of the analyzed text model in the form of a semantic network. This eliminates any influence, specific features of a particular natural language. But in order to reach the level of text semantics, it is necessary to analyze it at the previous levels - morphologically, syntactically. Therefore, textual information is processed step by step in the analysis module:

- 1) morphological and syntactic analysis;
- 2) semantic analysis.

It turns out that initially morphological and syntactic analysis, then semantic analysis is carried out. Because without morphological and syntactic analysis, it is impossible to make a semantic analysis of the text. After all, semantic analysis deals with meaning, content, a specific idea.

Methods and materials. The implemented method of analysis of textual information was first proposed by L.V. Sherba, Z.M. Tsvetkova, V.I. Notkina and developed by V.V. Milashevich, E.P. Gredina [20].

I.V. Smirnov shows the following as semantic models:

- 1) lexical semantics - interpretation of words;
- 2) distributive semantics - the meaning expressed by the combination of words with other words;
- 3) “meaning-text” model;
- 4) semantics of expressions;
- 5) model of semantic frames [16].

The models of semantics shown are important for the functioning of the semantic analyzer. Because the semantic analyzer is a tool that works with the word meaning.

G.S. Osipov groups semantic roles as follows:

- 1) subject - component of prediction (research showed perspective);
- 2) object - affected (research direction selected);
- 3) directives - direction of movement (to go to Germany);
- 4) starting point of ablative movement (to leave the room);
- 5) locative - a component with a location value (troops are concentrated in the territory of Baghdad);
- 6) causative - cause (hypertension leads to arterial injury);
- 7) result - consequence (hypertension led to damage to the arteries) [14].

In our opinion, the Uzbek language semantic analyzer also works directly taking into account the above situations, carries out semantic analysis. Because these properties are combined and serve to clearly indicate the semantic sign.

L.Yu. Shipitsina shows the steps of automatic text analysis as follows:

- 1) graphemic analysis: delimitation of words, sentences, paragraphs and other text elements (for example, excerpts from a newspaper);
- 2) morphological analysis: determination of the initial form of each of the words used in the text and the morphological features of this set of words;
- 3) syntactic analysis: determining the grammatical structure of sentences in the text;
- 4) semantic analysis: determining the meaning of phrases [21].

All types of text linguistic analysis are important in the information search system. Each analysis has its own function and purpose. In an information search system, the activity of each process is important for a perfect linguistic analysis of the text. While qualitative semantic analysis is required, morphological and syntactic analysis in ISS is also required to be perfect. Because language levels are so closely intertwined, one cannot fully express their potential without the other.

The problem of semantic analysis and synthesis in automatic analysis. Before talking about semantic analysis, it is necessary to dwell on the word semantics. Semantics determines the meaning of a word, its proper use in its place. The term semantics (Greek *semantikos* - denoting, expressing) in the narrow sense is the whole content, meaning, information, expressed through language or any of its units (word, grammatical form of the word, phraseology, phrase, sentence). Department of linguistics, which studies the meaningful side of different language units in a broad sense; semasiology. Some lexical items denote concepts, and these concepts can only be expressed by complete sentences and their combinations. Consequently, the object of study of semantics is also essentially a complete, independent system of meanings of words and sentences. The semantics as a science began to develop in the second half of the nineteenth century and has gone through several stages that still differ qualitatively from each other.

The semantic model includes the word, its definition, combination with other words, phrase and sentence structure.

The semantic analysis is a complex mathematical problem, the solution of which is applied in the process of creating artificial intelligence and is complicated by the need to process natural language. The difficulty is that the computer does not know how to correctly interpret the images that a person transmits using symbols. Qualitative semantic analysis data can be used in sales, demand analysis of goods, and automatic translation systems.

Currently in the international market there are many software tools that analyze the text from the point of view of semantics. Among the local programs, it is worth noting the "AOT" and "Semantic Analyzer". They are groups that allow you to build a syntactic-semantic network of text. Foreign IBM Text Miner is a powerful tool for text analysis that allows you to search for keywords and create text annotations.

Russia's Yandex news system allows you to automatically group data into information items and create articles based on a cluster of documents. The Info Stream service provides access to operational information, taking into account the semantic closeness of documents. In addition, there is a Summly aggregator purchased by Yahoo! in March 2013, but this program is not used at all for processing texts in Russian [11]. However, existing software systems do not completely solve the problem of semantic analysis. This is due to the complexity and uncertainty of solving the problem of semantic analysis of different texts.

A series of semantic analyzes that work online [25; 26; 27; 28; 29], it is possible to perform a direct semantic analysis of the unit through these programs. Existing semantic analyzes differ from each other in terms of search engine, structure, object, and material.

It seems that semantic text analysis has become a much more relevant topic in recent years. The development of information resources on the Internet has repeatedly exacerbated the problem of news loading. At the beginning of the 21st century, the number of pages on the Internet exceeded 4 billion; exceeding 7 million every day. Unstructured data constitutes the most information, so many organizations and individuals [22] are interested in effective technologies for automated semantic analysis of textual information presented on a website presented in natural language.

The automatic text analysis consists of a series of complex operations. As a result of automatic analysis of the text, its data becomes a lexeme-morphological, syntactic and semantic representation that the computer understands. Automatic text analysis and synthesis is important. Because the development of both theoretical and practical aspects of computational linguistics lays the foundation for the creation of effective machine translation systems aimed at realizing human needs.

The semantic analysis is the most complex area of automatic text analysis. In this case it is necessary to establish semantic connections between words to combine different linguistic expressions in the text.

At the heart of semantic analysis lies the assertion that the meaning of a word is not an elementary semantic unit. It is divided into more elementary meanings - units of semantic language vocabulary. These units of semantic language are specific atoms from various combinations that form "molecules" from the real words of natural language [2].

Results. The particular semantic analysis solves the problem of homonymy that arises in the automatic analysis of all language levels:

1. Lexical homonymy: the correctness of a sound and or spelling in words that do not have elements of common meaning.
2. Morphological homonymy: homonymy of affixes.

3. Lexical-morphological homonymy (the most common type of homonymy): the coincidence of two different lexeme word forms.

4. Syntactic homonymy: a syntactic structure with multiple meanings [4].

The semantic analysis module consists of the following two classes: Dictionary Op and Semantic Analysis. Dictionary Op is a static class that is responsible for interacting with the dictionary of semantic analysis. Semantic-Analysis performs the analysis of the received sentence, then returns the semantic network.

Semantic synthesis is the transition of a phrase to its semantic syntactic structure; transition from syntactic structure to a chain of lexical and grammatical features of word forms expressing a phrase; transition from lexical-morphological description to real word form [21].

The National Corpus of the Russian Language [31] now has a inquiry system based on lexical and semantic features aimed at partially semantic identification of corpus texts. The text marking is done automatically using Semmark up (author A.E. Polyakov) according to the semantic dictionary of the corpus. Because manual processing of semantically labeled texts takes so much time, semantic homonymy is not removed in the corpus: polysemous words are given several alternative sets of semantic properties.

The semantic symbols are based on the Russian word classification system adopted in the lexicographical database developed since 1992 in the Department of Linguistic Research of VINITI RAN under the direction of E.V. Paducheva, E.V. Rakhilina. The vocabulary for corpus needs has been considerably expanded, the content of semantic classes enriched; improved, word formation features added.

The semantic dictionary is based on the morphological dictionary of the DIALING dial system (total volume is about 120 thousand words), which is an extension of the Russian grammatical dictionary by A.A. Zaliznyak. The current version of the semantic dictionary includes important parts of speech, including noun, adjective, number, noun, verb, and adverb. As noted, a semantic classification has been made in the "Lexicograph" [32]. This project was first born in 1990 with the idea of S.A. Krylov to create a bibliographic database on lexical semantics. This idea intrigued a group of linguists and gradually turned into the idea of creating a database on lexical semantics that could be a working tool for the lexicographer.

The project "Lexicographer" was first developed by I.G. Kustova, V.E. Paducheva, V.E. Rakhilina, R.I. Rozina, S.Yu. Semyonova, M.V. Filipenko, N.M. Yakubova and T.E. Yanko. Initially, the words are divided into thematic groups - body part, car, organization, etc. (for names) or action, emotion, creation, possession, & etc. (for verbs). But later the authors of the idea became interested in the semantic classes of the word.

The difference between a database and traditional dictionaries is that the meaning of different words must be the same. The classical method of semantic description of word combinations is mainly tested in verbs, so special attention is paid to verbs. The system of "Lexicograph" was understood as a tool of theoretical semantics and was considered as a certain stage in the formation of meaning.

To describe the semantics of the verb on the site, you can find information about the principles adopted in it and find publications of project participants based on working with a "Lexicograph".

In the automatic processing of natural language, attention must first be paid to the perfection of semantic analysis.

The creation of new methods of semantic analysis of texts is relevant in solving problems of computer linguistics, such as machine translation, text classification. However, the development of new tools for automating semantic analysis is also important [3].

Although some scientific and technical ideas in the field of text processing are well developed, many problems of semantic analysis remain unresolved.

Semantics is closely related to philosophy, psychology, and other sciences in addition to knowledge of the structure of language. Semantic analysis should also take into account the social and cultural characteristics of the mother tongue. The process of human thinking, the means of expressing ideas, is a difficult process to formalize language. Therefore, semantic analysis is rightly the most important complex stage of automatic text processing.

To date, most researchers have worked on the meaning of the text. Of these, I.A. Melchuk [13] introduced the concept of lexical function, developed the concepts of syntactic and semantic valences, and considered them in the context of the explanatory-combinational dictionary, which is a model of language. He showed that the meanings of words are not directly related to the reality around them, but are consistent with the speaker's thoughts on this fact. V.S. Rubashkin and D.G. Lakhuti [12] emphasized the importance of a more syntactic relationship hierarchy for the effective operation of the semantic analyzer. The linguist E.V. Paducheva [15] suggests considering thematic classes of words. She advances the analysis of verbs that carries the basic semantic load.

The logical models of thought expression are very important. For example, the semantic language proposed by V.A. Tuzov [18] contains formulas of predicative logic. In the future, the direction of creating such semantic languages will play an important role in the development of scientific thinking.

The semantic inquiry in ISS and its problems. The semantic search is performed through semantic analysis. The more perfectly the semantic analysis is developed, the more effective the inquiry will be. The implementation of semantic analysis depends

directly on the linguistic resources. Lexical resources include dictionaries, thesauruses, and ontologies. Dictionary is the most traditional form of lexical information: they differ in units (usually a word or phrase), structure, and vocabulary (dictionary of terms of specific fields, dictionary of general lexicon, dictionary of synonyms and paronyms, etc.) [4].

More complex types of lexical resources are thesaurus and ontologies. Thesaurus is a semantic dictionary, i.e. a dictionary in which the semantic relationships of words - synonyms, associations are presented. An example is the information-inquiry thesaurus RuTez, which covers the socio-political lexicon for the Russian language [9]. The concept of ontology is closely related to the concept of thesaurus [17]. Ontology is a set of concepts, objects of a specific field of knowledge, aimed at multiple uses for different tasks. Ontologies can be created based on existing word combinations in a language. In this case they are called linguistic ontologies. A similar linguistic ontology is the WordNet [30] system, which is a large lexical source containing english words. It contains nouns, adjectives, verbs, adverbs, and their several types of semantic connections.

The semantic component can be implemented on the basis of ontology. It is necessary to define concepts appropriate to text resources to implement this approach; to determine the formal structure of the content of text resources for each class.

Semantic analysis can also be done on the basis of a formal semantic approach. In this case, the value of the sentence is expressed using a mathematical formula. The semantic component is based on the results of semantic and syntactic analysis of the text and has a character describing the syntactic structure of each sentence [8].

Discussions. M. Abjalova's article "The systems of auto-linguistic processing of texts" [1] spoke about the systems of automatic editing and analysis of texts. The author discusses spell checking system (spell-checker visual spell checker) spell checker), orthographic check (Speller), lemmatization, stemming, "Tokenization", parser (parse-analysis). She does not dwell on semantic analysis.

The semantic inquiry is a method and technology of inquiring for the meaning of a word or text. To improve inquiry results, the user's inquiry goal must be clearly stated. Special technologies are used to perform semantic inquiry in the network. The semantic inquiry takes into account the context of the information, the location and purpose of the user inquiry, synonyms, generalized and specialized query, query language, and other features that allow to obtain the relevant result [10].

The semantic inquiry technology is considered as an adjunct or alternative to traditional types of information inquiry. A number of major inquiry engines, such as Google and Bing, use some elements of semantic inquiry.

The purpose of semantic inquiry is to identify the user's goal and provide him or her with the most relevant results. The semantic inquiry originated from a semantic network (website) built on ontologies. With the popularity of semantic networks, the amount of data for inquiry engines has also increased. Almost anything related to queries or sites can be considered as part of the semantic field relevant to inquiry results. The semantic inquiry depends on both the semantic definition of the websites and the amount of semantic information it requires. In 2013, the first major breakthrough in semantic inquiry technology was the "Hummingbird" algorithm [24]. Using this algorithm, "speech search" was used.

The following are shown as semantic inquiry features in sources [24]:

1. Processing of morphological differences.
2. Work with the meanings of synonyms.
3. Processing of generalizations.
4. Development of a conceptual package.
5. Processing the knowledge base.
6. Processing queries and questions given in plain language.
7. Ability to identify the most relevant sentence.
8. Ability to work without relying on statistical data, user behavior, or other artificial means.
9. Ability to determine the results of its activities.

The inquiry engines face many problems when performing SS (semantic inquiry). In particular, to determine exactly what the user meant when entering a search query, i.e., whether a word or phrase has multiple meanings in different contexts. The semantic inquiry cannot help solve problems that cannot be solved by computer. The semantic inquiry takes into account not only the context but also the analysis of other factors. The smart inquiry engines take into account a number of aspects in order to receive the desired search queries, including:

1. Current situation. If the presidential election is over and someone is looking for "Who's the new president?", the semantic inquiry should understand the query and provide relevant information based on the news.

2. User location. If a user wants to get information about the weather and searches for "How is the weather now?", the semantic inquiry should provide results based on their location during the query.

3. Variation of words in semantic inquiry. The semantic inquiry must take into account the linguistic features of the query (case, number, time).

4. Synonyms. A semantic inquiry system must also ensure that synonyms are understood and that the words being searched are conveyed through their meaning. For example, for "highest peak" or "highest summit" queries, the answer should be the same.

5. General and specialized inquiries. The semantic inquiry engines need to determine the relationship between general and specific queries and provide relevant results. In particular, the network includes information on general health issues and "diabetes". If someone is requesting information about a health condition, the semantic inquiry should include references to both sources.

6. "Simple language" for queries. Some users do not know how to query to get the desired response. For example, they ask for "Time in Tashkent", to which most inquiry engines refer to the sites "Time" and "Tashkent". The smart inquiry engines immediately provide information about the current time in Tashkent.

While Google uses some elements of semantic inquiry, it is not a pure semantic inquiry engine. However, there are a number of advantages to semantic inquiry on Google. The optimized semantic inquiry engine returns a result based on various factors rather than the meaning of the query words.

The semantic inquiry result is related to:

1. With millions of other people sending the same queries.
2. With time, seasonal and weather trends related to this query.
3. Habitat with specific inquiry trends.

Each byte of data is processed in such a way as to provide relevant results for inquiry engine indexes and the simplest query. Based on the aggregated data of millions of users, the inquiry engine algorithm is able to understand what they want. The inquiry engines collect a large amount of information from each query. Google and other inquiry engines use information about the time spent searching to provide the best inquiry results on a site. We can get some of this information through Google search and Google Analytics.

Conclusion. In conclusion, the automatic semantic analysis and inquiry are considered to be one of the most demanding and complex tasks of computer linguistics. As seen, semantic analysis and synthesis play an important role in the automatic analysis of text. Improving the linguistic analysis of the text in the information retrieval system, the process of semantic analysis and synthesis in automatic analysis, semantic inquiry in ISS and solving its problems will help to define the role of semantic analyzer, create SemA (semantic analyzer) in the future. For SemA to work, the process of semantic analysis and synthesis in ISS must first be systematized. The creation of the linguistic support of the Uzbek language SemA, the definition of the semantic analyzer and its place in the information retrieval system directly depends on the importance of semantic analysis and synthesis in the automatic analysis of the text. The linguistic support, on the other hand, consists of a set of language tools used at different stages of the creation and use of a data processing system (DPS) to increase the efficiency of developing and maintaining human-computer communication.

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GENERAL INTERPRETATION OF THE PREDICITY EVENT

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Abstract:

Background. *The introductory part of the article provides general information, such as the fact that the predicative event is a syntactic category that forms a sentence, giving the content of the sentence the ability to report an event of an objective being.*

Methods. *Methods, on the other hand, explain that predicative, sign (action, quality, and feature) represent the relationship of an object to time and inclination, and thus transform a sentence into a unit that forms and communicates a particular idea. This section also analyzes the level of study of the predicative phenomenon.*

Results. *This part of the article provides information on whether the presence or absence of predicative in the “secondary expression of proposition in multi-predicate devices is a hotly debated issue among linguists. Such data are analyzed with vivid evidence. it is also argued that there is diversity in the approach to predicative.*

Discussion. *The discussion section of the article analyzes the presence of complete predicativeness in the main expression of proposition in multi-predicate devices. The relationship between the subject and the predicate has a grammatical meaning and is expressed in the verb, and in the secondary expression the subject and the predicate the absence of an independent form of the predicate, even if the relation is present, is expressed by the analyzes.*

Conclusion. *In the conclusion section based on the research in the article, monopredicative sentences change the system with speech-grammatical means indicating the purpose of expression, creating a speech paradigmatic field, the linguistic aspect of the monopredicative sentence, i.e. the pattern (stable aspect) does not change, only its communicative purpose only the speech image associated with (variable aspect) change, the expression is monopredicative according to the purpose, in the sentences, it is concluded that at the higher stage of generalization, contradictory variations can be distinguished, such as the verbal form of the message, the verbal form of the interrogative.*

Keywords: *monopredicative sentences, predicative event, syntactic category, forms of sentences, predicative phenomenon, multi-predicate devices, grammatical meaning, communicative purpose.*

Introduction. Predicative (Latin *praedicativus* - affirmative, definite) - 1) in modern logic - one of the basic concepts that reflects the objectively existing relationships between signs and objects; 2) in linguistics - a syntactic category that forms a sentence, which gives the content of the sentence the ability to inform about an event of an objective being. Predicateness refers to the interrelationship of an object with a sign (action, quality, and feature) in time and inclination, thus transforming a sentence into a unit that forms and communicates a particular idea (e.g., "The apple blossomed", "May there always be peace!"). Since the relation of the content of a sentence to existence requires that it be placed at a certain temporal and modal (real or unreal) level, predicative also consists of the unity of two syntactic categories, time and inclination. In two-part sentences, the participle is the main part of the predicate.

Methods. In the "secondary expression" of proposition in multi-predicate devices (Verb rotations, object devices) the presence or absence of predicative the issue is causing heated debate among linguists. The debate on this issue is also between linguists and logicians the diversity of approaches to predicative is the basis. Predicateness has two logics (subject and predicate) and, respectively, proponents of looking at the grammatical (possessive and interjection) element as a relationship in terms of the basic expression of proposition in multi-predicate devices there is complete predicative. The relationship between subject and predicate is grammatical and finds expression in the verb. In the secondary expression, the subject and predicates even if the relation exists, but the predicate does not have an independent form. Therefore, it is said that such devices have a semi or secondary predication. Hence, the predicate is also divided into two full (or basic) and half (or secondary) predicates. The secondary of the proposition Linguists who believe that expressions also have a predicate use this prediction with different terms in order to distinguish it from the main predicate in this simple sentence are called: "polypredicative", "more prediction", "secondary predication", "subject predication", etc. O.I. Borodovich two elements the syntactic relationship between the following is calculated by the secondary predicative structure show four characteristic features:

- 1) the subject between the elements in the content plan predicate attitude;
- 2) from the first element to the second element of communication at the same time and, conversely, the interdependence of the second element from the first element;
- 3) structure the connection of the parts together with the base word;

4) the impersonation of the second part represented by verbs or non-verbs.

N.M. Mahmudov of the proposition secondary representatives basic, predicative even after naming devices that have been named in addition to the opinions of scholars who believe that they are nomenclature retains its functions, albeit in the background, and so on. The predicative connection in them becomes secondary, he says. Half predicative concept directly second degree verb is a logical continuation of the concept. Initially from the term secondary verb A.A. Potebnya uses in relation to the pronoun, in the works of A.A. Shakhmatov detailed information about its types is given. According to A.A. Shakhmatov, it is the part that belongs directly to the owner of the content and is grammatically related to it. The two-way grammatical connection of such passages is shown: on the one hand, on the other hand, if it is attached to it as a subordinate part of the main section, will have a certain relationship with the owner. With a basic verb of these pieces in terms of approach they can be considered as a secondary piece in the case of a separate syntactic phenomenon in terms of its relationship with the "secondary verb" can be calculated. Owner with a secondary verb consider the relation to be semi-predicative. Later, separate passages and even introductions, inserts, and stimuli (Rudnev, Abdurahmanov) began to be included in the list of semi-predicative devices. As a result, the range of semi-predicative devices has expanded slightly. Because the grammatical connection of the separated parts is slightly different from the grammatical connection of the verb tenses. In this case, too, the two-way grammatical connection is preserved, but this two-way connection has a structural basis and does not have to be based on the verb. The semi-predicative in introductions and stimuli is solved on a completely different basis. Turkish for the first time the problem of semi-predicative in simple sentences in languages studied by D.A. Yuldashev.

Results. Syntactic of the consonant in Turkic languages as far as the function is concerned, it is simple, not just in conjunctions even in speech, he says, it undoubtedly serves as a verb. He has his own opinion proves on the basis of the existence of a relationship with the owner. From the main section in contrast, these verbs, he says, are also secondary verbs. The traditional case all the fragments are represented by A.A. Yuldashev is a secondary verb by. Verb conjugations (adverbial, adjective, noun, conditional verb conjugations), turnovers of substantive and adjective character, half in the separated parts, the question of the existence of predicative is also recognized by Uzbek linguists". But, above type of the proposition secondary expressions the presence of a predicate (of a secondary, or semi-predicative nature although) of the two elements (subjective and predicate) in these constructions and possessive and verb). This, it seems, the traditional concept of predicate, predicative under the influence of attributive logic is a reflection of his theory. Full and half of predicative in this context the prediction opposition has a

definite basis. According to the logic of the relationship based on the unity of the predicate and its arguments the sentence consists of two members, while the predicative also consists of two members does not have to be. The predicate is important for predicativeness. Predicate and its a system of forms representing the relation of arguments to an objective being (affirmative, tense, modal forms) is predicative. In other words, predicative certain elements that interact (affirmation, tense, person, modality). From the point of view of system theory, these elements the absence of any one undermines the system, takes it out of the predicative.

So, accordingly, no secondary predicative, half there can be no such thing as predicative. Predicative as a whole the main character of the sentence. It is a sign that speaks. In the formation of the same sentence of predicates in simple sentences with many predicates. The service is not the same. One takes predicative forms and shapes a sentence into a sentence, the rest decrease in degree. But the proposition is the same corresponds to the amount of predicates. Hence, such statements are only simple in terms of syntactic structure and complex in semantics.

Additional predicates. It had the property of adding other predicates to itself the most characteristic of predicates are process and observation predicates. Process predicates (PP) represent different processes (beginning, continuation, and end) of an action: started, continued, ended, stopped, and so on. Process predicates argue the predicate denoting the main action. The predicate denoting the main action in the argument position is in the form of a definite agreement with the predicate requirement denoting the grammatical meaning of the process. For example, the predicate of the beginning, denoting the beginning of the action, requires the predicate, which comes in the argument position, to come in the infinitive: N Q N ni - 1- began. The compound predicate, i.e. the predicate in the argument position, is in the name of the action represented by for example, Iron began to burn books. Predicate and its arguments, the relationship can be shown in the following diagram: Morphologically causative verbs can also occur in the position of the adjunct predicate: stopped, finished, continued, and so on. Such multi-predicate devices represent a causative state. For example: Karim stopped reading (finished, continued). Agents, the subject of the causative case - Karim, patients, the predicate of the causative state is self-causative with zero' condition is a means of stopping the arrow, representing a causal relationship is a morpheme. This is a time when grammar has a complex meaning represents both the agent and the patient of the causative condition.

Lexical causative verbs may be involved in the position of the connecting predicate. For example: forced, aroused, handed over, ordered, offered, and so on. This at which time the causative agent and the patient are represented separately. For example: Karim forced to read a book. In this type of devices come in the position of

subject the noun agent in the general agreement, the predicate of the causative case antecedent, the noun patient, represented by the infinitive in the filler position, the subject of the antithesis, expressed in the name of the action in the direction of the direction component causative state, while causative verbs are concise and represents the causative relationship between the antithesis.

Predictivity and modality. Predicativeness and modality are closely interrelated phenomena. Therefore for is also devoted to the interrelationship of these two phenomena in the history of linguistics there are many works. Again, these are the points of contact of the two phenomena what it consists of and what features it differs from each other still has not found a clear answer. Sometimes equating predicative with modal cases also occurs. It is noted that both express the attitude of the content of the sentence to the objective reality (V.V. Vinogradov). To the question of what is the most basic character that speaks, some also answer modality. When it comes to modality and predicative, sometimes modality that it is a very broad concept in relation to predicative and sometimes modal is emphasized to be an integral part of predicative. V.V. Vinogradov in one place equating modality with predicative, "... the correctness of the predicative category, its constant and direct expression is a modality of speech," he says, in the second place considers modality as a component of predicative. N.Y. Petrov modality and the logic of predicative to define a certain limit of predicative, the presence of a language level as a syntactic category, while modality is communicative-syntactic as a category should be viewed as a unit of speech level, he says.

But with that their difference is not clearly revealed. Because one type of modality also applies to the language level. In the semantic plan, the unifying character function for the modality category with the category of executive subjectivity (speaker's point of view) predicative can act as a distinctive character between modality categories. Firstly, modality is indeed a broad concept in relation to predicative. Because while predicative is characteristic only for speech levels, modality is also characteristic for non-speech devices (e.g., word combinations). That is why V.G. Admoni considers modality to be twofold - a modality inherent in speech, inherent in word combinations divided into modality; secondly, the modality considered at the speech level is a component of predicative element. Predicativeness is the objective reality of information expressed through speech modality is the speaker's point of view of the content of the sentence in terms of the attitude to the objective being or the content of the speaker's speech indicates the relationship. In both types of modality the sign of subjectivity has a special place.

Predicate types and predicative. A syntactic device consisting of the relation of a predicate and its act ants is a predicative expression. The amount of predicates in a predicative expression, there are single-predicate and multi-predicate types: only

one predicate and its devices consisting of the relation of arguments are more than one predicate device with a predicate are considered to be multi-predicate. Single-predicate devices are also referred to as monopredicative sentences. A. Sobirov expresses his opinion about monopredicative sentences are integral in speech, in certain cases, the system occurs in paradigmatic changes.

There are two types of such changes:

1. Shape changes within the main structure.
2. Changes in shape that are not part of the basic structure.

When we say changes in the form of the main structure, we mean the main and secondary parts of monopredicative sentences, which carry the objective content, formed in the presence of, as well as in this article as the "basis speech" a paradigmatic form of speech that occurs within the framework of the structure changes are understood. A paradigmatic form within the basic structure changes are usually of the same kind that occur in the basic structure of the sentence serves to express the meaning of speech. The main thing in the structure of objective modality, person-number, affirmation-denial, expression-purpose, completeness. Speech that differs in incompleteness, emotionality, and so on, meanings emerge. Accordingly, speech within the basic structure the paradigmatic form is a form that reflects the objective modality of change changes, changes in the form of personality, expression of purpose form changes, incompleteness changes, such as changes in the form of emotional response appearances differ.

This form of change is, in essence, a structural area status. In fact, it is expedient to distinguish them into two types. After all, some of them speak monopredication (monopredicative sentences) occur as the basic mechanisms of formation, and some does not directly participate in the speech formation of monopredication. Above the given paradigmatic form is from the areas of change, in particular, the objective modality number of persons affirmation-denial fields monopredication speech emerge as formative base mechanisms. They are predicates serves to occur at the speech-grammatical level. These areas each form a separate information object. In other forms areas of speech paradigmatic change, in particular, the purpose of expression, full- incompleteness, and attitude to emotion (emotionality) areas of paradigmatic deformation monopredication speech-not related to grammatical formation. Below is the same the paradigmatic form focuses on the areas of change. Changes in the paradigmatic form of speech, indicating the purpose of expression.

Discussion. Monopredicative sentences are speech-grammatical means of expressing the purpose of expression the system changes and creates a paradigmatic field of speech. In this, the linguistic aspect of the monopredicative sentence, i.e. the pattern (stable aspect), does not change, only his verbal appearance, which is related to the communicative purpose (variable aspect) changes. The expression is

monopredicative, depending on the purpose a form of speech that expresses a message at the highest stage of generalization in sentences, there are contrasting variations, such as the interrogative form of speech. For example, the language template "Subject-object-verb" is "Did he go to university?" such as can be addressed by creating variable forms of speech. In this case, the purpose of expression abstract in general status based on the sum of indicative speech forms shape appears as an option.

The speech form of monopredicative speech that expresses a message is usually a message, the desire, the command intonation, as well as the usual of the constituent elements (normative) order. The speech form of monopredicative speech expressing the message as invariant may have its own system of internal variable forms. In this variative distinctive constructions verbs formal to differentiate based on. The interrogative form of monopredicative sentences is mainly -mi, - Question loads such as chi, -a, -ya: who? what? where which one where is when? occurs through constructions formed using interrogative pronouns such as For example: Are you going to the army? (Sh. Botayev); Who needed it? (Sh. Botayev); where is your ticket? (Sh. Botayev). Interrogative tone instead of monopredicative interrogative speech form can also be used. In this case, the structure of the construction is speech-grammatical tools (question loads, interrogative pronouns) are not required. In this depending on the speech situation, any message can become a question. For example: Anvarjon came. Are you Anvarjon? The interrogative form of monopredicative sentences is invariant and, in turn, a system of structurally variable forms can form. In this case, the grammatical means of expressing the question of variability type also occurs on the basis of intonational variation.

Multi-predicate devices. The role of predicates in speech is not the same. If each predicate in the predicate expression has a predicative sign, a compound sentence is a simple sentence if only one of the predicates represents the predicative is considered. In simple sentences with polypredicates, one predicate is the argument of another predicate comes in position. As a result, there is a hierarchy of specific predicates.

The predicate compound in the position of the argument in the hierarchy of predicates, a predicate with an argument consisting of a compound predicate is a predicate. Thus, in polypredicate devices, the compound and the predicates to be added are mutually exclusive and require one another reaches the presence of a compound predicate in a predicate expression is its semantic complicates the structure. Devices called turnover, quality, and movement in the position of the argument of the main predicate as a whole - a compound predicate function. Coming in the position of an argument in simple sentences with many predicates that do not have a predicative sign have a certain proposition but cannot be formed as a speech.

According to T.M. Shmelyova, such materialization of the proposition is the basis of its secondary expression, which the expression in all other cases is a secondary expression emphasizes. The secondary expression of the proposition is the content and grammatically complex. For example, cursing the sorrows of the Ages, I sang a song of joy and happiness. There are two propositions here, the second proposition (I sang a song of joy and happiness) is the basis of proposition expression. It therefore forms the basis of the structure of the sentence. First proposition (cursing the sorrow of centuries) is expressed in a secondary way. Therefore, it does not have an independent speech form. As N. Mahmudov rightly noted, it is expressed in a secondary way the proposition is always combined with the proposition expressed in the primary way, the semantic structure of a simple sentence, which is the expression of this basic proposition complicates.

Some linguists consider such predicative expressions (proposition) to be secondary expressions) as maximum syntactic units. That is why, first of all, it is necessary to dwell on the maximum syntactic units. In syntactic theories, syntactic units are minimum and maximum syntactic divided into units. But even to the minimum syntactic units, the maximum syntactic the division into units is not the same. Pieces of speech in traditional and tender grammar (in French linguistics) considered as minimal syntactic units, word form in subordinate grammar (a series of letters), while in the grammar of the direct participants the morpheme is syntactic units. Also in the case of maximum syntactic units there are different opinions. According to I.B. Dolinina, a verb with a complete syntactic structure is justified a complex grammatical object is the maximum syntactic unit. From this it appears to be based on verb-based theory. In general, all syntactic theory representatives are a whole of any statements without being recognized as maximum syntactic units. But there are many predicates whether sentences should be viewed as a maximum syntactic unit or more as the maximum syntactic unit containing the maximum syntactic units. There is no consensus on whether to look. Traditional and modern grammars take a broader view of the subject looks. By recognizing the sentence as a maximum syntactic unit as a whole together with certain parts of its structure (if they exist in a whole sentence) is recognized as maximum syntactic units. In particular, the joint the sentence forms it along with the calculation of the maximum syntactic unit as a whole the maximum syntactic units within the whole of the reached parts they count.

For example, when he took bouquet, he often walked to school ... [13; 8].

This in our speech three maximum syntactic unity (V.G. Admoni in terms of terminology), they are:

- 1) a compound sentence with a follow-up sentence as a whole;
- 2) the main sentence;

3) follow-up.

O. Espersen, L. Ten'er, and L.L. Ioffik are the main types of headlines of the above type is not considered a complete syntactic structure.

So maximize them do not add to syntactic units. In their opinion, any follow-up statements mainly of different syntactic positions (possessive, participle, determiner, complement, case position) are a method of different grammatical expressions. Most linguists have verb conjugations and predicative forms in general other non-predicates, i.e. secondary expressions of proposition are in favor of calculating the maximum syntactic unit. Indeed, such syntactic devices are a whole in relation to a whole sentence is used. They are of a certain type, united in a predicate creates a syntactic structure - a block. According to I.B. Dolinina, such syntactic structures are a separate maximum syntactic analysis of minimum syntactic units separated as syntactic units puts an end to the shortcomings of the process: on the one hand, they are within themselves has the property of syntactic division, on the other hand, as a whole participates as a part of speech. This is the predicate above the internal syntactic relations of expressions are nonfunctional with respect to the whole sentence, that their function is unique to this predicative expression itself shows.

Predicates that have the property of adding other predicates the most characteristic are process and causative predicates. Process predicates different processes of action (beginning, continuation and end). For example: started, continued, finished, stopped. Process predicates argue the predicate denoting the main action. Argument the predicate process denoting the main action in the position is grammatical is in the form of a definite agreement with the requirement of a predicate meaning:

Aziz coughed a couple of times and continued talking[13; 40].

Morphological causative verbs in the position of the added predicate possible: suspended, terminated, continued, and so on. There are so many predicates devices represent a causative state. For example, Karim stopped reading (finished, continued). Causative condition subject Karim, *pasiens*, the predicate of the causative state is self-causative with zero exponent stop reading, a means of expressing a causal relationship is a morpheme. At this time the grammatical has a complex meaning and one at the same time represents the agent and patient of the causative state.

The presence of lexical causative verbs in the position of the connecting predicate possible. For example, forced, aroused, handed over, ordered, offered and others. At this time, the causative agent and the patient are represented separately. For example, Rasul Olloyorovich forced Aziz to speak[13; 106]. In this type of device, the noun in the main agreement that comes in the position of having agent, predicate of causative condition antisentent, in the complementary position horse *pasiens*, antisentent subject, direction, expressed from the accusative case the state of

causation of the component, expressed in the name of the action in the future, causative verbs are the causative relationship between the conjunctive and the antisense represents.

The word predicative is derived from the Latin word *praedicativus*, means "affirmative", "firm". Predicateness in speech is a formative syntactic category, which is an objective being in the context of speech or report this event.

Conclusion. It should be noted that the above-mentioned ideas and comments are predicative only one aspect of the controversial issues within the scientific interpretation of the phenomenon requires, they have another aspect - we see in the verb. It is known that to date, the predicative phenomenon has a cut-off relationship with the possessor, it is emphasized that it is closely related. Even in existing grammar studies such sentences as one-syllable, that is, sentences consisting only of possessive explains: "A nominative case is like a possessive in a two-part sentence, its normal state, the structure is a composition. That's the cut does not require ". In our view, sentences consisting only of possessives, usually called *atov* (nominative) It is difficult to agree with the name, as the zero cut is not present, more precisely, Since in such sentences there is no syntactic place for the cut, they also have cannot exist. If there is an owner, verb (from the sentence) even if it is lowered). That is why the usual adverbs are also called sentences note that it is explanatory. In our opinion, such statements are nominative units. It is advisable to include in the sentence. But when it comes to predicateness, it does not require an explanation that they are predicative nominative units. In the meantime predicative is expressed through tone. If we call such nominative units a sentence, then the sentence to abandon the notion of head pieces, both of the owner and verb to conclude that the syntactic function is performed by the intonation alone corresponds to. Naturally, such conclusions are inappropriate. Hence the nominative units the tone in which the sentence can be equated with the semantic and syntactic weight due to the predicative expressed by the medium. In this case, the reality to call a nominative unit a sentence for expression, and to possess it it is not absolutely necessary to look for a relationship.

In conclusion: monopredicative sentences change the system using speech-grammatical means that express the purpose of expression, create a paradigmatic field of speech, the linguistic side of the monopredicative sentence, i.e. the pattern (stable side) does not change, only its communicative purpose only (o 'the changing side) will change the image of the speech, the expression will be purposefully monopredicative, in sentences, it was concluded that opposite changes can be distinguished at the higher stage of generalization.

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COGNITIVE INTERPRETATION OF THE PHENOMENON
OF METONYMY

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Abstract:

Background. *The introductory part of the article provides an overview of what metonymy is detailed information about metonymy, and its use in texts and poetry. This section also provides information on the authors' views on metonymy.*

Methods. *The methods section provides information on the types of metonymy and where it can be used. In addition, metonymy is described in detail, with excerpts from works in which metonymy is used. These passages also provide insights into the place of metonymy in fiction. There is information about certain things in an objective being - objects, signs, as well as a certain commonality, connection between actions.*

Results. *The results section of the article provides more detailed information on metonymy. The passages from the works make it easier to understand metonymy. The features of metonymy related to naming are explained in detail. Not only that, but metonymy is associated with signs and actions. That is, the expression of something, a sign, or another thing, a sign, an action, to which the name of the action is related (common). It is also used to refer to it as a name.*

Discussion. *The discussion section of the article discusses how new meanings can be created through metonymy. The fact that these meanings are formed only if there is some resemblance to the object is explained in more detail by examples. Although metonymy has a wide range of possibilities in prose, in poetry it is mainly in epic works, especially in the epics of the independence period animation, adjective, analogy, more like a metaphor than an exaggeration it is argued that metonymic expressions have a specific character in the transfer of meaning.*

Conclusion. *The summary section provides general conclusions about metonymy and research findings. At the same time, opinions were expressed about the new concepts gained during the analysis. However, we can see that the traditional form of metonymy is used.*

Keywords: *metonymy, transfer of meaning, authors' views, types of metonymy, new meanings, epic works, renaming, connection between actions.*

Introduction. Metonymy also gives a new meaning to a name is one of the main events. That is why this is the case there was talk of creating a new meaning by renaming recorded in all cases. Metonymy - objects, characters, nouns according to the connection between actions is a migration. Some things in an objective being — objects, signs, as well as a certain commonality, connection between actions will be that's why it's the name of something, a sign, or an action something else that has something in common with, a sign, an action also used as a name. In the language of fiction, each trop or migration has its own unique and appropriate place and in poetic speech, metonymy is as aesthetic as it is in its meaning has a special place as one of the categories. In poetry, it is generally poetic in the works he not only increases the expressiveness, but also of the poetic work the spirit, the natural world, and the melody, that is, the rhythm of the expression can be a key factor in the creation of this image tool is like a metaphor based on the cognitive meaning of the lexemes, however similarity is an analogy between an object or an event from a moving point of view rather, the connection between them, the interdependence, the interdependence that is, in metonymy, "basically something or an event" the name is transferred to something else or event.

This subject or event the event interacts with the interconnectedness of concepts in our minds will be linked. In metaphor, when the metaphorical features of similar objects are copied, in metonymy these two objects appear in appearance (form), properties (content, essence) both, however, are generally different (different from each other) compared to the signs of objects ", i.e. metaphorical similarity and metonymy refers to dependence. Based on this connection (and the name change is different), we see different, colorful name changes:

- An object or event is an object or event within an event, the name of the event is transferred to the object being understood.

- A particular action or the result of that action is the performer of that action replaced by the name of the weapon.

- Replacing something with the material from which it is made.

Meaning of people living in a particular place, region, country, state, moved here (city, village ...) to a country or state. The use of an abstract noun instead of a concrete noun, and vice versa the use of the concept name is observed.

Methods. Although metonymy has a wide range of possibilities in prose, in poetry, in epic works, especially in the epics of the independence period animation, adjective, analogy, more like a metaphor than exaggeration metonymic expressions have their own peculiarities in the transfer of meaning. For example,

A musician from Bukhara

Fergana chilkor is one of them

Shosh sent his painter.

The Khorezm potter is also in it ...
[Buxorodan kelmish sangtarosh
Fargʻonalik chilkor ham bunda
Naqqoshini yuboribli Shosh.
Xorazmlik ganchkor ham bunda...]

The row names used in these lines indicate the tone of the line and the name change from the lexeme "Shosh" to the phenomenon of metonymy causes. It is not the city of Shosh that originally sent the painter. They are people who live in Shosh.

"Bibixonim" dome stands,
She's half-hearted ...
I can see the city running.
In my flowing eyes.
["Bibixonim" gumbazi turar,
Bekasiday koʻngli yarimta...
Koʻz oʻngimda shahar yugurar.
Oqib borar nigohlarimda].

Here, too, we see the use of the traditional form of metonymy. That is, the word "city" means the total population of the city.

R. Suvonova has two types of metonyms related to place names in appearance. They represent the name of the place metonymy and the occurrence of metonymy in relation to place. The occurrence of metonymy in place names common in speech. Especially when the place name is there as metonymy occurs through the expression of the product produced, this process is observed as a linguistic phenomenon. For example: The word karakul is original, it is the name of a district in Bukhara. It is now made of lamb skin means curly fur. Lambs like that originally grown in this district. The meaning of this product depends on the location occurred. Also, place names such as shivirgon, kalqatkorgon, gulja, uchqora. These names are related to those places in terms of origin which also represented grape varieties, i.e., the phenomenon of metonymy past; there is also a high variety named after the city of Samarkand. This is listed all examples are specific to metonymy, a linguistic phenomenon.

Results. Although the phenomenon of metonymy has been attracting the attention of scientists for many centuries, but the development of cognitive linguistics has led to a new turn in the study of this phenomenon. J. Lakoff, M. Johnson's book *Metaphors We Live by*, published in 1980, led to revolutionary changes in the coverage of the nature of metaphor and metonomic phenomena. Since then, the study of the phenomenon of metonymy g. not limited to the field of rhetoric, but also began to cover the field of human thought activity.

On the eve of the end of the last century, G. Redden and Z. Kovech were the first to promote the idea of applying the theory of an integrative approach to the analysis of the phenomenon of metonymy. The theoretical approach proposed by the authors in an article published in 1999 provides the following:

- a) Provide a tariff that can comprehensively describe the event;
- b) Identify 3 ontological environments in which metonymy may occur;
- c) Grouping relationships that generate different metonyms; g) Separation of principle rules governing the choice of tools.

According to G. Radden and Z. Kovech it has been accepted without any objections (Radden, Rovecses 1999: 21): “Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized model”. The fact that this tariff is more acceptable than the ones given by others is, of course, due to reasons. First, if this definition is one of the founders of cognitive linguistics, it corresponds to the idea of "reference point" put forward by Langacker (Langacker 1984; 1993; 2004). Secondly, this definition emphasizes the role of “idealized cognitive models” that reflect cognitive structures in the development of metonymic processes.

Proponents of a cognitive approach to the study of the phenomenon of metonymy want to convince everyone that the idealized cognitive model includes not only encyclopedic knowledge about a particular object, but also national-cultural characteristics. They argue that this model is not limited to the world of reality, the world of conceptualization, or the world of man, but reflects these ontological realities all at once. According to R. Gibbs, idealized cognitive models are abstract phenomena and therefore combine concepts into a single conceptual structure that are difficult to fully adapt to any particular situation, but have interdependent interdependencies.

It seems that the model we are currently interpreting reflects three ontological realities: the reality of concepts, the reality of forms (including linguistic forms), and the reality of non-linguistic factors (i.e., real-world objects). These correspond to the parts that make up the “thinking-symbol-referent semiotic” triangle. Hence, metonymy is not only a product of the relationship between concepts, but also the relationship of word forms and references in this process.

Yusuf Khas Hajib also used this method of semantic transfer in his work and achieved the semantic effect of the word.

Tili yolg'on erning jafa qilqi ul,
Jafa kimda ersa asha yilqi ul.
Kishi yalg'anindin tilama vafa,
Bu bir so'z sinamish o'gush yilqi ul.

Tili yolg'on erning jafu xulqidir,
Jafo kimda bo'lsa osha yilqidur.
Kishi yolg'onidan vafo kutmagin,
Bu so'z sinalgan talay yilgidir.

The word language originally meant "an organ, located in the oral cavity that serves to produce complete cognition and speech sounds" (O'T.I.L.II vol.17 p.). From this first sema "organ" arose the sema "the ability of man to speak, to speak, to speak, to express thoughts, and to serve as a means of communication, which is formed by this organ," and as a result. On the basis of the dependence on the meaning of the means of expression, the meaning of "a type, style, style, distinguished by the peculiarities of speech and means of expression" is expressed. In this case (the language is false), the word language deviates from its main meaning (organ). As a result, the phenomenon of metonymy is observed.

It's time to dump her and move on.
Breathlessness is a sign of numbness.
Year, month, day, night, life,
Let's count the days until yesterday.

[Qamug' nangka vaqt ul, kuni belguluk,
Nafas, tin to'qurqa sani belguluk.
Yil, ay, kun kechartek tiriklik kechar,
Kechar kun kechirkay sani belgulik].

All work time, day mark,
Breath is a symbol of the day of rest.
Life goes on like a year, a month, a day,
I'll let you know in a few days.
[Hamma ishga vaqti, kuni belgilik,
Nafas, dam olishning kuni belgilik.
Yil, oy, kun o'tardek tiriklik o'tar,
O'tib kunlar eltgay seni belgilik].

The moon is the celestial body of the sky, where the sun shines and shines. (OTIL. III. P. 98) Here is another type of metonymy: it served as a unit of measurement based on the object.

The word moon in this paragraph is a metonymic word meaning "the period of time close to the twelfth of the astronomical year - the period of the Moon's orbit around the Sun" (OTIL. III. P. 98).

There are many talented writers and poets in our literature. The artistic mastery of any artist is reflected in the language of the works of art he creates. The author's attitude to the events of life, his unique worldview, deep insight, sensitivity to colors that others can not see in nature and his ability to convey it to the reader in a beautiful form, and many other aspects together make the work of art attractive. The artist has a deep knowledge of the vernacular, an infinite vocabulary, the ability to feel the power of the word, the ability to grasp each word to the finest meaning, the ability to use words skillfully. takes place.

This feature is evident in the Uzbek literature in the work of Yusuf Khos Hajib, the author of pandnoma, "Qutadgu bilig". One of the brightest aspects that distinguishes the artist's artistic skills from others is the originality of the language.

The role of the writer in the literature of the time is incomparable. The ideas and ways of using words put forward in his work are worthy of recognition. The study of "Qutadgu bilig", the discovery and analysis of its creative aspects, will be the basis for our understanding of his ideas once again. "Qutadgu bilig" combines a culture of large-scale thinking and analytical skills with high spiritual aspirations and artistic taste.

In the first chapter of our work, we analyzed the etymology of some of the words used in "Qutadgu bilig". We first thought about the historical basis of some of the words in the play (bek, deniz, yash, ol, ipor, ach, koi, achchik, iki, orzu). We talked about the words in the work that belong to one's own and mastered layer. From the Varab language (Sabo) belonging to one's own layer (bek, deniz, yash, ol, ipor, ach, koy, achchik, iki, orzu), jafu, vafo, ofiyat, davlat, masal), Persian-Tajik words (tilak) and their methodological features.

In the second chapter, when we analyze the linguistic features of "Qutadgu bilig", we see that the form and meaning of the word in it are quite beautiful and unique. Beautiful use of homonymous words (yuz, og, yilqi ul) and homofoms (possessive), synonyms (okunch-sigit, himmat-muruvvat, etik, chara) We have witnessed the masterful use of charming patterns and antonyms (dog-lion, edgu-esiz, small-old, jor-ag'i) in different forms of meaning. "Qutadgu bilig" is not only literary perfect, but also rich in linguistic features, originality and richness of vocabulary.

In the third chapter, we talked about the writer's wording skills in "Qutadgu bilig". In the work "Qutadgu bilig" skillfully uses the phenomenon of ambiguity, skillfully uses all methods of meaning transfer, and provides a unique meaning, charm and impact in his poems. Yusuf Khos Hajib used all kinds of migration, especially metaphor and metonymy, effectively and appropriately. We have considered the possibilities of using semantic-methodological possibilities.

Discussion. *Relationship between metonymy and synecdoche.* You can often hear the question of how metaphor, metonymy, and synecdoche differ. To answer

this, let us first turn to the terms metonymy and synecdoche. In general, these concepts are perceived as two completely different ways, but such an idea is absolutely wrong. Synecdoche is a special type of metonymy, which means transferring the name of a part (part) of an object to an idol. The purpose of this trail is to draw attention to specific aspects of an object or function. For example, "historical figure", "important person in history", "legal entity". However, the main functional feature of synecdoche is to identify the object by specifying the distinguishing feature or feature. That is why the definition is always included in this trail. In particular, synecdox usually performs a conversion function. For example: "Hey hat!" - The call is addressed to the person wearing the hat.

It is important to remember that synecdoche is always contextual. Because the description of the subject under consideration in the synecdoche must be given earlier in the text. Only then can the reader understand what is at stake. For example: "A young man wearing a bowling hat walked across the platform. Bowl smiled and nodded to the women passing by. "Therefore, in the sentences that start the story, synecdoche is never used because it loses the ability to combine two objects. For example, we start the story of Little Red Riding Hood: 'The world was inhabited by a girl wearing a little red hat' and not with her: 'A little lived in a red cap ... "In the second case, the protagonist of the fairy tale becomes an object - a red cap.

Metaphor and metonymy. Let's move on to the comparison of metonymy and metaphor. we are talking about completely different ways that have significant differences, although there is a lot in common between them, consider the concept of metaphor Metaphor forms family relationships between things (things, things) like metonymy, but these relationships are associations, understanding the identity of the interlocutor, and so on. To better understand, we give an example of creating a metaphor: "Sasha runs fast", "Cheetah runs fast" take the sentences and connect them - "Sasha runs like a cheetah", we get the metaphor - "Sasha is a cheetah".

Unlike metaphor, metonymy is created based on information obtained by the senses. There is no need to further clarify its significance; all that is necessary to understand is given in direct context.

The attitude of literature to metonymy. Metonymy is especially prevalent in poetry. Many examples can be cited from the literature, the works leave this mark. But the most popular metonymy, in the twentieth century, believed that when constructivists abandoned metaphor, it should not lead to personal experience in the perception of the work by the reader. However, this approach did not last long, and today metaphor and metonymy occupy an equally important place in the literature. Thus, examples of metonymy found in the works of Russian literature: A.S. Pushkin: "All flags will be with us" - here the word "flags" means "countries". A. Tolstoy: "The pen breathes from its vengeance" - "pen" is used instead of "poem".

M. Zoshchenko: "Poor packaging". M.Y. Lermontov: "I pulled his horn and felt that my rude legumes made him very angry. N.V. Gogol:" Hey, beard! So how do you get from here to Plyushkin bypassing the master's house? A. Block: "I will send you a sweet dream, I will put it to sleep in a quiet fairy tale, I will tell you a sleeping fairy tale while I am guarding the children.

The transition from the traditional view of metonymy to the process of semantic transmission and its description as a phenomenon at the conceptual level as a stylistic means occurred much later than the study of metaphor in the cognitive aspect. Given that in many works both metaphor and metonymy have been described as basic cognitive operations that form the basis of many mental and linguistic processes in terms of conceptual integration, we would like to emphasize that this is of particular importance for metonymy. The mental activity of conceptualizing an object or event and concentrating or shifting the focus of attention that occurs in the speaker's mind during oral speech.

Thus, E.V. Paducheva, who described the essence of metonymy as a cognitive process notes: "Metonymy is usually defined as a neighboring transition. The concept of conceptual structure allows us to define metonymic changes in a different way - as a shift in focus in conceptualizing the real situation; in other words, form and background as a change in the ratio between". Such a shift is based on the existence of a strong associative relationship between the event, the event and its participants, or other characteristics, i.e., neighboring relationships. As a result of such a shift, the focus shifts from the time of the event.

Based on the above, we find that an important difference between metaphor and metonymy is that for metonymy it is necessary to shift the focus, and the existence of common features for metaphor, based on which a combined, holistic space - a mixture is formed. The process of metaphorization involves two mental spaces that have a common feature, on the basis of which a holistic space under the metaphor is created. In this regard, the metaphor is much closer to comparison, which is based on the conceptual integration of the two mental spaces, which allows the metaphor and the comparison to be considered by members of the same knowledge category. The mental processes involved in the process of metonymization take place in the "territory" of a single mental field that carries out centralization. The result of this refocus, which occurs on a mental, linguistic level, is a kind of semantic ellipse, saving language resources when the source of time, object, and other features become specific features of the event. Thus, metonymy works as a cognitive method that focuses on the main thing as a mental operation, which is also different from a metaphor that is not related to saving. Another important difference is that the metaphor at the level of linguistic representation is mainly related to the noun, because only the horse can create a certain image in the mind, provided with different

characters, which form the meaning of the word, served as the basis for the metaphor of the noles. Even in cases of metaphorical use of the verb that is the basis for such metaphorization, in our opinion, it often acts as a noun associated with an action called a verb, i.e., the verb is an associative link with the noun sign, is metaphorically based on thus, in the case of “The sea laughed,” the meaning of the verb “laugh” was used figuratively based on the comparison of the sea with a living being. This associative attitude associated with the horse in the case of the metaphor of the verb has been demonstrated by many researchers.

Metaphor and metonymy are distinguished by elements of similarity and difference, both as cognitive operations and as semantic processes that occur in the field of linguistic semantics. Their similarity is that they are:

- a) mainly knowledgeable;
- b) increase the resources of our mind and language;
- c) can be traditional and individual, by nature creative and has significant pragmatic potential;
- d) is explained in terms of the change or alteration of meaning in semantic theory.

The difference between metaphor and metonymy is that:

- a) for metonymy it is necessary to shift the focus, and for metaphor - the presence of common features, on the basis of which a combined, holistic space - a mixture is formed;
- b) metaphor is based on the interaction of two mental spaces, metonymy, because cognitive operation takes place within the boundaries of a single mental space;
- c) at the mental level, if metonymy is related to the principle of cognitive economics, and at the linguistic level, with a specific semantic ellipse; the metaphor is not about saving;
- d) at the linguistic level, the metaphor is mainly related to the noun, the metaphorization of the verb occurs through an associative connection with the object of action called the verb; metonymy can also occur in the field of nouns and verbs, however, the verb is metonymized independently in connection with the shift of the focus of attention to another place.

Conclusion. In conclusion, it is easy to understand the meaning of the word Metonymy. It means using words that use objects, events, people’s names indirectly rather than directly. The use of metonymy is a testament to the richness of the speaker and writer’s speech, as well as his high level of linguistic culture. Metaphor and metonymy. Sure, you’re familiar with these concepts, but what are they and how do they relate to English? We all often use metaphors and metonymy in our speech, sometimes we don’t even realize it ourselves! In English and Russian, they play an

important role, so let's find out what they are. A metaphor is the transfer of names based on the similarity between two events or objects, in other words - two different concepts have the same sound form. However, unlike homonymy, when the randomness of forms is absolutely random, the metaphor requires a semantic connection that may not be visible at a glance. The existing linguistic-stylistic coloring of the metaphor is so obscure that we do not notice that it is a metaphor, such as the word "clock", its components are called "hands" and "face"; the second type - when the poetic metaphors "extraordinary" appear immediately: compare "a cold hand", where quality is used in its physical sense, and "cold look", where quality is a metaphor, emotional. The metaphor has no rules of education, so it is very difficult to predict its appearance. However, the metaphor still has one feature that is more common than others: the metaphor is anthropocentric, that is, the center - this metaphor is external. An example of such metaphors is the table legs (human's legs).

To sum up, it must be acknowledged that, despite the differences listed above, metaphor and metonymy can in some cases intersect, overlap, and this makes them much more difficult to distinguish.

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ENGLISH IDIOMS TRANSLATION'S SPECIFICATIONS
IN UZBEK LANGUAGE

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Abstract. *The given article aims to determine and systemize the semantic and phonological transition of English idioms into Uzbek language by means of translation, taking into account the lingua-cultural peculiarities of these two languages, that are represented here as main objects of my research.*

Methods. *This research comprises two key methods of translation, that are called literary translation and consecutive translation. The specificity of literary translation of English idiom expressions into Uzbek and Russian from the point of view of the maximum possible preservation of their, first of all, semantic, and then lexical, and linguistic content is revealed. The possibilities of adequate transmission of meanings and images, mechanisms and principles of literary translation of idioms, as well as the use of a comparative method to achieve the assigned tasks are considered. The main task of the comparative method is to compare the system and structure of languages for various linguistic characteristics. In essence, the comparative method is equivalent to typological study of languages. Consequently, the study of methods for translating English idioms into the Uzbek language is a special direction of comparative linguistics, in which the lexical layer and its features are investigated on the basis of phraseological units. In addition, the work contains recommendations for the translator on working with idioms.*

Results and discussion. *Speaking of the expectable results and most considerable points of discussion the research, the terms isomorphism and allomorphy and their significance in the linguistic environment are discussed here; the linguistic essence and the types of collocations are also investigated by analyzing their use in multi-system languages and the ways of their translation into English and Uzbek are examined. Research is carried out on the types of phrasemes in languages and equivalents are presented, as well as analogs when translated and used in contexts. As a result, certain formulas for the formation of equivalent collocations in the above-mentioned languages are revealed.*

Conclusion. *After having a thorough investigation on the discussed problem, I have come to a final conclusion of my comparatively brief research work. The conclusion consists of several logic outcomes:*

I. Exacting interpretation of English idioms into Uzbek is outlandish, as it were interpretation is conceivable that passes on the substance of the figure of speech by implies of another language;

II. It's essential to undertake to discover an satisfactory or proportionate steady express (adages, phraseological units, winged words, etc.) within the target dialect, which conveys the substance of the original;

III. It isn't conceivable to completely pass on the substance of the first expression when deciphered into Uzbek, therefore, a important point of view is utilized, which can convey one semantic heading, to the burden of the complete common semantics of the idiom;

IV. Within the nonappearance of a steady word combination, Uzbek interpreters utilize the abundance of the Uzbek dialect itself in agreement with the social corona of the first dialect in arrange to protect the national flavor of the interpreted literature.

Keywords: *idiom, speech unit, literary translation, semantic translation, semantic structure, holistic perception.*

Introduction. Literary translation has its own linguistic specificity, which is associated not only with the adequate transfer of the meaning of a word from one language to another, but also with the equivalent display of the artistic power and expressiveness of one language through another, since it is possible to create the necessary artistic design in translation only through linguistic material ... In translation, the language is the main tool of the translator, which imposes a huge responsibility to the translated original. This circumstance requires profound knowledge not only in the field of linguistics, but also in matters of culture, life, customs, traditions of various peoples, which are reunited with each other in literary translation. Just like a writer, a translator needs to have observation, deep life experience, emotional openness, sensuality, logic, accurate perception of the world around him and a conscious attitude to his experiences. Since only with its full armament with the necessary knowledge of all the features of both cultures and the mental characteristics of peoples, it becomes possible to fully display the foreign cultural environment while preserving the unique national color of the translated material. Otherwise, the translator, when reflecting the cultural environment of the original, may, instead of shades of foreign culture, present the reader with elements of his national culture. In this regard, one of the main criteria for literary translation is the ability to convey the national flavor of the original without equating it with its own national culture. In this regard, the question of translation into another language of English idioms, which have both a unique content characteristic only of idioms,

and a special indestructible phraseological uniform structure. It is very difficult to preserve lexical, semantic and linguistic features of idioms.

Research methods. An idiom is an unmoded phrase that operates more on the principles of semantic unity than an internal orderly structure. Thus, in linguistic use, such combinations are not created on the basis of certain models, but are used in their ready-made, already accepted and existing form, and function entirely as a single whole, although they consist of several words combined with each other.

Hence, an idiom is a coherent semantic structure. Semantics in this structure plays a dominant role. But the semantics are independent of the meaning of the words that form the idiom. Words, uniting in the structure of an idiom, in most cases lose their original meaning. Therefore, it is very difficult to translate an idiom into another language without knowing the real meaning of this phraseological unit (mare's nest - nonsense; spill the beans - reveal a secret).

Idioms are a special linguistic phenomenon and demonstrate the linguistic, semantic, artistic richness of the language, its wide possibilities, diversity and uniqueness.

In this perspective, it will be appropriate to recall the words of MV Lomonosov, which were expressed about the power and wealth of the Russian language in his "Russian grammar".

The specificity of literary translation of English idiom expressions into Uzbek and Russian from the point of view of the maximum possible preservation of their, first of all, semantic, and then lexical, and linguistic content is revealed. The possibilities of adequate transmission of meanings and images, mechanisms and principles of literary translation of idioms, as well as the use of a comparative method to achieve the assigned tasks are considered. In addition, the work contains recommendations for the translator on working with idioms.

In literary translation of idioms, the lexical and psycholinguistic possibilities of the two languages collide with each other. In this confrontation, much depends on the skill of the translator. It is necessary to find not only the figurative, sensory-emotional, lexical-semantic correspondence of the translation to its original, but also try to find the corresponding structural correspondence to it. It is known that language has its own psycholinguistic characteristics, which sometimes reflect cultural and mental characteristics of the people who speak this language. For example, if you take the concept of 'time', it is a prime example of such a characteristic. So, in India the expressions are used 'Indian time' and 'European time', which mean different characteristics. The 'Indian time' concept does not express a specific and strictly defined time, it reserves the freedom of choice and freedom of visiting. When a time is set for an event based on 'Indian time', the invitees accept the rules for being late for that particular event. And all this is not

considered a violation of ethical norms and rules. But if the concept of 'European time' is defined for the event, then this event will begin at a strictly defined time, and everyone who wants to visit it must come to its opening in advance. Therefore, in this case, the concept of 'time', when translated into another language, should show these specific features of the language.

It should be pointed out that a full-fledged translation of the entire content of a phraseological unit, or idiom, is impossible without taking into account the polysemantic properties of the semantic components that are present in its composition. Translation of idioms cannot be literal, that is, literal, in translation, first of all, one should give preference to semantic translation, translation of content. In this regard, the translation of idioms requires the creation of a semantic basis for the semantic frame of this idiom and the conditions for its application, only in this case an adequate translation is possible. To comprehend the content concentrated in each idiom, it is necessary to perceive it integrally, since the idiom expresses a specific meaning characteristic only of this idiom, regardless of the number of words that make up the idiom and the semantics of the words that make up it. Most idioms are imaginative. It is around this imagery that the structure of the idiom is constructed. When translating idioms from English into Uzbek, it is first of all required to comprehend this particular imagery. The figurativeness of idioms is formed on the basis of epithets, allegories, metaphors, allusions, euphemisms, comparisons, epiphores, antitheses, ironies.

To find the identity and fully corresponding semantic unity of the original and its translation, special efforts and efforts must be made, since during literary translation, each word in the original text can carry a different, sometimes opposite and multifaceted semantic coloring and show different shades of the same meanings. According to our observations, when translating English idioms into Uzbek, there are the following translation features:

- complete absence in the translation language of the content adequate to the original or an equivalent ready-made expression or phraseological unit;
- partial presence in the target language of an expression that only in content corresponds to the semantics of the original, and in its structure does not repeat the original;
- partial presence in the target language of an expression that has a specially formed and unique structure of its own and corresponds in content to the original.

An important feature of the translation of English idioms into Uzbek is the need for a clear designation of the semantic perspective of the imagery of the original in order to find a figurative perspective that is adequate in its content in the translated language. For example, the idiom 'to give smb. the finger' literally translates to 'give someone your finger'. In the idiom, the content of the image is based on an empty

promise. In fact, this means that no one is going to give the finger to anyone, since you cannot give it away if you do not cut it off. Therefore, the figurative expression of this idiom fits the meaning of 'promise to give what you're not going to give'. The impossibility of performing this action proves the opposite - nothing will be given to anyone. The specifics of the translation of English idioms into Uzbek will not be given to anyone. Figuratively, this idiom fits the Russian fixed expression 'promise from three boxes, promise mountains of gold'. If we look in the Uzbek language for a stable word combination that would correspond to the content involved in the idiom, then we can easily find the following expression: "Birovning qoyini kuch yong'oqqa to'ldirmoq". It literally means 'to fill someone's bosom is empty nuts', that is, the nuts are given away, but there is no core in them, which means that there is nothing in them. In these three phrases, imagery is built on different key words, in English it is a finger, in Russian - three boxes, golden mountains, and in Uzbek - empty nuts. In the construction of the figurativeness of the idiom in the examples given, various words are involved (finger - golden mountains - empty nuts), but in terms of their functionality and their semantic load, all three cases are identical. They all perform one task - to show empty promises. Consequently, the figurative identity of the original was found in both the Russian and Uzbek languages. Thus, if a figurativeness identical to the original is found in a literary translation, the idiom will be successfully translated, although completely different lexical units will be used in the translation.

Results and discussions. When translating idioms, substantive adequacy is of great importance. The concept of the adequacy of the translation means an accurate presentation of the real meaning of the original text while maintaining the language rules. When translating idioms, their substantive adequacy is more than the adequacy of mere linguistic means. In the process of translating idioms, purely linguistic patterns recede into the background. Translation of an idiom, first of all, means the exact reproduction of the content of the idiom, the restoration of its meaning through another language. Considering the fact that English and Uzbek are different types of language, in the process of translation there is some transformation of the language characteristics of the original. Language equivalence refers to the performance of one speech unit of the functions of another speech unit. Moreover, speech units can be inherent in two different languages. 'Equivalent idioms' are essentially identical in content.

In English phraseology, one of the first attempts to create a structural classification of English idiomatic expressions belongs to L. Blacksmith, who collected an extensive collection of phraseological units that went beyond all the existing idiom collections at that time. In his classification, L. Kuznets, taking into account the peculiarities of the existing English language, distinguishes IP of an

adverbial nature, which are combinations of sentences with existing and applied ones, for example, forever. "Forever and ever; such a combination of verbs with postpositions, which he calls, phraseological verbs, for example, keep down, suppress, keep in subjection.

Collocations in English are a multifaceted and complex linguistic phenomenon. The term "word combination" is insufficiently developed and studied in the Russian and Uzbek languages of knowledge, a poet for the linguistic characterization of this variety of stable expressions of expedient analysis. Collocation classification according to several principles with translation of all examples into Russian and Uzbek languages.

The linguistic interpretation of collocations by M. Benson includes in the understanding of it as an idiom, which follows from his proposed classification:

1. Non-composite - the meaning of collocation does not follow from the meaning of its part. Either the meaning is completely different from the free combination as in the case of idioms such as kick a bucket (play in a box - die).

2. Non-replaceable - collocation members do not replace in other words, even if in the context they have the very meaning of meaning). For example, white wine (white wine - aq vino) cannot be replaced by other words denoting shades of white, yellowish-white wine - sargimtir. wine).

3. Immutable - collocations that cannot be freely modified with the help of additional lexical material or with the help of grammatical rules for rewriting). This is especially true for stable expressions, i.e. Idiomies. The transition of the singular to the ambiguous one can create an incorrectly constructed inconsistent) idiom in Russian, for example, in the phrase "people are poor, like church mice", people are poor as a church). For adequate transferring the meaning of this collocation in the Uzbek language, you need to pay attention to the ethnolinguistic features of idiomies. From this point of view, it is advisable to convey the meaning of this expression, to use phrases such as "extremely poor, live on tiptoe."

M. Benson's collocation classification has much in common with the classification of phraseological units by V.V. Vinogradov, who draws attention to the semantic cohesion of mergers and unities. Linguist A. Cowie proposed the following classification of collocations:

- pure idioms (Pure idioms);
- figurative idioms (Figurative idioms);
- closed collocations (Restricted collocations);
- open collocations.

A. Cowie drew attention to the fact that the meaning of a collocation consists of the meanings of the words included in it. The collocation a broken window is classified as an open collocation due to the fact that the meaning of this phrase is the

sum of the meanings of two independent words included in it. And on the contrary, closed collocations are distinguished by the fact that one of the words is not used in its usual meaning as, for example, in the phrase to jog one's memory to remind, make to remember - esga solish, eslashga majbur qilish), the verb to jog means to push - turtib qo'yish.

Unlike M. Lewis and A. Cowie, J. Bunce classifies collocations based on the principle of predictability of translation using contrastive analysis. He suggests using the criterion of translation "predictability" collocations from one language to another predictability in Language 1). The researcher sequentially translated each of the components of his chosen collocations of the English language into German. Based on the results of this "direct" translation, J. Bunce identified three groups of collocations based on the "predictability" of the translation:

- collocations that have a direct translation from English into Russian and Uzbek, that is, they have a high degree of predictability for Russian and Uzbek speakers who study English). For example, each word in the collocation seek + shelter (seek + shelter) - boshpana + izlamoq) is the same in both the Russian and Uzbek languages.

- the result of a direct translation into another language has a different meaning from the meaning of the original collocation in English. For example, the collocation lay + table into Russian should be translated as set + table, set the table), when translating into Uzbek, along with the collocation table + tuzash), you can also use the expression (dasturkhon + yezish). Thus, the collocations of the second and third groups are less predictable.

Stable phrases that can exist in different linguistic conditions, but perform equal syntactic functions. When translating idioms, equivalence refers to the use of these idioms in the same meaning and their expression of the same content.

During the process of translating idioms, the main speech unit that the translator encounters is not a single word, but a whole and integral syntagma. A syntagma consists of a group of words combined into a single whole, which perform the function of one semantic-syntactic unit. Therefore, when translating idioms, the method is more applicable variance than the method of invariance. It is known that in the theory of linguistics, the comparative method is used without taking into account the kinship of languages, by studying the similar sides that exist in them, that is, isomorphism, and differences, that is, allomorphism. The main task of the comparative method is to compare the system and structure of languages for different linguistic characteristics. In fact, the comparative method is tantamount to typological study of languages. Consequently, the study of methods for translating English idioms into Uzbek is a special area of comparative linguistics, in which the lexical layer and its features are investigated on the basis of phraseological units. For

example, the English idiom 'What the heart thinks, the tongue speaks' can only be adequately translated on the basis of an understanding of its content. So, into Russian it would be appropriate to translate the idiom as 'Whoever hurts, he talks about it'.

If we translate this phrase into Uzbek literally, we get "Language speaks about what the heart thinks". But if the translator chooses this form of translation, undoubtedly, the special specificity, uniqueness, elegance of the language inherent in the English language and the language of the writer will be lost. Therefore, only if the corresponding phrases equal to the content of the given idiom from the semantic-lexical point of view, the translation will be justified. From this position one can choose the Uzbek stable expression "har kim o'z dardini aytib yig'laydi" (lit."everyone cries about his own", that is, everyone weeps for his own pain in his own way). The word 'heart' is allusionary in this English idiom. That is, it is through this word that the content of the idiom finds its semantic expression. The word 'heart' can be translated into Uzbek in several ways - 'yurak', 'dil'. There are no stable expressions using the word 'yurak' in the Uzbek language in the meaningful context we need, but if we take its synonym, that is, the word 'dil', then in our case a proverb that reflects the content of the original will suit us for translation. This is 'Dilda bori, tilga chiqadi', that is, 'What is in the heart comes out on the tongue'. Therefore, we were able to translate the idiom in two ways, but each of them reflects only some semantic perspectives of the original. If you take the English idioms with the concept of 'time', you can easily determine if the following circumstances exist for translating them: Time and (time) again - several times, repeatedly, again, often, usually. In the Uzbek translation it will be "bir necha bor, takroran, qayta-qayta, ko'pincha, odatda".

If we want to make an adequate translation, we must choose the "vaqti-vaqti bilan" (periodically, from time to time) that has an Uzbek language version. However, when choosing this phrase, you must pay attention to the meaning of the idiom used in the original. If in the original the idiom has the semantic facets "takroran" (repeatedly), "ko'pincha" (often), "odatda" (usually), then naturally we cannot use the expression "vaqti-vaqti bilan" (periodically, at times). In the phrase 'vaqti-vaqti bilan' there is a semantic load of repetition, starting anew, an emphasis is placed on activities that are performed several times, repeatedly, but its semantic content does not matter whether it is routine or familiar. Therefore, when translating idioms, it is required to pay attention to the adequacy of semantic components, and not to the adequacy of the combination of words. If the translation of the idiom does not reflect its semantic content, the true meaning of the idiom will be lost. Time flies - time flies. In Uzbek, literally it will be "vaqt uchib ketyapti". This idiom in the original indicates the transience of time. In the Uzbek language there is a stable expression 'vaqt o'tkinchidir' (transitory time). However, the English expression emphasizes the volatility of time ('uchib ketish').

But in the Uzbek language in the phrase “vaqt o’tkinchi” the volatility of time is only implied, and it is not spoken about openly. Volatility means instant action. Transient (‘O’tkinchilik’) has the meaning of long-term action. However, in relation to the concept of ‘time’ - time (‘vaqt’), each of them means that time that is left behind, that which is already passed. There is another phrase in the Uzbek language - ‘vaqt- vaqt; vaqt - vaqti bilan’ (‘at times’). But its content does not carry the required meaning ‘passing time’. In the Uzbek language, there are the following phraseological units associated with the concept of ‘time’ - time (‘vaqt’):

- vaqt o’z ishini qildi - time has done its job;
- Vaqtni qo’ldan bermoq - to lose time;
- Vaqtni boy bermoq - to lose time;
- Vaqtdan yutmoq (yutqizmoq) - to win (or lose) time;
- Vaqtdan tog’ri foydalanmoq - use the time correctly;
- Vaqting ketdi - naqding ketdi - time has passed, so everything that you really

had is gone. At first glance, among the examples given, the last stable phrase, that is, ‘Vaqting ketdi - naqding ketdi’ (time has passed, it means that everything that you really had is gone) is, in a sense, suitable for our context. However, when comparing its content with the original, a fairly large logical difference between them is highlighted. Namely, the English idiom indicates the volatility of time, that is, its transience. And the proverb in the Uzbek language makes sense to lose not only time itself, but also its given as a kind of wealth (its presence as the most precious phenomenon for a person). That is, wasted time leads to a useless life, the loss of time means the loss of life itself.

Consequently, in each case, in the process of translating idioms, one semantic direction comes to the fore, and another that exists in the original language fades into the background. One of the features of the translation of idioms is the search for an exact definition of the meaningfulness of the allusion and finding the identical content of the same allusion in the translated language.

In the English language, in addition to the above, there are a number of idioms built on the basis of the concept ‘time’ - ‘vaqt’ (time):

Specificity of translating English idioms into Uzbek:

- time hangs heavily on one’s hands - vaqt juda chuzilib ketdi, vaqtning chuzilib o’tishi (time is going so long);

- time is on smb’s side - vaqt biror bir odamning tomonida, yani muvaffaqiyat mana shu odam tarafida (time works for someone, that is, luck accompanies someone); - time out of mind - qadimgi davrlardan boshlab, qadimdan, ro’zi azal (for a long time, from time immemorial); - times out of number - minglab bora, juda ko’p marotaba (a thousand times, too many times).

As you can see, in each example considered there is an indication of the special content of the 'time' component. And when translating, it is required to take into account the specific semantic aspect of the content 'time', and not just the word 'time'. For example, if you take the word 'uy' (house), 'manzil' (address, location), (dwelling, yard), at first it will seem that it is very easy to translate them into Uzbek from any foreign language. There are all possibilities for this, since in all languages there are concepts 'uy' (house), 'manzil' (address, location), "joy" (dwelling, yard). However, a meaningful perspective of the concept of 'uy' (house), 'manzil' (address, location), "Hovli-joy"(dwelling, yard) in each cultural halo has its own specific feature, and they have some significant differences among themselves. That is, for all peoples the concept of 'uy' (house) has properties and characteristics inherent only in this cultural halo. The house of an Englishman will be different from the house of a Russian or an Uzbek. This will manifest itself in the furnishing of the house, in its structure, furnishings, even in the color scheme each halo uses.

This means that the content contained in the concept 'uy' (home) is a national-mental phenomenon. In fact, we have one concept that prompts different allusional awareness. For example, it is known that the concept of 'house' in Russian and the concepts 'uy' or 'hovli-joy' in Uzbek actually mean completely different entities. Consequently, the semantic content of the concept 'uy' in the Uzbek language will be inherently different from the concept 'house' evoked in the minds of the British, Russians, Germans or Americans. This area requires a deep understanding of the psycholinguistic aspects of the relationship between language and thinking. Therefore, an adequate presentation of the above-mentioned internal content is important when translating various semantic loads as part of the semantic unity is 'uy' (house), because the different semantic facets that are part of the concept 'uy'(home) induce different logical associations.

Conclusion. A similar situation can be observed when translating English idioms into Uzbek. For example, let's take the phrase 'to catch cold', the literal translation of which is 'sovuqni tutmoq' (to catch the cold). But in the Uzbek language this thought cannot be expressed with such a phrase. The Uzbek language has an equal meaning of another phrase - 'sovuqni yemoq'(to eat cold).

Therefore, in such situations, the equivalence or adequacy of the idiomatic turnover must correspond to its semantic equivalence or adequacy.

It should be emphasized that some claims to literal translations of certain religious expressions and expressions from English into Russian are appropriate. Among them - John the Baptist (John the Baptist, in fact, the phrase should be translated as 'John the Baptist'), St. Virginia (Saint Virgin, the correct translation is 'Holy Virgin'). Recently, translators from English into Uzbek have been paying particular attention to such subtleties. For example, in A. Iminov's translation, the

Virgin Mary is adequately translated as 'Bibi Maryam', that is, Grandmother Maria. "O'shalar oralig'i bo'ylab devorning yuqori xaddiga chagaloqli Bibi Maryam tasviri solingan oinavand gardish osilgan. " - In the intervals between them, a glazed round frame was hung along the upper edge of the wall, in which the Virgin Mary with a baby was depicted.

In A. Iminov's translations, the richness of the Uzbek language, its colorfulness and meaningfulness are used to the maximum to convey stable English phrases. His translation contains many phraseological combinations identical to the original, which served to enrich the target language.

In the given examples, despite the fact that phraseological combinations typical of the Uzbek language are used, the target language reflects English flavor, not Uzbek. Thus, when translating English idioms into another language, in particular into Uzbek, the following must be taken into account:

a) literal translation of English idioms into Uzbek is impossible, only translation is possible that conveys the content of the idiom by means of another language;

b) it is necessary to try to find an adequate or equivalent stable phrase (proverbs, sayings, phraseological units, winged words, etc.) in the target language, which conveys the content of the original;

c) it is not possible to fully convey the content of the original idiom when translated into Uzbek, therefore, a meaningful perspective is used, which can convey one semantic direction, to the detriment of the entire general semantics of the idiom;

d) in the absence of a stable word combination, Uzbek translators use the richness of the Uzbek language itself in accordance with the cultural halo of the original language in order to preserve the national flavor of the translated literature.

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**EXPERIENCE OF THE INVESTIGATION OF ENGLISH
COLLOQUIAL SYSTEM**

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Abstract:

Introduction. *The term and the definition of the boundaries of colloquialism confuses scientists and generates different opinions. Some scientists define colloquialism in a narrower sense, referring it to a stylistically reduced vocabulary, which is the opposite of the literary norm. Thus, colloquialisms include mostly substandard vocabulary, which is used mainly in limited speech by individual representatives of the population. Another group of specialists understand the term colloquialism on a wider scale, dividing it into several groups depending on the proximity or remoteness to the literary norm.*

Research methods. *Currently, the study of colloquial speech is becoming one of the most important problems of modern linguistics. The study of colloquial speech at various linguistic levels is becoming increasingly important for a number of reasons. It becomes possible to collect and analyze material on the problems of colloquial words and expressions through the use of such methods of analysis as descriptive, systemic and structural, nominative-derivational, comparative-typological, statistical.*

Results and discussions. *It is important to timely identify the features of the formation of colloquialisms and analyze new trends in terms of the lexical and semantic nature of colloquialisms in modern electronic and printed lexicographic sources, scientific works of foreign authors.*

Analysis and collection of data on colloquialisms is necessary for the timely study of their impact on the established linguistic standards. At the moment, a large number of the population use a more reduced lexis and thereby displace already established norms in phonetics, morphology, syntax, vocabulary from everyday life. This is evidenced by the numerous changes in dictionaries, their annual addition, as well as the creation of the latest dictionaries, which include colloquial words, constructions and phraseological units that are of interest in view of new evolutionary changes in the language.

Conclusion. *At present, the determination of the research potential of English colloquialisms is necessary for the further systematization of knowledge and experience, analysis and forecasting of the future of the informal language.*

Keywords: *colloquialisms, informal language, slang, low colloquialisms, evaluative component*

Introduction. The knowledge of English colloquial speech is a key to specifics of English language and culture. Informal words and expressions were under investigation during many years. Various dictionaries give different definitions, but the meanings of the term are the same or very close to each other. For example, colloquialism is “a colloquial expression”[7], “an informal word or expression that is more suitable for use in speech than in writing”[3], “a word or phrase that is used in conversation but not in formal speech or writing”[8], “is a colloquial word or phrase,” “1. a word or phrase appropriate to conversation and other informal situations 2. the use of colloquial words and phrases”, “1. colloquial quality, style, or usage 2. a colloquial word or expression 3. loosely a localism, or regionalism”[5], “the vernacular”, “a special use of a common word in a certain geographical region or a word/phrase particular to a region”, “slang, a word or term that only a few people use, or that's not in common language”, “an informal expression that is more often used in casual conversation than in formal speech or writing. A slang term used in the current culture. Since the culture evolves so will the slang terms/colloquialisms relevant to that era”[15], “a colloquial expression; characteristic of spoken or written communication that seeks to imitate informal speech”[14].

Currently, linguists strive: 1) to consider the features of the formation of colloquialisms by distortions, mergers, and stylistic features of individual nicknames, acronyms used in the spoken language. 2) to conduct a thorough analysis of words and expressions related to the colloquial style on the material of printed and electronic dictionaries. 3) to analyze the semantics of colloquial neologisms. 4) to establish temporal indicators of the use of individual colloquialisms within the status of the word of the year, word of the week 5) to establish phonetic-phonological, lexical-semantic, lexical-phraseological, derivational, morphological-syntactic, lexical-stylistic features of the language, taking into account the emotional and expressive characteristics of colloquialisms. 6) to consider the colloquialisms of individual subcultures. 7) to analyze the vocabulary of different age groups in order to identify trends in the formation of colloquial speech and its impact on the active vocabulary of the modern English language. 8) to reveal the material of various English-language dictionaries in order to clarify the use of colloquialisms in certain spheres of human life. 9) to consider the features of colloquialisms of the English language, not only the British, but also the American variant, and also identify the

positive and negative aspects of the systematic presentation of colloquial words and expressions in dictionaries of this type.

Materials and methods. Analysis of the experience of foreign researchers provides an opportunity to consider the hidden meaning of colloquialisms, distributed over various topics and directions, based on such methods of analysis as: descriptive, systemic and structural, nominative-derivational, comparative-typological, statistical. Consideration of the semantic features will allow us to assess the status and the place of colloquialisms in the formation of the English language. The investigation of lexicographic sources in scientific research of foreign authors will allow linguists to constantly systematize and analyze the vast lexical-semantic, derivational, morphological-syntactic material that has recently entered the dictionary sources.

Results. Nowadays many scientific works are connected with different levels and sublevels of colloquial speech: phonetics, derivation, lexis, morphology, syntax, etc.

A.I. Uskova conducts a study of the stylistic marks of the majority of significant lexicographic sources of the English lexical non-standard language, examines the features of the presentation of shades of meanings for the colloquial form of the national language, characterizes the main terms and concepts associated with this area of scientific research in her research “Стилистический аспект описания аргю в словарях английского субстандарта” (“Stylistic aspect of the description of the argo in the dictionaries of the English substandard”). The author prepared a brief analysis of T. Dalzell’s “The Concise New Partridge Dictionary of Slang and Unconventional English”, J. Hotten’s “A Dictionary of Modern Slang, Cant and Vulgar Words”, E. Partridge’s “A Dictionary of Slang and Unconventional English”, R. Spears’s “NTC’s Dictionary of American Slang and Colloquial Expressions”, N. Webster’s “Webster's revised unabridged dictionary of the English language” [16].

R.V. Ryumin characterizes substandard lexicography as “a special area of linguistics that studies the principles of compiling dictionaries of vocabulary and phraseology that are outside the literary standard: colloquialisms, jargonisms, argotisms, slangisms, vulgarisms” in his work “Э.Х. Партридж и субстандартная англоязычная лексикография” (“E.H. Partridge and substandard English lexicography”). The author analysis the contribution of Partridge E. in the theory of slang and unconventional English [11].

G.V. Ryabichkina has prepared a systematic analysis of P. Egan's works about boxing cant, slang and colloquialisms, sports jargon and colloquialisms, common slang, low colloquialisms in her work “Английский сленг и кэнт первой четверти XIX века (на примере анализа произведений П. Игана)” (“English slang and cant of the first quarter of the XIX century (based on the analysis of P. Egan's works)”). The author has made the investigation and compared dictionary entries in P. Egan's

plays “Life in London” (1821), “Tom and Jerry-1822” и “Tom and Jerry-1823”, showed statistics in the form of tables: “Examples of loanwords in P. Egan's dictionary “Egan 'Grose” from established sources” (table 4), “Quantitative characteristics of lexicographic features of dictionary entries in P. Egan's dictionary “Egan 'Grose”” (table 5), etc. [10].

The article of E.V. Saley “Особенности разговорной лексики американского варианта английского языка” (“The peculiarities of colloquial lexis of American variant of the English language”) shows the usage of numerals in new meaning in everyday speech, some extra linguistic reasons of formation of colloquial language and analyzes abbreviations, shortenings, etc. [12].

M.A. Chernova characterizes the importance of researching the axiological potential of English colloquialisms in her article “Оценочные коллоквиализмы как средство объективации ценностной картины мира (на материале английских коллоквиальных существительных)” (“Valuable colloquialisms as a means of objectification of the value picture of the world (based on English colloquial nouns)”). The author focuses special attention on stylistically marked vocabulary with emotional and evaluative characteristics in her research. Based on the collected materials, the author concludes that the prevailing number of English colloquialisms contains an evaluative component in their semantics. Evaluation as the main component of the semantic structure of a word is revealed in a particular dictionary entry. The author by means of a continuous selection reveals the evaluative potential of English colloquial nouns with the help of dictionary entries and dictionary definitions from such lexicographic sources as: Cambridge Dictionary of American English (CDAE), Longman Dictionary of Contemporary English (LDCE), Random House Webster's Unabridged Dictionary (RHWUD) [4].

The article by T.N. Razuvaeva “Сленгизмы в американском варианте современного английского языка: особенности образования и функционирования” (“Slangisms in American Modern English: Features of Formation and Functioning”) touches upon the problems of the formation of American slang. Tatyana Nikolaevna points out the experience of S. Flexner, R. Spears, A.D. Schweitzer, E. Partridge regarding the originality of extra linguistic and linguistic factors in her work. Thus, Flexner (the American linguist in the field of slang studies) touches upon the problem of gender in the formation of the vocabulary of this subsystem of the language. Flexner argues that the speech of males influences on the replenishment of substandard words with new meanings and the creation of completely new words due to the broader spectrum of professional employment and the interests of men. Despite the rapid growth of slang in the American version of the English language, Spears noted significant obstacles in the perception of American slang for a number of reasons, such as: lack of an adequate level of education,

features of the spoken language, the influence of the language of young people, etc. Schweitzer's position is based on the contrast between friend and foe. So, the younger generation, not perceiving the interests of the older generation, reflects this in linguistic means. T.N. Razuvaeva analyzes metaphORIZATION, abbreviation, rhymed substitutions as the main productive means of formation. Razuvaeva describes the purpose of using abbreviations and shortenings in the formation of American slang. The first goal is to try to hide the crude context that is present in the full decoding of abbreviated or truncated words. The following goals are related to the use of language savings (YAP stands for the wealthy young generation of America with a good education "Young American Professional") and the enhancement of the jocular tone of the speech (desk DJ - person working in an office). Thus, within the framework of the article, Razuvaeva was able to briefly analyze the current state of derivation of American slang, taking into account not only linguistic, but also extra linguistic reasons [9].

E.A. Kozlova's highlights the problem of studying synonymous relations in substandard vocabulary in her article "Место субстандартного синонима в структуре синонимического ряда" ("The place of a substandard synonym in the structure of a synonymous series"). At the beginning of the article Kozlova seeks to give clear boundaries for the interpretation of terms such as "synonymous row" and "synonymous bundle". When presenting the interpretation of the terms, the author focuses on the irrationality of using the term "synonymous row", since the term refers to a complex of components that are in sequence one after another. The term "synonymous bundle" like a cluster is based on some kind of starting point from which a set of elements emanate. Thus, the replacement of one term with another becomes possible due to the non-linear nature of the synonymous series. However, E.A. Kozlova notes the possibility of preserving the term in the case of isolating a hierarchical and crossed synonymous series as a microsystem. The author of the article notes that words with a neutral coloration, substandard lexemes and colloquialisms with expressive coloration are distinguished in the composition of synonymous series. E.A. Kozlova considers two models of the arrangement of words with a neutral and substandard coloration in a synonymous row. Thus, in the first model generic synonyms take the dominant position, and species synonyms act as the periphery. In the second model the center is made up of synonyms with a neutral coloration, then reduced synonyms recede into the background, and synonyms with a bright emotional coloration express the stylistic characteristics of individual words. The author in his scientific article examines the degree of decline in the synonymous rows of substandard vocabulary. E.A. Kozlova characterizes 9 stages, depending on the decrease in the literacy of words: the first stage includes sublime words, mainly poetry, etc.; the second - approving, having a positive assessment; the third -

playfully ironic, creates a comic, ironic effect; the fourth - disapproving, characterizes a negative connotation, followed by steps that are more and more distant from the literary norm - these are words with a dismissive, contemptuous, rude, euphemistic and qualifying connotation. Then the author gives a detailed analysis of some English examples and their synonymous series [6].

Some new printed and electronic dictionaries, which included significant material on colloquialisms, cannot be ignored. Unique material on colloquialisms of the English language was collected by S.V. Semivolkova. Semivolkova's dictionary "Современный англо-русский словарь живого английского языка: 40000 слов, 60000 высказываний, 35000 ситуативных пояснений" ("Modern English-Russian dictionary of living English: 40,000 words, 60,000 sayings, 35,000 situational explanations"). The value of the dictionary lies in the fact that its compiler draws material directly from living in an English-speaking environment. The fact is that S.V. Semivolkova lives in England and observes the colloquial speech of the British people in various situations and different places: theater, cafes, schools, in transport. The dictionary also includes the replicas of actors from television series and films. Of particular interest to the reader and user of the dictionary is the lively reduced vocabulary, which is not recorded in ordinary English-Russian dictionaries [13].

Currently, the most complete dictionary of mass culture in the English language is the electronic version of the Urban Dictionary. The peculiarity of the dictionary is that materials on dictionary entries are edited with the participation of users and are systematically evaluated by them. The slogan of this lexicographic source: "Urban Dictionary is a dictionary written by you" characterizes the specifics of compiling a dictionary focused on words and expressions that are not in the vocabulary of standard types of dictionaries [15]. Consideration of examples selected from the Urban Dictionary in this study made it possible to identify the current stage in the development of colloquialisms, to characterize the lexical and stylistic features of fashionable words and expressions used in colloquial speech.

One of the first works in the field of the features of colloquial speech is the monograph by T.M. Belyaeva and V.A. Khomyakov "Нестандартная лексика английского языка" ("Non-standard lexis of the English language"). This scholarly work was one of the first to introduce a systematic special study in the field of non-standard vocabulary in both British and American English. The authors deeply and comprehensively consider various aspects of non-standard speech during the process compared with the literary language in order to identify the specifics of the English lexical vernacular. The authors of the monograph leave beyond the bounds of research the extra-literary vernacular of those social strata of society, where errors are revealed at the level of phonetics, vocabulary and grammar, as well as features of areal variants. It should be noted that Belyaeva and Khomyakov within the

framework of a scientific work, consisting of four chapters, were able to reveal the multidimensionality of the studied problem [1].

In the first chapter the authors attempt to establish emotional and expressive parameters that characterize English spoken language. Particular attention in the light of the stylistic affiliation of the vernacular is occupied by the analysis of such labels as: “colloquial-rude”, “abusive”, “rude”, “dismissive”. Words related to these labels show their stylistic peculiarities in negative situations. Non-standard vocabulary with shades of “polite”, “affectionate” finds its application in colloquial speech with a positive assessment, designed to soften, strengthen the positive meaning of a word or statement. In addition, vernacular can be ironic, reinforcing, emotionally reinforcing and other shades depending on the context. The authors propose a new stage in research in the field of classification of non-standard English vocabulary. So, Khomyakov and Belyaeva are developing new ways of grouping non-standard vocabulary depending, firstly on the “lexical layers of expressive vernacular”, and secondly on the “linguistic microsystem of social and professional vernacular” [1]. The undoubted importance of this classification is that the authors relied on the specifics of the English language, trying not to disregard such layers of non-standard vocabulary as: dialect, jargon, vulgarism, as well as microsystems: professional jargons, social dialects, territorial dialects, etc. Special attention is paid to the analysis of the expressive assessment of “low” colloquialisms and slang; the communicative status of vulgarisms and the reflection of the comic effect of non-standard vocabulary from the perspective of fiction.

The second chapter of the monograph “Socially-determined non-standard vocabulary” contains the results of research in the field of studying the originality of the lexical-semantic and etymological characteristics of argo and jargon. The authors distinguish “colloquial inter jargon as a foundation for collecting words and expressions related to jargon and argotism”, as a foundation for collecting words and expressions related to jargon and argotazim [1]. T.M. Belyaeva and V.A. Khomyakov cite observations and special studies in terms of the communicative status of argo in the English-speaking subculture. In paragraph 2 “Genesis and the communicative status of the argo” Belyaeva and Khomyakov give the main reasons for the creation of this layer of language. Thus, various strata of society far from the dominant social group strove for self-expression and created opposition at the level of linguistic means of expression. In addition, these subcultures tried to hide information by differentiating the substandard vocabulary from the common language. In addition to all of the above mentioned, the substandard vocabulary served as a tool for saving linguistic means and gave speech an emotional coloring. The authors trace the formation of the status of argotisms on the example of fiction texts starting from the 16th century as a starting point when examples of cant become more popular. In

paragraph 3 of the second chapter, the scientific research of different authors, regarding the spoken language, is given. The increased attention to the problem of cant and the periodization of their use in fiction is primarily associated with the development of a study of cant in order to identify the influence of substandard vocabulary on various genres of English literature. The increased attention to the problem of cantisms and the periodization of their use in fiction is primarily associated with the development of a study of cant in order to identify the influence of substandard lexis on various genres of English literature. The authors investigate the place of cant in the work of Shakespeare (“pickaxes” - fingers; “silly cheat” - pickpocketing), B. Johnson, W. Thackeray and W. Middleton in their comedy “The Roaring Circle, or Moll Cutpurse”, R. Head “The English Rogue”, R. Brome “A Jovial Crew, or Merry Beggars”. Section 4 reveals the problems of using and the place of professional jargon in colloquial speech by using the example of military jargon (oppo - senior officer), aviation jargon (jet plane - a reactive plane), theatrical jargon (acting lady - an incapable actress), cinematic jargons (sheik - romantic beloved), etc. Among corporate jargons a special place is given to youth jargons such as: school, teenage, student, as well as beatniks and hippies in paragraph 5 of the second chapter. Special attention is paid to jargons expressing speech protest against injustice in the public order. As the authors note, the lexical stock of these youth trends is scarce in order to serve as a substitute for generally accepted language standards. From this we can conclude that the lexis of a certain subculture is often not intended to completely replace the lexical composition of the literary norm, but only serves to enhance the brightness and expressiveness, individuality of the language of a particular group of people united by social, professional and other communities and interests. The monograph raises questions of insufficient study of lexis, which leads to a number of inaccuracies. Thus, the name “jive” is one of the most widespread jargons in the United States before the beatnik jargon, still remains with an undisclosed etymology. Some researchers associate its etymology with the meaning of a special style of jazz music, others - “as meaningless chatter”. Paragraph 6 of the second chapter reveals the subject-logical meaning of jargon in the text, errors in translating jargon of the English language into Russian. Many scientists also strive to trace the etymological features of the vocabulary of the spoken language using an example from monolingual and thematic dictionaries, which allows us to compare the use of meanings, the place of use of colloquialisms, or to establish errors that are most characteristic when using colloquial words and expressions [1].

The third chapter “Semasiological characteristics of non-standard vocabulary” examines the place of the uncodified norm of non-standard vocabulary in the system of the national language, the phenomenon of synonymous attraction as semantic

redundancy in vernacular, the classification of vernacular vocabulary according to systemic semantic links with codified vocabulary (into analogs and universities).

The main ways of forming of non-standard English vocabulary are revealed in the fourth chapter “Word-building processes in a non-standard lexical system”. For example: affixation (for example, baddie – “villain” in the cinema industry - suffixation method), word composition (for example, wet-nose - simpleton), contamination (for example, scrowsy - absurd, formed as an ingot word (screwy and lousy)), abbreviation (for example, cig - from cigarette), reverse formation (for example, butler from buttle - simpleton), reduplication (for example, docteh-schmateh - doctor), words - shape-shifters/spunerisms (for example, dlog -gold), rhymed substitution (for example, penny locket = pocket) [1].

M.V. Bondarenko and Yu.R. Fakhruddinova reveal an anthropocentric orientation in the formation of a distinctive characteristic of phraseological units at the present stage of development in the article “Основные пути развития фразеологизмов в североамериканском континууме современного английского языка” (“The main ways of development of phraseological units in the North American continuum of the modern English language”). The social side of language and the linguistic continuum influence the replenishment of substandard elements specific to North American phraseology. The intensive development of the language in certain social groups leads to the penetration of jargon and professionalism into phraseological units. The authors point to the problem of differentiating the spoken language and the literary one. Thus, double labels in dictionaries indicate the ambiguity of opinions among lexicographers. M.V. Bondarenko and Yu.R. Fakhruddinova note that a person as a social being can simultaneously be a member of several subcultures at once. As a result, the words and expressions of a particular subculture can substitute for each other, depending on the situation, and also interpenetrate into spoken language. The analysis of the expansion of this kind of vocabulary is difficult to predict for several reasons. First, colloquial words and expressions can gradually become part of the literary language. Secondly, these substandard units may lose their emotional and expressive value after some time and go out of active use. Like T.N. Razuvaeva the authors also notice that the use of slang in addition to the desire of individual cultures to express themselves, serves as a means of protest against certain social foundations. The authors investigate the duration of the use of certain slangisms in the language. It becomes obvious that much of the modern linguistic heritage can drown in the abyss of new trends and lifestyles. However, some slang words that have a strong emotional load and reject the quality requirements of time, may remain in colloquial speech. So, the emoticon (emoji), which in 2015 became the word of the year in the Oxford Dictionary (and is not the word itself, but its graphic designation in the meaning of “faces with tears

because of joy”) is still in active use in instant messaging. Bondarenko and Fakhrutdinova consider phraseological units as “substantive binomials” denoting family ties with the elements “brother”, “dad” and phraseological units with the meaning of close relations between the male and female sex “boyfriend”, “friend”, etc. in the article. Phraseological units with a man component often refer to places where man's time is most often quoted (man castle - bar); objects, things of use among boys: man car - to designate “Ford Mandso” (cars of the Ford company) [2].

Discussions. After analyzing the articles and other scientific works of the authors, we see a thorough research in the field of non-standard vocabulary. These studies show the increased role of learning to a new level of colloquial words and expressions of British and American English.

Colloquial speech annually replenishes its linguistic fund due to new words and expressions in various spheres of human activity. This is due to signify changes in the amount of information, discoveries in the field of innovative technologies, changes in the foundations, traditions and customs of people in connection with the processes of globalization and integration of international communities.

In addition, external factors such as changes in economic, political and social life also affect the language. The speech of representatives of different age groups, professions and cultures gives rise to another powerful reason for the study of colloquialism. Since the creation of new words and the rethinking of the meanings of existing expressions in colloquial speech leads to a partial and sometimes completely false interpretation of colloquialisms, a lack of understanding of the context, etc.

Conclusion. We can make conclusions in the course of collecting information on the study of colloquial words and expressions:

Most of the works are designed to identify new trends in the replenishment of the lexical layer of colloquial speech in the English language, taking into account the nature of the presentation of colloquialisms in dictionary entries.

Linguists analyze the system of colloquialisms in printed and electronic dictionaries and compare the advantages and disadvantages in the presentation of meanings, grammatical and stylistic marks, the presence and absence of colloquial words and expressions.

The authors seek to study the hidden meaning of colloquial words and expressions by thematic focus in modern lexicographic sources.

Scientific researchers are trying to consider the potential of using and preserving the emotional-amplifying assessment of colloquialisms in an active vocabulary, taking into account the analysis of the occurrence of colloquial words in the composition of various lexicographic sources.

Linguists investigate the role of individual subcultures in supplementing the vocabulary of the language with new colloquialisms or colloquialisms that acquire new meanings in various spheres of human life.

Scientists strive to demonstrate the innovative processes occurring in the derivational plan in colloquialisms and their features in a dictionary entry.

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IDEALISTIC STUDY OF PROVERBS IN “ZARBULMASAL”
OF GULKHANI

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Abstract:

Introduction. *"Zarbulmasal" is a unique example of Uzbek prose art, as well as a unique original work in terms of structure, content, language, sharpness of artistic means. A great deal of attention has been given to this work by artistic people, as it's literary critics, originality in terms of content and ideological direction totally differs from other works. In this article, the ideological, artistic and historical features of "Zarbulmasal" are elucidated.*

Proverbs are one of the oldest popular genres of Uzbek folklore, which reflects the worldview, attitude to society and moral norms of the people. In this article, spiritual and idealistic features of proverbs are elucidated and salient examples from masterpieces are given.

Research methods. *In order to better understand how and on what basis the scientific-critical text of the work is based, it is necessary to know and consider the history of the work, the reasons for writing, and then the content, ideological direction, the main plot. It is of paramount importance to have a certain idea about the composition, language, methodological features.*

Results and discussions. *It should be noted that the main plot of "Zarbulmasal" - the relationship of owls, the demand for thousands of cramped walls for a girl in the form of small episodes in historical sources up to Gulkhani also occurs. The work has the appearance of a collection of stories, consisting of various proverbs and stories. Based on the informations, some people say that there are more than 400 (or less) proverbs in "Zarbulmasal". In fact, there are only about 200 folk sayings generalized here under the name of proverbs.*

Conclusion. *In general, "Zarbulmasal" deserves special attention in terms of its ideological direction and art. It reflects the spiritual maturity of man, the ideas of self-realization with artistic sophistication. "Zarbulmasal" is a unique example of Uzbek literature as a multifaceted, interesting plot line, rich in folklore, a very popular figurative work. It reflects the recent history, national values, customs, language and traditions of permanent residents.*

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Keywords: *proverbs, educational value, spiritual image, folk tales, spiritual expression, poetry, prose, folk, ideological feature, artistic feature, literary environment, scientific-critical text, images of birds, eloquence of the writer.*

Introduction. "Zarbulmasal" is a masterpiece that has passed down the name of Gulkhani from generation to generation and has given the poet an eternal place in the history of Eastern literature. Gulkhani is a writer who managed to create a beautiful and original work in the genre of parables in the literary environment of Kokand in the first half of the XIX century.

"Zarbulmasal" attracted the attention of Russian orientalists in the 80s of the XIX century. In 1890, it was published in the printing house of Kazan University and translated into Russian. It was once again translated into Russian by M. Sale in 1951. The translator relied on Soviet-era editions of the work. In 1948, R. Mukimov, a literary critic from Samarkand, summarized his work on Gulkhani and his literary heritage and defended his dissertation on "Life and literary activity of Gulkhani". In the scientific assessment of Gulkhani's work, the preface of the work states that it was written at the behest of Umarchan. The patron of literature says that this image should be turned into a book by thinking deeply about the popular proverbs - folk proverbs, and considers Gulkhani worthy of this delicate service.

"Zarbulmasal" is a combination of the Arabic words "zarb" and "masal", which means "set of parables". The word parable was used in the past to mean a proverb we use today. It also means to add a proverb to a non-verbal word, to give an analogy and a proof. Being impulsive also means to be popular, to be a legend, to be famous. It turns out that Gulkhani did not beat his time and contemporaries in the play. The protagonists of the work in their speeches quote many proverbs appropriate to the situation, or rather, speak with the help of proverbs. At the same time, they tell each other different issues and stories. Zarbulmasal contains about 400 proverbs, parables, and more than 15 large and small parables and stories. This testifies to the author's deep knowledge of folk life, lifestyle, traditions and ceremonies, oral and written literature. He is a master user of the famous Indian epic "Kalila and Dimna", Abdurahman Jami's "Silsilat uz-zahab", as well as the wisdom of such great masters of words as Saadi Sherozi, Hafiz Sherozi, Khusrav Dehlavi, Alisher Navoi, Sufi Alloyar used with. All this has increased the effectiveness and readability of the work.

Proverbs are a synthesis of the spiritual image, ideals, hopes and aspirations of the working people, as well as their views on nature and society, a generalized expression of life experiences. A proverb is an example of logical observation, a wise thought that summarizes the rules of etiquette and morality. They have long lived as an expression of the people's knowledge, intellect, and thoughts; expressed the tried

and tested, life-affirming concepts. Proverbs are of great educational value. They warn people ("Don't laugh at anyone, you have laughs too"), gives advice ("If you don't know the way, ask for directions), reprimands and criticizes ("I see the old man"). ("The mouth of the one who works is like a stone, the head of a person who does not work is like a stone"), the comedian laughs and exposes ("The knee of a man without work laughs") and others. The proverbs contain deep content, wisdom of the working masses, national traditions, centuries-old life experiences, opinions, assessments and conclusions about the events of nature and society. That is why proverbs are long-lived. In the proverbs, each historical period, socio-political events to a certain extent leave their mark. Also, new proverbs are created and the vocabulary is enriched.

Materials and methods. In the introductory part of the work, Gulkhani tells an interesting story about the history of writing "Zarbulmasal". At one of the usual "Bazmi Jamshidlar" (parties) literary evenings in the palace of Emir Umarchan, the important role of "burung`i-yaxshilardin qolg`on zarbulmasallarning so`zlanmishda va chechanlik bobida" (the eloquence of zarbulmasals which are passed from the best poets) is discussed. In the conversation, Alisher Navoi's words "Oshning ta`mi tuzi bilan, suvning ta`mi muz bilan" (The taste of soup with salt, the taste of water with ice) were recalled by Emir, and the order of the Emir Umarchan was focused on the need to collect these zarbulmasals among the people. After this task, the writer began to write "Zarbulmasal", obliging the orders of the Emir and to chaotically narrate "Yapaloqqush bilan Boyqushning qudaliqlari arosinda to`rt yuz zarbulmasali avomunnos" (between the relationship of Yapaloqqush and Boshqush, there are four hundred illiterate).

There are great conclusions to be drawn from this brief description of the writing history of the work. One is that the Emir and those around him recognized Gulkhani's populist nature and sharp literary ability. On the other hand, in an effort to fully demonstrate his talent, Gulkhani needed only a signal from authority, which was born under the pretext of "Zarbulmasal".

Another conclusion to be driven from this episode, which should be noted here, is that by gathering the rulers, khans, people of science, art and literature of the past around them, along with demanding scientific and creative works from them, they guided them, guided the field of spirituality in certain ways. The task is to study and generalize the methods and experience of not only Emir Umarchan, but also the rulers of the Ghaznavids, Karakhanids, Temurids and khanates in the cultural centers of history.

Gulkhani's work "Zarbulmasal" is based on prose, in which the events of material life, the interaction of people of different social backgrounds are figuratively transferred to the image of birds. This is the aspect of Zarbulmasal that is closer to the

traditions of Eastern meditation, especially “Kalila and Dimna”. However, the images of birds in the work breathed in the local environment, spoke about the national language and customs, quoted a number of Uzbek proverbs, sayings and stories, and exchanged ideas in a non-violent way, which is a method of artistic expression; not exactly seen in the history of masals.

In terms of storytelling, the work is close to pre-Gulkhani examples of Uzbek fiction, such as the stories of Rabguzi and Khoja. However, in terms of the beginning, direction, structure, content and methods and means of expression of the work, “Zarbulmasal” differs significantly from all examples of fiction.

The complexity of the nature of the genre, that is, its inability to fit into any literary genre, which is not considered as a story, parable, or comedy, is itself a sign of the originality of “Zarbulmasal”. In the play, the peculiarities of each of these genres, the ways of expression are mixed, creating a clear general tone.

In literary theory, “Zarbulmasal” was described as a "humorous story." In our opinion, it is necessary to add the adjective "metaphorical" to it. “Zarbulmasal” is a story aimed at expressing the purpose in a metaphorical way. Even if it is a metaphor, it is not a simple metaphor, but a complex one. The first metaphor for the movement of birds is the use of various legends of people such as Halvoki Misgar, Yodgor postindoz, camels, scorpions, tortoises and other insects.

The main idea of “Zarbulmasal” has been described by our literary critics as "to show and expose the dominance of destruction not only in the Fergana region, but in Movorounnahr in general".

The ideological direction of the work is very clear in the expressions, which were given during the presentation of the bold for Boyoglu's daughter. In the political rivalry between the two khans, Gulkhani wants to show the superiority of his khanate and discriminate against the opposition. It turns out that the main idea of the work is not to show and expose corruption, but to be proud of the prosperity and victory of their country and the idea of patriotism.

In "Zarbulmasal" the reader wonders why Gulkhani so eloquently praises the Kokand khanate and insults Bukhara. In Kokand, there were ruined lands, such as the village of Hapalak.

An overwhelming majority of scholars have suggested that Gulkhani's approach and remarks are ironic and deceptive, in effect denouncing the destructive policies of his khanate.

As in the whole content of the work, of course, in this case, too, the writer may have meant irony and evasion. However, the most important aspect of this issue is that Gulkhani, no matter how progressive he was, was first and foremost man of his time - the era of khanates, a citizen of the Kokand khanate. Like his contemporaries and compatriots, he rejoiced in the success of the Kokand khan and khanate, and the

narrow sense of patriotism created by the historical situation was not alien to him. By depicting the villages of Bukhara in ruins, the author not only exposes the Bukhara Khanate for that period, but also gives a broad and clear picture of the socio-political landscape of the historical period for the next generation.

"Zarbulmasal" is a work with a complex plot. It has a molded main plot line. There are side plot lines molded into the main plot. In the formation of the scientific-critical text of the work, special attention should be paid to the logic and rigor of the plot.

In the proverbs quoted in Mahmud Kashgari's "Devonu lug'otit turk" various forms of the spirit, worldview, attitude to people and work of that time were expressed. These proverbs were widespread among the ancient Turkic tribes and clans, and their variants have survived to the present day, and some of these proverbs are still widely used among the people.

There are some peculiarities in the use of proverbs in the written literature:

1. A poet can use a proverb in his various works and perform different poetic functions.

2. Poets can use the same proverb in different periods of a century, even in different centuries, to ensure the ideological and artistic maturity of their works.

3. The same proverb can be used by different poets at the same time for different poetic purposes. Thus, the occurrence of proverbs in written literature, including poetry, has been going on for centuries, and this phenomenon can play an important role in the relationship between folklore and written literature.

The art of quoting a folk proverb to prove an idea expressed in poetry and prose is the introduction of a proverb. In the history of our poetry, the use of proverbs, sayings, and wise sayings for poetic purposes reveals three main features:

1. The proverb or saying quoted is indicated by the word "parable", emphasizing that it is known and popular among the people.

2. A proverb or parable is quoted without any reference.

3. While the content of the proverb or saying is preserved, its form is slightly changed and expressed in a new form at the request of the weight of the poem.

Despite the fact that "Zarbulmasal" is a figurative work, it describes the events of the XIX century. In this work, the author reveals the terrible consequences of the wars that took place between them at that time. The play vividly depicts the poverty and devastation caused by such wars in characteristic details and gestures. The owl is a satirical image of the rich, whose wealth was lost in the conflict, the fortress was destroyed, as Gulkhani said, "oti ulug', suprasi quruq". We first see this in his behavior and in his relationships with others, for example, he calls his son Kulonkir Sultan. Or he wants to marry Boyogli, boasting, "Har qanchalik qalin bo`lsa topilur". The fact that the owl is a satirical image of the depressed "usti yaltiroq, ichi qaltiroq"

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is also evident in the way he treats those around him, including the Fear against him: When Korkush goes on a date, he uses the following proverb against Yapalak's boasting: "Bor maqtansa – topilur, yo`q maqtansa – chopilur", "Chumchuq semirsa botmon bo`lurmi?" The owl refers to the violence of rich people like him in the following words: "...bolamning asbobi kulonkirligi minqori bilan changalidan ma`lum va ravshan emasdurmu?" But here, too, Korkush exposes Yapalak's greed and says that the following phrases are appropriate for you: "Chuchvarani xom sanabsan", "Halvo degan birla og`iz chuchimas", "Oti ulug`-suprasi quruq", "Uyida chaksa uni yo`q, tom boshida qo`sh tandir", "Sichqon sig`mas iniga, g`alvir bog`lar dumiga". Thus, in the example of the Butterfly, the ambition, greed, and arrogance of the rich of that time are revealed. "Zarbulmasal" is popularly known as "The Story of the Butterfly", and those who heard it on the night of the story were impressed by the deep vital content of the work.

In the parable of the Monkey and Najjar, Gulkhani glorifies the craft and the people of the craft. Najjar is described as a very clever and skilled craftsman. He puts socially useful work above all else. While Gulkhani describes Najjar and his work, his carpentry skills, even Monkey loves work, suggesting that he is interested in the craft and the owner of the craft.

In the example of the figurative image of the camel, the author depicts the painful fate of those deprived of free will. The hard life and work of the working people, their lawlessness and helplessness, in a word, their tragic fate, have a unique artistic image in "Tuya va bo`taloq". According to Gulkhani, the camel is a figurative image of oppressed, captive, free, hard-working slaves and workers condemned to slavery. Botalak is a symbol of hard-working children who are fed up with mother's milk, live a hard life, starve, naked and in need. Thus, the conflict of the Butterfly's engagement to the Owl is a formative story, and Gulkhani skillfully connects such independent-themed parables as "The Monkey and the Najjar" and "The Camel and the Butterfly" to the main (molding) event. Thus, as in fairy tales, the artistic composition of stories within a story is called the art of molding. This is a testament to the skill of the author. The play strongly criticizes the Kulonkir sultan's forcible construction of a royal palace at the expense of the country's wealth. Kulonkir's inferiority is evidenced by the fact that Korkush was served "oldingi mehmonlardan qolg'on".

Kulonkir is a satirical image of the sultan with a shiny top and trembling inside. The play strongly criticizes the Kulonkir sultan's forcible construction of a royal palace at the expense of the country's wealth.

Gulkhani creatively used a number of proverbs, parables and wise sayings in the Uzbek and Tajik languages with the artistic skill of an artist. All the given articles help to reveal the ideological content of the work.

Sending parables as a poetic art can be found in the examples of our poetry. Dozens of masterpieces of this art can be seen in the famous monuments such as Qutadgu Bilig and Hibatul Haqiq. For example, Ahmad Yugnaki writes, "I adorned my book with advice and proverbs so that it would be useful and pleasing to those who read and heard." This art was used as an important poetic tool in the composition of prose and poetry that appeared after these works. Hundreds of bytes of Lutfi, Atoi, Navoi can be cited as a high example of this art.

Results. B. Sarimsakov, in his article "Proverbs" compares the genres of proverbs and sayings, saying that in the proverb, the idea is expressed in the form of a clear, complete, concise sentence, and in the proverb the original idea is not expressed. The fact that in the proverb there is only a sentence.

Uzbek literature has a long history in the field of literature and folklore. It was in this process that his extremely varied forms emerged according to his system of themes and genres. In any case, written literature has never strayed far from oral literature. At the same time, written literature was an important factor in the preservation of many examples of folklore.

We know that the first great dictionary of the Turkish language, compiled by the encyclopedist Mahmud Kashgari, contains unique examples of both oral and written literature, in particular, many folk sayings about oral creation, and that is why, we know them today. Yusuf Khos Hojib's epic "Qutadgu Bilig" also uses many examples of oral creation, especially folk proverbs, either in their original form or with some modifications. A similar phenomenon is observed in the works of the representatives of our classic literature: Ahmad Yassavi, Nosiriddin Rabguzi, Atoi, Sakkoki, Gadoi, Lutfi. The proverbs used by Alisher Navoi in his works are universal. Muhammad Sharif Gulkhani is the author who paid special attention to the articles after "Devonu lugotit-turk".

Devonu lug'otit-turk" contains folk tales on various topics, explaining their essence and the place of their use. There are also proverbs about patriotism, love for the motherland, honoring the motherland.

Discussions. In Article 11 of Nizami Ganjavi's Makhzan-ul-Asror, it is narrated that Nushiravan went hunting in a remote village and there were two birds "talking" in an unusual way. According to the minister, the birds were talking in the way of the gods, and one of them demanded the other to give him the ruins. In response, the second bird replied, "If our king survives, there will be a hundred thousand ruined villages." The same content is expressed in a different form in the work of Abu Bakr Muhammad Tartushi "Siroj-ul Mulk", which predates Nizami. Among the stories of Rabguzi, the stories of Khoja, we come across such episodes as above, but each of them has a different content, a different direction. In fact, Gulkhani expanded this subject to the level of an epic work, gave it a deep social meaning, introduced a large

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number of characters, turned the direction of the event into an exciting dramatic pattern, which existed in the folklore and moved from it to religious and educational works. On the basis of this event, he created a unique work in terms of language, style and art. Most importantly, Gulkhani connected the pillars of the Uzbek people's spirituality into a single thread by striking out the birds.

Taken together all various literary passages, stories and narrations, hadith narrations, literary arts, expressions, the number of masals in Zarbulmasal is about 300. Among them there are many stories and narratives, which have an independent plot and are formed on the main plot of the work. It is important to know the place of these stories in the work in the formation of the scientific-critical text and in determining the level of integrity of the manuscripts.

The main points of the main plot line in "Zarbulmasal" are:

1. Argument between the owl and his daughter Kunushbonu (beginning of the story).
2. Conversation with a butterfly (invitation to a gift).
3. The presence of Korkush at the residence of Kulangir sultan.
4. On the way to the Boyoglu, settlement of Korkush, he met Hudhud.
5. Conversation between Korkush and Boyoglu on good deeds.
6. The boy makes a proposal to Kunushbonu (to get married).
7. The sending of Shoranul to Malikshabohang as a gift by a butterfly.
8. Malikshabohang's trip to Kordon and Turumtoy. On their way to the wedding, the incidents between them.
9. Disputes and conflicts between Kordon and Boyoglu.
10. Cordon's meeting with Korkush.
11. The return of fear to the Owl's mausoleum and the emergence of a compromise.
12. Dowry and marriage ceremonies.

In the examples of folklore, written literary and historical sources, the name Kaykubod is rarely used as a place name. This name is not one of the most actively used traditional names, such as Bukhara, Samarkand, Kashmir, Baghdad. Therefore, the question arises as to whether the name given by Gulkhani is historically real or legendary. If so, in which part of the Fergana climate can its place be? The content of the parable, observing the historical basis of some of the scenes in it, we came to the conclusion that all the words in the play have their own vital basis, and nothing in it is said in vain and without reason. The popularity of this work must have increased because of the fact that the events were told in the language of birds, which attracted the attention of many in life.

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In the proverb, "No one will be satisfied, and no son will live forever" (Time will pass, no one will be satisfied, no human child will be immortal), the world is mortal, it is about the shortness of human life and urges not to waste it.

The proverb "Give milk to those who do not drink water" (Milk to those who do not drink water) is used to mean do good to those who do evil.

The answer to goodness is goodness, kindness, generosity, or praise. A proverb says, "A bird flies in silence, and a man of fear speaks." (A bird flies to a tree with many branches, a good man).

Or another option: It is said that the wind blows on a tree and the wind blows on a tree, and a good man speaks. Therefore, he must take care of himself.

One of the highest virtues in man is humility. On the contrary, wickedness, lowliness, and facelessness are among the worst traits. That is why, there is a saying in the language of the people: "Fight with salt, do not sharpen with wood".

The proverb "A mountain does not bend, a sea does not bend" (a mountain is not bent by a rope, the sea is not closed by a boat) is used in the sense of not stopping for a trivial reason.

The proverb "Labor does not remain in the field" (labor does not go to waste) encourages serious work.

The proverb "If there is sand in the field, there will be no morning in the field" (If the soil is ripe during plowing, there will be no misunderstanding in the threshing floor) emphasizes the need to work from the beginning to avoid misunderstandings and disagreements.

The proverb "Better is the head of a bull than the head of a bull" (Independence is better than obedience).

Proud people are criticized in the article "Ashuch ayur tubum altun, kamich ayur men kaidaman" (Pot told: inside of mine is made of gold, spoon told: where am I). The scholar also explains the use of this proverb: this parable is told to those who are proud in front of acquaintances who know who they are.

The proverb "If a calf is born in the mind, it will burn in the ditch" (If a calf is born in the barn, the fire will burn in the ditch) means that there is no need to try and grieve too much for food.

The proverb "When the ummah comes, the welcome comes" (The guest comes, the welcome comes) says that it is necessary to greet the guest well, not to get bored, and to be more generous to the guest. It is said that a guest is a factor in spreading respect for a person's name.

The proverb "A girl cannot be brave" (The voice of a stingy person does not make a sound) criticizes greed, greed and narrow-mindedness.

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The proverb "When a child is hardened, he rejoices when he is young" (A person who works hard in his youth rejoices when he grows up) The proverb calls for hard work from a young age.

"A lone goose will not win" (Lonely goose does not sing) - in line with the proverb "A lone horse does not get dust".

The proverb, "Two fleas will drink, and the blue of the earth will be renewed" (Two males take an animal, and a fly flies in between) states that the younger ones are harmed by the blows of the two older ones.

Conclusion. Proverbs are not only a generalized conclusion of the people's notions, life experiences, and opinions, but also a figurative expression of the truth, as well as a verdict on this or that issue. The proverb is an example of a concise, well-crafted, broad-minded figurative speech. A proverb in the form of a sentence does not contain too many words. Each word is clear, used in its place and has its own rhythm, melody, composition.

Uzbek folk proverbs have been around for a long time, formed as a separate genre and passed down from generation to generation.

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THE EVOLUTION OF ADVENTURE AND DETECTIVE NOVELS IN WORLD AND UZBEK CHILDREN'S PROSE

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Abstract:

Background. *The article discusses psychology of teenagers and elders in detective novels which is considered to be more complicated. Although the society and the social environment change and renew the way of thinking, the changes in the world of childhood and adolescence, like the laws of nature, are constantly changing. Adolescence is a period that is complicated by the transition of a person to the stage of childhood and maturity.*

Methods. *It is important that every teenager at this age pays more attention to the heroes of books and movies, learns from them. Consequently, the task of fiction for teenagers is also very responsible and multifaceted. Among the works of world literature such as J. Verne's "Children of Captain Grant", "Five Weeks in a Balloon", "Mysterious Island", D. Defoe's "Robinson Crusoe", J. Swift's "Gulliver's Travels", Uzbek children's fiction and detective prose, for example The works of H. Shaykhov, T. Malik, O. Mukhtor, H. Tukhtaboyev, as well as the didactic stories of T. Malik, E. Malik play an important role in enriching the spiritual needs of adolescents in this area.*

Results. *In general, in the history of Uzbek children's literature of the XX century biographical and autobiographical stories, memoirs, essays and historical-documentary works of such mature writers as S. Aini, Oybek, A. Qahhor, G. Gulam, N. Safarov, N. Fozilov, M. Osim as an independent person in life purification had become programmatic for the growth of human qualities. Nowadays, teenagers are trying to read more psychological, adventure and detective stories. Especially the protagonists of such works are children and adolescents, whose spiritual experiences can have a powerful impact on readers of this age if studied in depth artistically.*

It should be noted that although the classic examples of detective literature are mainly aimed at exposing crime, the study of social life, society and the environment, the psychology of the protagonists play a key role in the further development of a literary genre.

Discussion. *The biggest flaw in our adventurers, detective writers, is known in the same place: that is, the details of events become the first and main goal, one of the main requirements of fiction - the task of studying and analyzing man, the duty is ignored. However, in extremely conflicting and conflict-ridden situations, which are typical of adventure and detective stories, there is a great opportunity for this. But when someone chooses a way to understand a person, someone tends to weave a chain of conflicts. If we put the "stone" of our adventure and detective works on the basis of this criterion, many truths will become clear. [3]*

Conclusion. *There are many similarities and differences in the interpretation of adolescent psychology in world and Uzbek children's prose, the study of which reveals the problems of the external and internal world of contemporary adolescents. In addition, only children's prose today has acquired a colorful, unique form and principles in terms of its genre and thematic features. Because famous writers in the world are dedicating their talents and activities to him. It is already clear that the future of humanity is in the hands of the rising generation, that the psychology of today's adolescents is an important factor in future society[8].*

Keywords: *protagonist, novel, writer, knot, sequence, murder, commit crime, imprison, real-life events, observation, rapacity, experiences, main culprits, author, bail, abduction, detective, adventure, determine, orphan, composition.*

Introduction. Detective stories and novels reveal children's, adolescents', youngsters' destinies which are complicated and it arises discussion between the writer and the protagonist. The author is confronted with the fate, destiny, spiritual experiences and, finally, the ability to see the future of a teenager who has unknowingly entered the world of crime. While the author places a lot of emphasis on the crime scenes, the verdict on the "offender" should also be strict. Exposing the children, teenagers, youngsters who committed crimes the conclusion to put him behind bars proves that the main culprits have not been found. So in children's detective prose, the main goal is not just to track down a murder or a crime, but rather to explore the world of children who have committed that crime. Life examples, consistent observations, dozens of lawsuits, the inner world of children and adolescents in correctional colonies, the study of their psychology, etc. are the skills of the author of such a work.

Research methods. "Detective" means "discovery" in English, and dictionaries refer to a specialist who investigates serious crimes. In the literature, a type of prose genre is called detective, which also details the opening of a complex criminal case.

The difference between a detective story and a script in other genres is that it captures the reader's constant attention at the expense of the writer's skill until the knot at the beginning of the story is untied.

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The main feature of a detective story as a genre is the presence in the work of some mysterious incidents, the circumstances of which are unknown and must be clarified. The most frequently described incident is a crime, although there are detectives that investigate events that are not criminal (for example, in the "Notes on Sherlock Holmes", of course, related to the detective genre, there are no crimes in five out of eighteen stories).

An essential feature of the detective story is that the actual circumstances of the incident are not communicated to the reader, at least in their entirety, until the investigation is completed. Instead, the reader is guided by the author through the investigation process, gaining the opportunity at each stage to build their own versions and evaluate known facts. If the work initially describes all the details of the incident, or the incident does not contain anything unusual, mysterious, then it should already be attributed not to a pure detective story, but to related genres.

An important property of a classic detective story is the completeness of facts. The solution to the mystery cannot be based on information that was not provided to the reader during the description of the investigation. By the time the investigation is over, the reader must have enough information to make a decision on its own. Only a few insignificant details can be hidden that do not affect the possibility of revealing the secret. Upon completion of the investigation, all the riddles must be solved, all questions must be answered.

An American writer E. Poe combined all these influences in his work: in five short stories from his extensive heritage, all the fundamental principles have been developed that have been followed by the authors of detective literature for more than a hundred years. Poe himself, who highly appreciated the "analytical abilities of our mind," called these short stories 'stories of inference'. They are read with great interest even today. It is the Murder on the Rue Morgue, which began the tradition of narrating about the "secret of the locked room"; The Golden Beetle, the progenitor of hundreds of plots based on the description of the crime; The mystery of Marie Roger - the experience of a purely logical investigation; A stolen letter successfully confirming the theory that the only explanation left after all others have been discarded must be correct, however improbable it may seem; You are the husband who has done this, where the murderer turns out to be a person beyond suspicion. Three of these stories portray the cavalier S. Auguste Dupin, the first great detective in fiction - categorical in his judgments, despising the police, a thinking machine rather than a living person.

Charles Dickens, who was keenly interested in the activities of the underworld and methods of investigation, created in "Bleak House" a very convincing image of Inspector Bucket from the detective department. Dickens' long-time friend, and sometimes co-author of Dickens, W. Collins brought out in the novel "Moonstone" a

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detective, Sergeant Cuff, whose prototype was Police Inspector Whicher, and showed how his hero comes to startling, but logical conclusions from the facts known to him. In any case, in these, as well as in other detective stories, there are obligatory characters - a criminal, a detective, a victim, who, depending on the social and genre orientation of the work, can be various representatives of society.

By the time A. Conan Doyle presented to the general public the image of Sherlock Holmes, the greatest detective in world literature, detective story was already an established genre, to which many authors turned to (E. Gaborio, Collins, F. Hume, etc.). The basis of this genre (as evidenced by Doyle's work) is the presence of two storylines, which, as a rule, are based on two conflicts: between the victim and the criminal and between the criminal and the detective, lines that can intersect, deliberately get confused by the author, but certainly lead to a denouement that explains everything incomprehensible, mysterious. Another "law of the genre," according to Doyle, is the prohibition against making a criminal look like a hero.

The first novel about Sherlock Holmes, "A Study in Scarlet Tones", was followed by books of stories, thanks to which the great detective and his assistant, Dr. Watson, became known almost all over the world. The best of these collections are *The Adventures of Sherlock Holmes* (1892) and "Notes on Sherlock Holmes".

Today, these novels are most attracted by the charm of the era recreated in them and the image of Holmes himself. A self-confident intellectual-egocentric, and even taking drugs, he not only appears to be an amazingly alive person, but also causes great sympathy. Conan Doyle developed the type of "great detective" and thus greatly increased the popularity of the detective story. In England, prominent followers of Conan Doyle were A. Morrison (1863-1945), who invented the investigator Martin Hewitt; Baroness Orxie, who created an unnamed master of logical reasoning, whom other characters simply call "The Old Man in the Corner".

R. Austin Freeman, inventor of the "reverse" detective story, in which the reader knows everything about the crime from the very beginning; E. Bram, the "father" of the first blind detective in literature, and others. In America, Conan Doyle's tradition was supported by M. Post, the author of the famous stories about Uncle Abner, and A. Reeve (1880–1936) with his detective Craig Kennedy.

The greatest detective masters of this period were the English writer G. Chesterton (1874-1936) and the American journalist J. Futrell (Futrell) (1875-1912). Chesterton's tales of a Catholic priest as a detective, especially in *Father Brown's Ignorance* (1911) and *Father Brown's Wisdom*, are witty examples of the genre. Futrell, author of two books about Professor Augustus S.F.K. Van Dusen, who is called the "thinking machine", is almost as creative as Chesterton. In the Holmes tradition, albeit with the opposite sign, the novels of Conan Doyle's son-in-law E. Hornung about the adventures of the amateur cracker Raffles and the stories of

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M. Leblanc about Arsene Lupine are sustained; both authors ignored Conan Doyle's instruction that a criminal should not be made a hero.

Fyodor Dostoevsky's novel "Crime and Punishment" was written in 1866 and the plot of the novel takes place in St. Petersburg. The main hero is Raskolnikov. The tragic fate of a former university student is described in the novel. The poor and helpless student made a living by renting a small house, and had to pay for the rent. Raskolnikov is unable to continue his studies due to lack of funds. He commits a crime with the intention of getting out of poverty and he is eager to be wealthy person as soon as possible. Dostoevsky openly states the crime of the protagonist of the work without hiding it from the reader. There was an old usurer who used to take rent from people with interest. The silver watch given by his father was a precious present for Raskolnikov. Although the usurer knew Raskolnikov's poor condition, she took the student's watch. That's why the hero had to kill the old woman:

"Raskolnikov took out the ax completely, lifted it with his both hands, and not knowing what he was doing, struck the old woman on the head with his blunt side unconsciously"[1, 101].

Raskolnikov also killed the sister of the usurer with the ax who witnessed the murder. We can determine murder case which is considered to be a type of crime in the novel. The murder was not left unpunished. The mental suffering was like a punishment for the protagonist. His mental anguish was constantly torturing and making him feel sick:

"Raskolnikov had a fever; he became restless and restless day by day. Thence he started to remember many things. It completely stirred his imagination, there seemed to be a lot of people gathering around him, taking him out somewhere, as if they were arguing over him. Sometimes he found himself alone in the room, everyone was afraid of him, and the door was opened a little bit by someone, there seemed as if someone was looking, threatening at him; those people agreed with something, they people laughed and made fun of him"[1, 151].

A few years ago, Raskolnikov had written an article about the mental state of the offender in the criminal process.

"One has to overcome all obstacles to reach a high position, and that is the first obstacle, that usurer- the old woman," he said.

Raskolnikov. He did not commit the crime for the sake of his mother, sister or money, but to get rid of the "lice" in society (lice - in his opinion, the bad people in society who ask for the blood of black people.).

When the protagonist commits such a heinous crime, a sense of love entered the protagonist's heart, albeit belatedly. He used to emphasize why that feeling did not come in his heart earlier and then he, probably, did not commit the crime. His

favorite lover was Sonya Semyonovna, the daughter of a consultant by name Marmeladov.

"I killed myself, not the old woman," he said. The old woman was killed by the devil, not by me," the protagonist described his crime to his beloved girlfriend. The writer educates the protagonist through his girlfriend Sonya Semyonovna. The girl was very smart and intelligent and advised Raskolnikov to confess his crime. It seemed to her that if Raskolnikov confessed his sins he would be forgiven by God:

"Sonya stood up and her eyes filled with tears, she suddenly burst out.

- Get up! (She grabs Raskolnikov's shoulder;) Now, not a minute later, get up, bow to the ground, kiss it, you have polluted it, then whoever you meet along the way, tell him, "I killed her!" Then God will give your life again"[1, 548].

The writer's purpose is to show complicated destiny of a person like Raskolnikov who started to appreciate the value of life when he was in prison. Having stayed in prison for eight years he finally decided to start a new life as if he would screw his courage up and open a new page in his life.

In "Crime and Punishment" we can see not only the terrible crime of the protagonist, but also his hidden kindness. The death of Counselor Marmeladov had a profound effect on Raskolnikov. He even gave the money, given by his mother to Marmeladov's wife- Katerina Ivanovna.

Or, another example: Rodya helped his friend's father and took saved the two children from the fire in order to not show off his arrogance and self-righteousness. In such actions of the protagonist, we can determine his desire for being a good person.

Furthermore, F.M. Dostoevsky described the spiritual problems of the Russian people, who are greedy and selfish in his novel "Crime and Punishment".

For instance, the landowner Svidrigaylov was imprisoned when his debts increased. A woman named Marfa Petrovna fell in love with Svidrigaylov and saved him from being a prisoner. But selfish people like Svidrigaylov were ready to poison their wives in order to achieve their selfish goals (Raskolnikov's sister, Advotyа Romanovna, worked as tutor at Svidrigaylov's house. Svidrigaylov wanted to gain Dunya's love.)

Consequently, when Svidrigaylov found out that Dunya didn't completely love him, he couldn't stand it and shot himself as a punishment.

All the heroes in X. Tokhtaboyev's works fight against injustice, bribery, oppression and evil. By "Yellow Giant" and "Devil" he meant criminals, thieves, and bribe-takers. We can see the writer's skillful ability to describe the struggle of positive and negative heroes for justice. The author's goal is to expose the dark flaws of life. Those black vices were deteriorating traits of society, such as bribery, rapacity for having more and more money, and slander. The vices of society are so powerful that they can destroy any strong and enduring family.

Khudoyberdi Tukhtaboyev's novel "Sad Eyes" is about an adult who suffered from bitter life.

The protagonist was 16-year-old eighth grade schoolboy -Zafar Karimov. He was a son of a very rich family, and his family strengthened their friendship with rich families by giving them presents. The story was told by Zafar, a 16-year-old boy. The twin misfortunes are pouring down like a black cloud into the home of a young teenager.

It was clear that parents earn money for their children, they forgot about their own health for the sake of their children's well-being, and they used to gain wealth. One day Said Karimov told his wife about their illegal business which might bring a disaster to them:

"One day the anchor will fall out of our hands and we will hit the ground with our heads and shatter," he said. Well, I'm in this game, I don't think I can go out anymore. But you are a woman and you have children. So stop it!"

Their four children were looking forward to being with their parents at home. There was no greater love for their children than the love of their parents:

"What an interesting law? What a cruel thing which does not listen to our chirping like a sparrow! After all, we children are not criminals! Zufar is screaming in the corner of the room, there is Nigora rolling on the ground, clutching the ground and beating her head in pain, and my crippled brother lying at the bottom of the gate"[11, 151].

Results. Author X. Tokhtaboyev wants to say that such parents, who are greedy enough, will eventually be the sinners who will cause their family to fail. As a result, children will have to suffer because of their parents' flaws. Their whole future will be destroyed.

Yaqutkhan, Zafar's mother, who wore gold on her wrists and fingers and pearls around her neck; from her early childhood she was able to distinguish pure gold from false one.

The protagonist's father, Said Karimov, came to the city to study as a porter from an ordinary village. However, he was taught how to bribe and be greedy by people like Judge Mukhammedov. As a result, Said Karimov became rich enough from the upper class of society. These rebellious parents couldn't control themselves as their money was increasing day by day. That wealth brought calamity to them. One day their beloved companions - Commander-in-Chief, Muhammedov and Sadir Badalov turned out to be the most cruel, sly and deceitful people:

After Yakutkhan's death, the Commander did not return her gold to the Aunt of Zafar. She tore up the note which was written by Yakutkhan, she threw it into the ditch, and deceived the poor boy as if nothing had happened.

But there were truthful teachers in the play, such as Ataullo Isayevich, who in the world had always fought for truth and honesty. Those kind people work to save orphans.

"Ataullo Isayevich used to say that a crime is like an open-mouthed dragon, it will surely swallow those who come close. So my father and mother were confronted with an open-mouthed dragon. It became clear that they would be swallowed and killed. My father ... They are both dragons, and their mouths are always open".

The spirit of the protagonist suffered by that way, when he was in front of the grave of his mother, brother, sister. He thought that those enemies had destroyed their tranquil life. He sat quietly and meditating upon setting on fire to the house of his enemies. Thus, he wanted to get back his lost Volga and his mother's jewelry.

"At that time, my whole soul was filled with three things, the lust for wealth and the world, and this feeling was far superior to any other feeling called anxiety."

Zafar was constantly judging his enemies himself, imagining them sitting with their heads bowed down in the courtroom. He would judge them himself. In this way he could take a pleasure and a feeling of relief out of it.

There is a big difference between Khudoyberdi Tukhtaboyev's novel "Sad Eyes" and Yashar Kamal's story "If they kill a snake" The whole plot is based on the story of Hasan, a 6-7-year-old boy living in the village of Chukurova. Society and the environment encouraged young child to commit crime. That environment caused hatred and anger to took over the heart of a child who was full of love towards his mother. The heroic experiences were described with great skill by the writer.

The protagonist suffocated and he wished he had escaped from his village . Sometimes he soothed himself with swallows and eagle cubs, and he shot his precious pearl rifle at birds, goats, eagles, and sparrows.

"Hasan was feeding eagle cubs in one of the Anavarza caves. He left the house in the morning and returned to the village only after sunset, when there were no people left in the invisible streets. There used to be a pearl gun in his hand. He didn't put his pearl gun down from his hand ... "

Discussion. Why did the young boy kill his mother? His mother Esma was killed not by a young child, but by the whole village of Chukurova. Esma was very attractive, the most beautiful woman in the world. Every villager who saw him would fall in love with her. Hasan's father also fell in love with Esma at first sight. Hasan's father Khalil was killed by Abbas, Esma's first lover. However, the villagers, Hasan's grandmother, his uncles considered Esma who was the beauty of the world to be the murderer. Hasan's grandmother always hurt the child's heart by telling him that his mother had killed him and that he had to take revenge on his mother for his father.

Hasan's mental anguish coincides with Zafar's sufferings in "Sad eyes". Hasan never wanted to kill his mother. He was not afraid of anything, dying was like being

in the garden of paradise for him. He did not speak to anyone when he was imprisoned: "While he was in prison, more and more stories were invented about him. Hasan listened to those stories attentively, and when he wanted to sleep, he only closed his eyelashes slowly. His frozen face made no sense".

As days passed, being in prison, Hasan only got acquainted with the author and considered him his close friend. Hasan told his life's story to his best friend:

"His close friend saved him from misfortune. Even when he returned to his village, he did not want to talk to anyone.

"If I had not met you before, I would have forgotten who I was."

It was heartbreaking that the protagonist's uncle was forced to kill his mother. A darkness ignited his heart torturing him. Once he tried to find his mother's relatives and went to another village:

"He sat at the head of the spring and began to cry. There was more grief than crying. Her heart was pounding. What if he had killed his mother ... There was joy in his heart ... Then joy was replaced by sorrow, and his heart ached terribly."

In Uzbek children's literature, the plot of T. Malik's story "Farewell to childhood" is based on the story of the writer's conversation with teenagers in a penal colony.

Although the main events differ from the third person - the author's language, the fate, psychology, attitude to life and people of Kamariddin, who knowingly committed a crime and became an "academician" of juvenile delinquency. The compositional structure of the story consists of several sections, in which various events, destinies.

The psychologism in the story is revealed in the interpretation of conflicting characters, images, and events typical of adolescents who have entered the criminal world. In particular, Qamariddin is a complex image that is not found in Uzbek children's stories. In addition, his psychology is remarkable for its ability to reflect the world of adolescents, whose bones, eyes and flesh have hardened, into the streets of crime. Plates related to it are found in almost all seasons of the story. Especially in the first chapters of the story, the image of Qamariddin is as follows: Qamariddin the leader of a criminal group, blocking the way of children on the street, begging, asking for money, intimidating... Even richer children give him an "account", teasing him; and then he committed crime.

According to the truth understood from the work, "in order to know and understand it, one must be born as Qamariddin, live as Qamariddin, and taste the poison he tastes." For this reason, the author draws the reader's attention to the environment in which he was born when he first created a psychological portrait of Qamariddin: "Qamariddin still does not know who his father is. He first saw his mother when she was in third grade. His grandmother later told him that Qamariddin

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opened his eyes in the maternity hospital, became an orphan in the orphanage, and regained consciousness in the orphanage. The notion of parental love, a home where umbilical cord blood was shed, was foreign to him.

When Kamariddin learned that strangers would come and take the children away, he waited with hope that someone would come, pat him on the head, and hug and kiss him tightly. People would come, but they would not take him away. Whether it was because he was barking or because he didn't like the ugly way of walking like a bear, no one would call him, hug him or kiss him.”[12]

The emotional experiences of the depressed children in the orphanage, the children's gathering and weaving of legends when their parents are disappointed with their arrival, also encourage the reader to observe in this regard: “My mother and father were astronauts. Flying to the sun and returning, they ran out of gas and exploded. Kamariddin also believed that his father was a pilot and his mother was a soldier, and that they had died in Berlin on the day of the war. Only after learning to count did he realize that he was born twenty years after the war.

Qamariddin was a 10-year-old boy who regained consciousness when his mother came to visit, and now he already hated his mother. When his mother came, his inner voice said, "Run, Kamariddin, this is not your mother, run away from her, is she your mother who has not taken care of you for ten years?". For this reason, the author comments: “The woman made a mistake in understanding Kamariddin as a child. The philosophy of life of children growing up without parents, their understanding of life, unfaithful fathers, and unfaithful mothers are formed much earlier. In their tiny hearts, hatred for these unbelievers will be revealed long ago.”

James Hadley Chase's novel “Half a Million Dollars” was written in the detective adventure genre and tells the story of journalist Harry Barber.

Journalist Harry Barber was offered bribes because he heard about that Chicago gangsters were going to invade Palm City and open a casino, a cabaret. He wanted to write an article for the ‘Gerald’ in order to expose them. He was offered bribes so that he would not publish his article. Because of his article, Harry Barber was sent to jail. Being imprisoned for nearly 3.5 years, the protagonist realized that he was the only person who wanted to fight against administration.

A prisoner who had been the victim of injustice committed theft when he was released from prison.

Ms. Rina Merlow, the wife of a rich man who immigrated to America from Paris, told Harry Barber that if her stepdaughter Odetta would be abducted, they could extort a great deal of money from her husband. He asked Harry to commit this theft. Barber agreed to commit this crime because he was in dire need of money. But the abducted girl was strangled with a sock by a former police officer, O'Reily, who was paramour of Mrs. Odetta Merlow.

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The reason for the girl's murdering according to French law, the child owns half of the parental inheritance. If Merlow's daughter Odette were killed, Merlow's fortune could be taken over by his second wife, Rina Merlow.

When Harry took the money from his father, Odette was wrapped in silk socks around her neck. Odette was killed. The protagonist's conscience was torturing him:

"I saw a briefcase lying on the table, I completely forgot about money. I stared at the briefcase, as if the money had been given for the murder. A few days ago, I didn't think about the money- fifty thousand dollars would break me completely. I can't take the money for the murder, I'm not ready for it. And maybe I won't be ready for my whole life. I will put this money in the mine, along with Odette's body." [2, 77]

We James Hadley Chase narrates the events of the novel "Half a Million Dollars" from the language of the protagonist Harry Barber.

In the novel we can see the types of crime kidnapping and murder.

Theft- The theft of Odetta;

Murder is the murder of a girl;

The author's goal is to expose the upper class who are willing to commit crimes for money, and to show that those who fight for injustice are becoming its victims.

Journalists like Harry Barber continued to be jailed for exposing gangster crimes. As a result, people like Barber, whose future was almost ruined; having released from the prison he was in debt and he had to take a risky job. Harry Barber escaped a dangerous game because of his courageous struggle. He realized that he would not break the law again in his future:

"I will never break the law again. The most important thing now is to have my beloved wife with me," he said. I'll try to screw my courage up and open a new page in my life." [2, 158]

Harry was disappointed when police found out that he looked like the man who kidnapped Odetta:

"I listened intently to the calls, and all of that completely relaxed me and made me feel exhausted. When Mrs. Leham brought the clothes she had bought, I screamed - the secretary had bought a copy of my suit. Nina and I bought it after I was released from prison. It was the only new one from all of my old clothes." [2, 99]

But we can see that the protagonist of the novel "Half a Million Dollars", was a brave man. He was not easily defeated, but tried to trap his enemies using his cunning trick over them:

"I am not a blind believer in destiny," he said. So I will wait until the end. If I lose, I'm ready to accept whatever awaits me." [2, 137]

He knew he would be punished in an electric chair. He started to take measures to prove his innocence. He recalled former police officer O'Reilly saying, "Find bail

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and you'll find the killer", therefore he devised a trick against the killers who had trapped him:

"He took advantage of his being a journalist and he wrote instant messages for television," he said.

- We are suspending the program to provide the latest information on the Merlow investigation. The police have sufficient grounds to believe that the money taken as collateral was hidden in a rented safe or storage cell. A search warrant was obtained from the mayor. From 9 a.m., investigators will search all storage cells and recently rented safes. This month, those who rented the safe must come to the police station with its keys. The search will take place 100 kilometers from Palm City ..."[2, 149]

This message was like a bullet which had fired at a killer.

James Hadley Chase described the events of the novel as real-life events. The composition of the work is given in a certain sequence. A clear example of this is the fact that the protagonist was imprisoned again and sentenced to five years in prison. The knot in the novel was gradually untied: Odetta was killed and the killer was identified by the main hero of the novel.

Sir Steve Stevenson's "Agatha Mystery" series is ideal for girls who enjoy reading detective stories. The main heroine of the cycle, Agatha, is an aspiring writer, endowed with an amazing flair and phenomenal memory. She records all the adventures that happen to her and her friends. Agatha travels the world and solves the most difficult riddles with her butler Mr. Kent, a mischievous cat named Watson, who has no worse instinct than a sniffer dog, and brother Larry, an unlucky detective school student.

Dunnottar Castle houses the legendary sword of the King of Scotland. This precious relic must be shown to the general public for the first time. However, during the grand opening of the exhibition, all guests are overcome by sleep, and when they wake up, they find that the sword has disappeared! Exploring ancient dungeons and fighting ghosts, Agatha and Larry intend to solve this crime by all means.

Conclusion. To sum up, An essential feature of the detective novels are that the actual circumstances of the incident that are not given to the reader, but to their entirety, until the investigation is completed. Instead, the reader is guided by the author through the investigation process, gaining the opportunity at each stage to build their own versions and evaluate known facts. If the work initially describes all the details of the incident, or the incident does not contain anything unusual, mysterious, then it should already be attributed not to a pure detective story, but to related genres as adventure.

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The writer did not dwell in the family of every teenager in vain. By showing that these teenagers are in fact the 'fruits of the garden', the writer also managed to show the important role of children and adolescents in society.

The psychologism in the story is revealed in the interpretation of conflicting characters, images, and events typical of adolescents who have entered the criminal world. In particular, hero is a complex image that is not found in Uzbek children's stories. In addition, his psychology is remarkable for its ability to reflect the world of adolescents, whose bones, eyes and flesh have hardened, into the streets of crime.

Nowadays, teenagers are trying to read more psychological, adventure and detective stories. Especially, the protagonists of such works are children and adolescents, whose spiritual experiences can have a powerful impact on readers.

We can notice some similarities and contrasts in the novels of Uzbek and World literature. As for similarities all detective stories are based on criminal cases which were gradually untied in novels.

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WILLIAM BUTLER YEATS' INDIVIDUAL POETIC STYLE

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Abstract:

Introduction. *William Butler Yeats is widely considered to be one of the greatest poets of the XX century. He was one of the modern poets, who influenced his contemporaries as well as successors. He felt like a stranger in the world of technology and rationalists. A traditionalist, constantly ahead of his contemporaries, Yeats is rightfully considered one of the major poets of XX century world literature.*

Research methods. *In this article we are intended to learn and form evolutionary background of the author's individual poetic style. Sense of moral wholeness and humanity of the prominent poet is discussed. Through analysis of his poems creative way, peculiarities of his style, and interpretation of symbols, their connection with the author's intellectual condition have been studied. While commenting on his poetry we have tried to realize his individual poetic style and the evolutionary path to its formation.*

Results and discussions. *Unique inner inertia made Yeats constantly search for a style that, for this poet, was never reduced to a craft. Yeats saw the style as a reflection of the artist's personality. The search for style is the search for oneself, freeing it from clichés is the search for personal freedom. And the fact that Yeats constantly rewrote and edited his poems speaks of the high demands not only on skill but also on his personality.*

What we have paid attention to is a kind of sketchiness, the ethereality of the characters in Yeats' lyrics, on the one hand, and their theatricality, on the other. Yeats has a lot of poems from someone's face and dialogue poems. This is explained by the fact that by playing the poem "by roles", the poet gets rid of the tyranny of the romantic "I"; dramatizing emotions, gives them objectivity.

Conclusion. *Yeats's contribution to the development of XX century English poetry can hardly be overestimated. Where, at first glance, he appears to be a traditionalist, innovation lurks. Yeats wasn't just one of the old conservative poets. He truly believed in the ability of old forms to modify themselves for the new challenges and possibilities of his modern world.*

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Keywords: *modern poetry, poetic sensibility, tradition, individuality, symbolism, mysticism, mythology, individual style, poetry analyses, interpretation of poetic images.*

Introduction. A traditionalist, constantly ahead of his contemporaries, Yeats is rightfully considered one of the major poets of XX century English literature. Yeats' early poetry was largely influenced by the Romanticists, especially William Morris. Typologically, Romantic aestheticism correlates with French symbolism. Art theorists such as Walter Pater tried to instill in English literature some features of symbolism. But symbolism did not take root in England - its own romantic inertia was too strong. For all its alienation from the "poetic mainstream" of the time, the Symbolist movement played an important role in English poetry. To begin with, the acquaintance of T.S. Eliot with the work of the French symbolist Jules Lafarge, who turned the young American's ideas about the possibilities of poetic language, was due to Arthur Simons, the English theorist of symbolism and author of the book "The Symbolist Movement in Literature". Besides, this era gave England Oscar Wilde and W.B. Yeats.

"You can hardly find two contemporary poets whose views, education, and accomplishments were more different," writes A. Partridge of Yeats and Eliot. However, these poets are united by the fact that both, in their own way, determined the paths of development of English poetry of the XX century. Yeats was the most influential poet in the 1900s and 1910s, Eliot in the 1920s and 1930s. Both Yeats and Eliot developed their own unique style that influenced the next generations of poets; both poets defended tradition while being the brightest innovators.

Yeats's poetry is very rhythmic. Ezra Pound's interest in verse libre was always called "devilish size" by Yeats. In the hands of this master, the seemingly outdated tonic syllabic opened a second wind. Yeats was a master of imprecise rhyme, repetition, and alliteration. While many other poets were exploring verse libre in search of a new rhythm, Yeats was updating the traditional syllabi-tonic, as if he foresaw that in the XX century, despite all the metric experiments, it would not lose its relevance.

William Butler Yeats (1865-1939) is a poet who embodied the path of English poetry from the XIX to the XX century. Yeats began writing in the 1880s when Tennyson was still alive. And throughout the fifty years of his creative life, the poet never stopped developing and improving his poetry. Yeats' accomplishments would be enough for a few people: by the early 1900s, he led Celtic Twilight, the movement to revive Irish literature, and later founded the Abbey Theater, the first Irish national theater. Yeats studied world religions and occult teachings, collected folklore, and wrote plays for the theater. By the 1900s, Yeats had already created remarkable

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examples of the poetry of English Symbolism. However, in the 1910s, the poet goes further and develops a new, completely individual poetic language, creates his own mythology, composes a philosophical and mystical treatise.

Research methods. The main method of poetic analysis of works is based on the results of poetic-stylistic and literary analysis, analysis of the vertical context of works. W.B. Yeats' works written from 1889 to 1939, which are conditionally divided into three periods: early, middle, mature; are considered as the object of our research. The subject of the research is poetic patterns of the use of stylistically marked linguistic units, potentially participating in the creation of a certain aesthetic effect, characteristic of a particular period.

In the poetry of Yeats, three stages can be distinguished (early, middle, and late periods), the differences between which are explained not simply by individual thematic or stylistic differences, but are of regular nature and are associated with lingo-poetic factors. Determination of the aesthetic originality of poetic texts can be carried out using a variety of methods of poetic analysis, including the theory of narrative types.

Richard Ellmann, Yeats' leading researcher, questions the direct influence of French symbolism on the young Yeats' work. Yeats was a member of the English club of symbolist poets, "Rhymer's Club". However, by his admission, the poet did not have an accurate idea of French symbolism [2, 17]. Yeats' symbolism is a distinctive phenomenon, formed before the acquaintance with continental symbolism. In terms of influence, it was Blake, whose poetry Yeats published, as well as other English romantic poets, to a much greater extent influenced Yeats' symbolism.

Yeats' symbolism is not an external borrowing, but an internal necessity, "an attempt to restore the unity of consciousness and nature". Symbols are needed to connect everything in the world where "everything is connected with everything" [2, 21]. Thus, the poet manages to give a universal character to individual experiences, to equate a person with the Universe. Therefore, the lyrical hero of early poetry is not just an unhappy lover; he is "all unhappy lovers in the world and nothing unhappy in the Universe is alien to him" [2, 24]. Unhappy love becomes a symbol of general, cosmic injustice, the tragedy of existence. Each symbol forms "concentric circles", which, diverging, cover all spheres of being. So Maud Gonne, an Irish patriot with whom Yeats was unrequitedly in love, appears in the poems of the Beloved, personifies magical Ireland, and becomes the embodiment of eternal beauty.

Speaking of Yeats, one cannot but mention the Irish theme in his work. However, Ireland in Yeats' poetry is not a real country, but a projection of an ideal, a version of the romantic "there". Despite his sincere love for his country, Yeats was not a politician, he was alien to any extremism, he was ambivalent about the 1916 uprising, and his work in the Irish parliament was disappointing. He did not

know the Irish language, he grew up in Ireland, and Celtic place names sounded much fresher than ancient ones. "Celtic Twilight" is the result of a rather romantic interest in Irish folklore, and noble images from Celtic mythology. It expresses a longing for nobility in real life. Like another Irishman, James Joyce, for Yeats, local flavor is not an end in itself, but a way of conveying universal ideas, despite all the difference between "Green Helmet" and "Dubliners".

What many critics have paid attention to is a kind of sketchiness, the ethereality of the characters in Yeats' lyrics, on the one hand, and their theatricality, on the other. Some experts have compared Yeats' poetry to a puppet show. Indeed, Yeats has a lot of poems from someone's face and dialogue poems. This is explained by the fact that by playing the poem "by roles", the poet gets rid of the tyranny of the romantic "I"; dramatizing emotions, gives them objectivity. The place of "lyrical hero" in Yeats is taken by a mask. In the XIX century, this method was applied in his poetry by Robert Browning, in the XX - by Ezra Pound. The mask helps to depersonalize the experience, to transfer attention from the speaker to what is being said. Besides, Yeats has a mask - the antithesis of the face, the antithesis of "I". Yeats has always emphasized that the center of any of his poems is "mood", "state", and not the poet himself. Therefore, as one critic observes, "The lyrical hero of Sailing to Byzantium is Yeats himself — and no more."

Several critics have gone so far as to say that "Sailing to Byzantium" explains itself or needs no extensive clarification. But if it were actually such a case, it would not generate the greatest amount of commentaries. The general reader would firstly ask the inevitable question, "Why Byzantium?" Byzantium was an ancient city later named Constantinople, which is situated where Istanbul, Turkey, now stands. During his life, the author has traveled there. And the impact of that voyage could inspire him to choose that city as the ideal imaginary place of his poem.

Results. The poet whose work is considered in this work wrote during great changes of the XX century. On the one hand, he takes the baton of the "poetic revolution", on the other hand, in the works of the poet there is a polemic with his ideas. The poet, in his own way, rethinks the poetic heritage - including the poetry of the XIX century bright innovation side by side with close attention to tradition. So the essence of the "romantic revival", which is spoken of in XX century English poetry, is not that romanticism was forgotten, but that a new, younger generation of poets managed to rethink the romantic tradition already in the context of the XX century.

Staying true to his principles, this poet never stood still. Despite his romantic "origins," Yeats was, according to Ellman, "a romantic with remorse." [2, 36]

Inheriting Blake's individualism and belief in the power of the imagination, Yeats nevertheless remembered that he lived in an era of doubts about human capabilities. This sense of reality saved him from the tightness in the spirit of Stefan

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George. Behind the elevation of creativity to the rank of religion, behind a passion for the occult - and this was often blamed on Yeats, especially in the 1930s - there is a constant search for a personal myth, i.e. a "symptom" characteristic of the literature of the early XX century. So the complex personal mythology of the late Yeats, grounded in the mystical treatise "Vision" (1925). And it can be put on a par with the "White Goddess" by Robert Graves.

The same "remorse" made Yeats constantly search for a style that, for this poet, was never reduced to a craft. Yeats saw the style as a reflection of the artist's personality. The search for style is the search for oneself, freeing it from clichés is the search for personal freedom. And the fact that Yeats constantly rewrote and edited his poems speaks of the high demands not only on skill but also on his personality.

Starting from the earliest collections, the poet takes "simple modern speech" as the basis of his language. Gradually, archaisms and clichés disappear from poetry. Striving for natural sound, Yeats finds his own voice. It costs incredible work: while creating poems for the collection "The Wind in the Reeds" (1899), the poet often works all day on 3-4 lines. This collection is both the pinnacle of Yeats' early work and its result. From the very first poems, we find ourselves in the folklore, fairy-tale world, which Ellmann very accurately calls "Yeatsland", "Yeats's country". Place names and names of heroes on the one hand, and symbols on the other, create the effect of a magical dream, vision.

Neither the perfection of style nor the success of his collection prevented Yeats from listening to the opinions of younger contemporaries, such as Joyce or Ezra Pound. And if Joyce simply accused Yeats of the schematic, excessive generalization of his images, then Pound, who considered Yeats great, but old-fashioned, helped "Uncle Billy" forge a new style. The acquaintance and collaboration with Ezra Pound helped Yeats implement the changes the poet himself felt the need for. The famous critic F.R. Leavis called this period in the life and work of Yeats "detoxification", sobering up.

However, it would be a great mistake to believe that the "Poetic Revolution" did away with the Victorian legacy once and for all, given that English poetry is often divided into "before" and "after" Pound, and Eliot. Let's not forget that the XIX century was five generations of English romanticism, and this era possessed the most powerful inertia. Both Georgians and trench poets write within this tradition. In the 1920s, the influence of this poetry is still strong, and its popularity is great. At the same time, the echoes of Victorianism in the XX century can be very different - and not necessarily from the pen of epigones. Hardy and Yeats are recognized as the most influential figures for poets of the XX century from Auden to F. Larkin and C. Heaney. Hopkins provided more than one generation of new poets with the technique of verse.

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The two most significant major poets of the 1900s, Thomas Hardy and W.B. Yeats, influenced the further development of English poetry in the XX century.

In spirit and belief, Yeats remained romantic and imaginative as he lived in the increasingly positivistic and energetic twentieth century. It was in form, not content, that he gradually allowed himself to develop in keeping with his times. He didn't follow *verse libre* and never wholly attached himself to various traditional poetic modes. [3; 83] His creativity, however, remained a certain romantic quality, what he called passionate, that remarkable gift for just the right turn of phrase to express emotional intensity or to describe impassioned heroic action.

According to the analysis of Yeats' poetry, we can include the following characteristics of modernism in it:

- direct language;
- political views (not rural themes);
- simple, common speech (not highly colored expressions)

Yeats was the greatest poet in the history of Ireland and the most prominent poet to write in English during the twentieth century. He rendered all of himself into his poetry. His elaborate style takes elements from Irish and Greek mythology, nineteenth-century occultism, English literature, European politics and Christian imagery. All these features would together depict his own experience and interpretive understanding.

Discussions. Already in the first collections, ideas and themes are outlined that will run like a red thread through all the poet's work: love and suffering, life and art, the beautiful and the terrible, earthly and unearthly, passion and mind, time and eternity, body and soul, youth and old age. Yeats's poetry is built on antitheses, on opposites:

Between extremities
Man runs his course;
A brand, or flaming breath,
Comes to destroy
All those antinomies
Of day and night.

These antitheses unite the entire poet's work, revealing it richer and deeper at each stage. Yeats's creative method is a kind of poetic dialectic, poetic motives: the poet makes opposites argue, fight, and as a result of it all - a poem is born. "Talent sees a difference, genius sees unity" - this is the creative principle that Yeats follows [3, 58].

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One more characteristic feature of his poetic individual style is undoubtedly hypnotizing rhythm and repetition. In the following lines reader can enhance this sensation:

Come, heart, where hill is heaped upon hill:
For there the mystical brotherhood o
Of sun and moon and hollow and wood
And river and stream work out their will;

And God stands winding his lonely horn,
And time and the world are ever in fight;
And love is less kind than the grey twilight,
And hope is less dear than the dew of the morn.

(Into The twilight)

The poet's beloved, Maud Gonne, in 1903 marries John McBride, a military man and, as it seems to Yeats, completely prosaic compared to the common ideals for Yeats and Gonne. Despite frustration about Gonne's marriage with another man, she encourages Yeats's dedication to Irish nationalism and produced such nationalistic plays as "Countess Kathleen" (1892), which he dedicated to her. The poet featured his beloved as the personification of Ireland. Maud Gonne was a symbolic feature of the author's country, even their relationships reminded of the social and political crisis during the Irish revolution. As Yeats got older, he saw Ireland changing in ways that angered, alarmed him. "The movement for the liberation of Ireland turns into political intrigue, the greatness of Ireland is in the past:

Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

(September 1913)

In the following poem, the poet talks about going to Innisfree, magical land of peace. Let's pay attention to the fact that the poet himself is devoid of specific features, and Innisfree's description looks like a romantic painting. Moreover, the hero does not really think about going to the station: at the end of the poem it turns out that, standing on the "gray sidewalk", the poet hears the splash of the lake in his heart. In fact, the theme of the poem is not Innisfree and not a poet in the city, but a desire, an impulse. This is evidenced by the modality of the poem (I will, I shall). Therefore, it does not matter at all who and where aspires, the very mood of longing for a distant land is important.

I will arise and go now, and go to Innisfree, And a small cabin built there, of
clay and wattles made: Nine bean-rows will I have there, a hive for the honey-bee,

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And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day I hear lake water lapping with low sounds by the shore; While I stand on the roadway, or on the pavement grey, I hear it in the deep heart's core.

(The Lake Isle Of Innisfree, 1888)

The early lyrics of Yeats are characterized by unity, consistency of mood within a single poem. The following poem is entirely addressed to the beloved, imbued with one mood. The beloved herself is devoid of any features, silent and static. The poet himself grew old and tired, trying to love her "sublimely, as in the old days." Instead of asking him to "tread gently on his dreams," the poet bitterly reflects on the price of sublime love, on how both hearts "have worn out like this empty moon". However, the poet does not blame himself or his ideal for this. And also we should pay attention to extraordinary structure of the poem: division of lines, capitalizations and punctuation. These kind of features could be pioneer marks of modern poetic devices:

Why should I blame her that she filled my days
With misery, of that she would
of late Have taught to ignorant men most violent ways
Or hurled the little streets
upon the great?.. What could have made her peaceful with a mind
That nobleness
made simple as a fire, With beauty like a tightened bow, a kind
That is not natural in
an age like this, Being high and solitary and most stern? Why, what could she have
done, being what she is? Was there another Troy for her to burn?

(No Second Troy)

Having chosen the Beautiful Elena as a symbol of eternal beauty, the poet does not blame her for the bloodshed for her, for the ruined lives. On the contrary, the poet defends her. The fault lies rather with the era, which has nothing to compare with "beauty like a tightened bow." The problem of incommensurability of the human and the ideal will occupy the poet for the rest of his life. These are the most famous lines written by Yeats about the Irish Revolution of 1916:

All changed, changed utterly: terrible beauty is born.

(Easter 1916)

This "terrible beauty" is more than horror and admiration for the revolution. Any phenomenon that is eternal, unearthly through the eyes of a mortal man, beautiful outside of morality, outside of human understanding is considered as "terrible beauty." The horror of this beauty is that it is antihuman, but inevitable and true. This

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idea is illustrated in different ways in such works as "There is no second Troy", "Leda and the Swan".

The ephemeral, ghostly world of "Celtic Twilight" has become small for the poet, the time has come to remove the scenery and address the audience in the first person. Here is how the poet himself says about it in the poem "Coat":

I made my song a coat
Covered with embroideries
Out of old mythologies
From heel to throat;
But the fools caught it
Wore in the world's eyes
As though they'd wrought it.
Song, let them take it,
For there's more enterprise
In walking naked.

(A Coat)

This is a kind of manifesto and an example of the "new Yeats". The intricately embroidered tapestry of early lyrics has been discarded; the poet sees more sense in "walking naked." Clarity, concreteness, prosaic directness has now become the main features of Yeats' language. Instead of the enchanting rhythms of early poetry - energetic, "sinewy" verse. Instead of monotony and symmetry - dynamics; the poet sometimes lengthens the line, sometimes makes it shorter, and adds accents.

Yeats' new poetry is the poetry of conversation, heard or overheard by the reader. The attitude towards conversation presupposes spontaneity, immediacy - instead of the deliberate thoughtfulness of early works. The dreamy sadness of the unfortunate lover, serving his lady, was replaced by the distinct, slightly ironic, and sometimes harsh thoughts of a pensive, contemplating poet. Just compare two examples from love lyrics, and although they are only three years apart, the changes are obvious:

...I had a thought for no one's but your ears:
That you were beautiful, and that I strove
To love you in the old high way of love;
That it had all seemed happy, and yet we'd grown
As weary-hearted as this hollow moon

(Adam's Curse)

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For the later poetry of Yeats, in general, a more pronounced human principle is characteristic. The poet moves from the collective "we" myth to the individual "I" myth. If in early work the idealization of the human is obvious, in later work the poet tries, if not to humanize the ideal, then to defend the human in the face of the ideal. Mad Jane, in a 1931 poem, seems to be speaking through Yeats himself:

'Fair and foul are near of kin,
And fair needs foul,' I cried.
'My friends are gone, but that's a truth
Nor grave nor bed denied,
Learned in bodily lowliness
And in the heart's pride'

(Crazy Jane Talks With the Bishop)

Lines from this poem can be considered as the climax of the formation of author's individual style. Now directness, clarity, addressing openly become prosaic features of this style. The poet began characterizing mainly inner personal feelings and thoughts.

Yeats' latest poetry is the poetry of conversation. In the late period of the poet's work, all three narrative types are encountered ("will", "description", "reasoning"). The most common type of narrative is "reasoning". At the level of the sound organization of the verse, there is a return to the alliteration of sonorous and voiced consonants. The syntax is complicated by parentheses and the mismatch of verse transfers and the boundaries of syntactic constructions, as well as nominative sentences that contribute to the acceleration of the tempo. Along with traditional, individual metaphors in the later period, there are also conceptual ones. Interpretation of images becomes more difficult as words acquire additional associations.

Conclusion. Yeats's contribution to the development of XX century English poetry can hardly be overestimated. Where, at first glance, he appears to be a traditionalist, innovation lurks. Staying true to the syllabi-tonic and clear division into stanzas, he achieved incredible nuances within these limits. Neither meter nor rhyme ever enslaved him. Yeats possessed tremendous rhythmic flexibility, a poetic sense of rhythm, varying it in the course of the poem, instinctively choosing the rhythm most suitable for the theme. We can say that Yeats approached the syllabi-tonic from the point of view of the Imagist theory of "organic form."

The same applies to rhyme: it was not only Owen's para-rhyme but also Yeats's imprecise rhyme, "the experimental possibilities of which Yeats developed further than any other poet." [5, 36] Add here the language of the mature Yeats, simple, clear, with syntax close to colloquial speech - and we have one of the most perfect poetic styles in English literature.

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Besides, Yeats showed that personality in modern poetry is not necessarily an "unwanted intrusion" - if, of course, the poet has deep thoughts and the skill to translate them. Interpretation of personality as a conflict between "masks and faces", a dramatization of the lyrical "I", the balance of the personal and the supra-personal - all these interested new poets. Also, Yeats, even in old age, was a living example of an open creative personality:

"Yeats wore many masks but was not pleased with any of them. He was now a clairvoyant, now a prophet, now a fool, now a dreamer, and, perhaps, it was this constant concern of his that turned the insignificant poet in 1908 into the greatest, after Tennyson's death, a figure in English poetry "[5, 69].

In spirit and belief, Yeats remained romantic and imaginative as he lived on into the increasingly positivistic and empirical twentieth century. It was in form, not content, that he gradually allowed himself to develop in keeping with his times, although he didn't follow verse libre and never wholly relinquished his attachment to various traditional poetic modes.[3;83] In the direction of modernism, he adopted or employed at various times irregular rhythms, writing by ear, and other modern poetic techniques. His creativity, however, remained a certain romantic quality, what he called passionate, that remarkable gift for just the right turn of phrase to express emotional intensity or to describe impassioned heroic action.

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LINGUAPOETICS OF TASHBIH (COMPARISON) IN THE
POETIC WORKS OF ALISHER NAVOI

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Abstract:

Introduction. *The article identifies and classifies the structure, internal and external features of the tashbeh (comparison) as well as explaining its semantic peculiarities in lingua poetic and lingua culturiological aspects in the poetic works of Alisher Navoi, the great poet of the Turkic peoples, uniting the Turkic peoples from China to Khorasan under the banner of a single literary language.*

As there is a significant difference between similar and compared words in tashbih, it makes the reader think and reflect over it. The reader tries to find a logical connection in the tashbih, and in the process of it, he or she becomes interested in the artistic image or reality, and as a result, he/she enjoys the art of tashbih, which amazes the mind. The poet used many tashbihs in his poems. They were classified according to their external and internal characteristics into the following groups: 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи машрӯт); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад).

Research methods. *The methodological basis of the work is the theoretical views of philosophy on the form –content, cause- effect, general- specific categories, scientific assessment of the artistic and aesthetic heritage of modern linguistics, linguopoetic study. In the study, mainly descriptive, comparative, lingvopoetic, methodological analysis methods were used.*

Result and discussion. *It should be noted that in the works of Alisher Navoi, the usage of comparison has an important role as they are aimed at spreading noble ideas. It has also been identified that the poet used all types of comparison in his poems such as 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи машрӯт); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад) and they*

are formed as a separate system. The poet used them extensively in order to express his opinion more clearly, effectively, figuratively and logically. It is known that the poems of the great poet Alisher Navoi have a lot of work on their endless meaning and hundreds of symbols. Yet, because of the plethora of undiscovered aspects of this great poet's works, there is always new interpretations to engage for further.

Conclusion. It has also been identified that the poet used all types of comparison in his poems such as 1) open tashbih (*ташбиҳи сарех*); 2) conditional tashbih (*ташбиҳи маурум*); 3) tashbih by retreat (*ташбиҳи тафзил*); 4) inverse tashbih (*ташбиҳи акс*); 5) hidden tashbih (*ташбиҳи музмар*); 6) equal tashbih (*ташбиҳи тасвият*); 7) one-by-one tashbih (*ташбиҳи мусалсал*); 8) tashbih through sarcasm and gestures (*ташбиҳи киноят*); 9) tashbih by emphasis (*ташбиҳи мўъкад*) and they are formed as a separate system. The poet used them extensively in order to express his opinion more clearly, effectively, figuratively and logically. It is known that the poems of the great poet Alisher Navoi have a lot of work on their endless meaning and hundreds of symbols.

Keywords: *tashbih, open tashbih (ташбиҳи сарех); conditional tashbih (ташбиҳи маурум); tashbih by retreat (ташбиҳи тафзил); inverse tashbih (ташбиҳи акс); hidden tashbih (ташбиҳи музмар); equal tashbih (ташбиҳи тасвият); one-by-one tashbih (ташбиҳи мусалсал); tashbih through sarcasm and gestures (ташбиҳи киноят); tashbih by emphasis (ташбиҳи мўъкад).*

Introduction. While there is interdependence and relationship between everything in the universe, there are similarities between them as well. It is also possible to imagine everything directly, or to imagine it in terms of a similar feature through something else. Some poets compare an object to something close to it, while other poets try to compare what is being compared to something far away from it. Obviously, these are aspects, which are related to each poet's individual style, worldview, thinking, imagination and skill. However, based on the results of our analysis, we can say with certainty that if the object being compared in a work of art is very different from what it is, then the power of artistic and aesthetic impact of the art of comparison is high. For example, it is easy to compare a snake with a stick, a sword with a stick, but such comparisons do not always arouse in the reader a sense of aesthetic pleasure and interest. [3, p.21]

It is obvious that in Alisher Navoi's poems the human body is compared to a cage, which is completely different in form, and his soul (spirit) is compared to a bird:

Кўнгулки толпинадур танда, кўюнг истайдур,
Қафасда секреса қуш, учмоқ ўлғуси ҳаваси.[7, 579]

It should be noted that in divine poetry, such comparison has become a tradition. Because of the great difference between an object for comparison and the object compared in this tashbih, it forces the reader to think and ponder over it. The reader tries to find a logical connection between compared objects, and in the process of it, he or she becomes interested in the artistic image or reality. As a result, he or she enjoys the art of the usage of comparison, which at the same time amazes the mind. Such type of tashbih is widely used in the the works of the poet. According to their external and internal characteristics, they are classified into the following groups: 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи маршрут); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад).

Result and discussion. 1. Open tashbih. Literary critic Yo. Ishakov in his book “Dictionary of word art” named such type of tashbih as “tashbihi sareh”. He emphasizes that in Rashididdin Vatvat's work “Hadoiq us-sehr fi daqoiq ush-she'r”, this type of comparison is called “tashbihi mutlaq”[45]. According to Yo. Ishakov, in tasbihi sareh one thing is directly compared to another by means of tasbih [233]. It is known that the means of comparison are the suffix -dek (-day), the linking words such as *каби (киби), сингари, ўхшаиш, худди, гўё, бамисоли, мисли, андоққи, чу, янглиғ*. We will try to analyze and describe some examples of this type of comparison below:

Кирпикинг тушкан кўнгул ичра хаёлинг, эй парий,
Гўйиё Юсуф нузул этмиш чаҳи Бобил аро. (7, 41-б)

In this verse, the poet compares the lover to Yusuf in order to express his state of love effectively, or rather, connects him to the events surrounding the prophet, Yusuf. It is known that Yusuf was the eleventh of the twelve sons of Yaqub, who revived the art of talmud in the verse, and Allah gave him ten prophecies. These are beauty, good deeds, forgiveness, prophecy, dream interpretation, honesty, luck, good outcome, ability to solve problems and the knowledge of the interpretation of the books of the prophet Ibrohim. In classical literature, the image of Joseph is often interpreted as a symbol of beauty and the phenomenon of being thrown into a pit by his brothers. In this verse, too, the poet compares the captivating beauty of his mistress's eyelashes to the story of Joseph being thrown into a pit.

The word for definition in this extract is the word *нузул*, which is borrowed from Arabic, means getting down, casting. (DAN, 471). The word *Бобил* in this verse is the name of famous city in Irak which has also been used as “Бобул” in some of works of the poet. *Чоҳи Бобил* means a legendary pit or well. According to a legend,

the god tormented the angels named Horut and Marut, who descended from heaven. In the literary language, the hollow of the chins of the beautiful girls are compared to this well and call it “the well of Bobil (DAL, 122). Explanation: In this extract it can be understood that the status of Yusuf’s love is an object for comparison, whereas, the “well of Bobil” is the object compared to the status of Yusuf’s love, the linking word *çýïuë* (rýë) is used as a means of comparison. It is understood that the status of Yusuf’s love was compared directly to the “well of Bobil” by means of comparison. We have already mentioned that in the literary works, the hollow of the chins of the beautiful girls is compared to “the well of Bobil”. From the analysis of the used comparison in this verse, it is clear that the poet compared not only the hollow of his mistress’s chin to “Bobil’s hole”, but also her eyelashes to “Bobils hole”. Although this is not explicitly expressed in this extract, this feature is clearly reflected in its general content.

Қуёшдек чехра бирла тийра кулбам айлагач равшан,
Менга титратма тушти **зарра янглиғ** изтироб айлаб. (2, 52 –б)

The above exemplified lines are the third couplet of the ghazal(poem) starting with lines “Тун оқшом келди кулбам сари ул гулруҳ шитоб айлаб”. In it, the poet compares beloved girl’s face to the sun, describing how her sun-like face illuminated the lover's dimly lit hut, and even when the lover saw her face, he trembled and suffered like a particle. We know that the sun is not only a powerful source of light that gives light, warmth, and life to the whole universe, but in literary works it is also symbolized by the beautiful, mistress, the daughter of Tarso, as well as the flame of love. In this poem, beloved girl’s face is compared to the sun, whereas, the lover himself is expressed by a particle. In the first line of the poem, *ёрнинг юзи* (the face of the beloved girl) is an object for comparison but the *қуёш* (the sun) is an object to which it is compared, the suffix *-дек* is a means of comparison. In the next line *ошиқ ҳолати* (the stae of the lover) is an object for comparison and *зарра* (a particle) is an object to which it is compared, *янглиғ* (like) is used a a means for comparison. There are other verses of the poet where the physical and mental state of the lover is very impressively described. For example:

Ғам туни кўҳи балосидин магар бўлмиш халос,
Ким **менигдек** кўргузур рухсораи чуи коҳ субҳ. [5, 345-б]

In this poem the phrase “кўҳи бало” is defined as following in the “Dictionary of the languages of Navoi’s works”: бало- a mountain, рухсора — face, коҳ — cut straw. The lover’s colors gets as yellow as straw from the suffering of the lover, from the burden of the burden of a mountain. This situation is compared to the appearance

of the sun's rays in a golden (yellow) color after the morning has turned pale. Apparently, the morning, like me, was relieved of the grief of separation, because it shows a straw-yellow face, says the lover. Getting rid of the burden of the mountain is a sign that the sun is coming out from behind the mountain, and it is related to the ancient notion that the sun is behind the horizon at night, behind the mountains, and escapes again in the morning. Navoi revived *субҳ* (morning) as a person and continued to compare him to the state of a lyrical hero.

“Бало” in this line means God's examinations, the difficulties, which appear on the way of honest person, «бало тоғи» means related to that, the most difficult examination which appear on the way of *tarikat*. In this line the words *кўҳ* and *коҳ* (morning and cut straw) is used in opposition, which is considered the art of *tazod*. The lover says that his face is yellow with pain, but he also emphasizes that he is as small as a particle, small and humble on the face of the divine power, the eternal nature and the ugliness of his trials and tribulations. Thus, the hesitation in the aspirations of his way taken to God, the difficulties, the difficulty of the exams and the desire to harden the will to overcome them are reflected in this verse. In this line *ошиқ рухсору* (the face of lover) is an object for comparison, *коҳ* (cut straw) is an object to which it is compared, *-дек* is a means for comparison. *сарғаймоқ* (yellowing) is alike.

Кучарга сарв ниҳоли бири қадингдек эрмас,
Агар кетурса ани боғбон қучоғи била. [7, 138]

It appears that this poem has some external meaning. The poet compares the body of a lover to the most beautiful tree, even, the body of a lover is more beautiful than a cypress, because when you embrace a cypress, can you feel as if you are embracing your beloved? Even if the gardener brings the cypresses in his arms, it is not as much as embracing the body of the beloved. However, the poem also carries a mystical, apparent meaning. By the word *Қад*, Sufis meant a person who had the majesty of a God blessed person, a sign of divinity. Thus, the meaning of the verse is as follows: “Although the gardener demonstratively embraces the beautiful cypress trees in the garden, none of them is a perfect human being - like a beautiful, divine statue of a God blessed person, embracing them is not as pleasing as worshiping God blessed person.” The majesty of Alisher Navoi's works is that his poems have both external and internal meanings, that is, the divine and figurative expressions of love, which do not interfere with each other, but complement and support each other. In other words, it is easy to move from the real image of love to the figurative image of love or vice versa from which the reader can enjoy sometimes this meaning, sometimes that meaning, sometimes both.

It is not difficult to observe that this poem also describes the state of the lover during the stages of aspiration, the anguish of love and the pain of lover, and at the same time, you become aware of certain human experiences. The dervish, the propeller of love, is also a real person, his experiences are real human experiences, only in him, the intention is greater, the pain is greater, the ideal is very long too far... In this extract *ёр қадди* (beloved girl's stature) is an object for comparison, *сарв ниҳолга* (young branch) is an object to which it is compared, *-дек-* is a means for comparison, *чиройлилигини* is alike.

Бало дашти аро Мажнун **менингдек** кўрмамиш даврон,
Қуюндек ҳар замон бир кўрмаган водийда саргардон. [5, 542]

The poem, which starts with the lines “Бало дашти аро Мажнун менингдек кўрмамиш даврон” is considered as the most vivid sample not only Navoiy's heritage but also the poem of the past lyric poetry. Although this poem was included in the composition “Navodir ush-shabab”, which was classified by the poet as the works of his youth in the compilation of "Khazoin-ul maoniy", in fact, it belongs to the creative activity of his old age.

The lyrical protagonist, who sounds like an inner cry of the author's “I”, is written in the form of a melancholy complaint and a sharp protest against the oppression and lack of destiny, the worries of hard life, the cruelty of the people of that time. Its every line, without exception, is full of the expression violence, and the deep anguish of a pure and honest man, oppressed by both spiritual and physical cruelty and at the same time infinitely infuriated. For the same reason, the whole poem is full of low and forgotten heartache thrown into the whirlpool of suffering by some evil forces of the time, a spiritual rebellion that can never come to terms with such a sad and unjust situation, and the sound of protest. Navoi demonstrated high artistic skill in expressing such a serious social content in a sharp and very touching way. The word “davron” in the verse changes its original meaning here and means “calamities, hard days”, or injustice and violence in general.

Эй Навоий, умр ўтар **елдек**, ўзингни шод тут,
Елга етмак мумкин эрмастур чу суръат кўргузу. [2, 54]

The above given extract taken from the poem starting with lines “Гул чоғи ҳар гулга бир булбул тараннум кўргузуб” was created in the third stage of Navoi's literary activities. Initially, it was included into his collection named «Наводируи-ниҳоя» and it contains sufficient life experience, not imagination, but social conclusions drawn based on existing life observations. In it, the poet points out that life passes in the blink of an eye, thus, it is necessary to live happily in life, because it

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is impossible to reach the wind as it leaves a picture of itself. When you have attained happiness, strive to achieve the goal of the people; you should also know that wealth is transient but leaving a good name is eternal. So hurry up and leave a good name ... The poem has also some hidden meaning as if you live in a changing world and if you want to make a decision in an unstable world, the idea is to keep this in mind. In this extract the word *умр*(*life*)-is an object for comparison, *ел*(wind) is compared, -*дек* is a means of comparison.

Нетти жон топсам висолингдин лабингнинг холидек,
Кўз-у зулфингдин неча масту паришонинг бўлай. [2, 671]

This lines taken from the poem starting with lines “Эврулай бошинггаю беҳушу ҳайронинг бўлай” which is written in the religious theme and it depicts divine love. The lover’s purpose is to reach God. These lines are taken from the third couplet of the poem. The remarkable aspect of this poem is that the symbols of the eye, the lip, the birthmark and the curl used in the poem, together created the divinity. The lover is envious of the birthmark on the face of the beloved girl and her lips because he is impressed by her appearance. “I wish I could find a way out of this situation, spread the word, and do what I want, even though I feel as if I am drunk from the beauty of her eyes,” says the lover. In fact, in religion, the point of unity, that is, the attainment of the universe through the observation of the external world, is a sign of understanding the essence of the beauty of Allah. However, in this ghazal, the meaning of the birthmark is combined with this meaning as a sign of real human beauty. In other words, reality and symbolism, the divine meaning is combined with the divine meaning. Thus, the lover wishes to be a birthmark, that is, to reach God and tries to prove unity. The lover’s state of feeling drunk by the view of the eye of the beloved girl is a sign that his soul is in a state of unconsciousness. In general, the eye reflects the essence of man, and the influence of man on man passes through the eye. Therefore, the beloved girl’s eye has the power to capture the heart of the lover. A curl is a symbol of abandonment and migration. It covers the beloved girl’s face (face-essence, a curl - a source, hair - a veil covering it). A curl also points to the despair of the material world. The world is a place of desolation, exile and suffering. The dervish who conquers the world completely, realizes it, and opens his face reaches God. In this extract *висолга етмоқлик*-is an object for comparison, *хол* is compared, -*дек* is a means of comparison.

Жамолинг шамъига кўнглум кушидек,
Малойик ҳайли ҳам парвона бўлмас. [7, 321]

The explanation. “Жамолинг шамига ҳеч бир малаклар ҳам кўнглим қушидек парвона бўла олмас”. According to the nation’s view, the spirit of a man turns into a bird or a fly as soon as he/she dies. As the ethnographer G.P. Snegarev writes, Khoresm people usually imagine the soul of a man as a blue dove. The motive of the hero’s soul turning into a bird is also common in a series of fairy tales of the stepdaughter type. For example, in fairy tales such as “Mayna”, “Sisters”, “Innocent Bird”, “Blue Bird”, “Stepmother”, which are based on the motive of stepfatherhood, the life of an orphan convicted by a stepmother turning into a bird and evil is punished. Doctor of Philology B.Sarimsakov noted that the depiction of the soul in the image of a bird in this type of fairy tale is a motive related to animistic views: “Many people, including Uzbeks, have a long-standing idea that man consists of three parts. They are a body, a soul and a spirit. The body is alive with a soul and spirit. When man dies, his body is buried under the earth and mixes up with soil after it gets rotten. Yet, the soul flies to the sky. The spirit also leaves the body but it often visits the house of the dead in the form of a bird or other living thing to see his/her loved ones. [9, 35] According to Uzbek mythology, the human soul also appears in the form of a bird. As it is noted in the scientific literature, the mythological notions about the transformation of the human soul into a bird are widespread in the folklore of the peoples of the world.

Thus, Alisher Navoi, effectively using the mythological ideas of our people about the soul and ghosts, was able to express his artistic views in his work, using symbolic images such as a bird of life, a bird of soul and a bird of spirit.

Бошимки ҳажр йўлида **фалакдек** айланди,
Кўзум ёши эрур ул **чархи ахтари** янглиғ. [5, 270-6]

Definition. “The lover is suffering from parting with his beloved so much that his head is going round as a sky, his tears are like stars in the sky.” In this line the state of the lover’s head going around is compared to the sky, his tears to the stars and it should be noted that this type of comparison is really a poetic discovery. Words to be defined in this line is: *ҳажр*-parting,[134, НАЛ], *фалак* –(Persian-Tajik) sky, blue[312, НАЛ], *чархиахтар*-the star in the sky.[452, НАЛ] In the first line the word *бош* is an object for comparison, *фалак* is compared, *айланмоқликни*(getting round) is alike and *дек* is a means for comparison. In the second line the word *кўзёш* (tears) is an object for comparison, *чархиахтар* (*stars in the sky*) is compared, *янглиғ* is a means for comparison.

То хаёлинг кўздадур кўз уйи гўё **Каъбадур**,
Ким туриб атрофидин,киприклари майлар намоз. [6, 154]

The above given lines convey the following meaning: The lover's thought is busy with eyes, eyes are Kaba (holy place in Mecca). Yet, the eye in the lover's thought is also his beloved, or God. It can be interpreted as his beloved or God's house is in Kaba. The eyelashes around Kaba are the people who are praying, that is, religious people. The state of eyelashes when eyes close and open is compared to people who are praying because people around Kaba look like the same when they are bending to Kaba. Kaba serves in this poem as an eye and the symbol of heart. Besides, eyelashes and eyes are used to symbolize heart which also carries divine meaning as well. In this poem the word *кўз*(eye) is an object for comparison, *Каъба* (Kaba) is compared, *зўё* is a means for comparison.

Муғдайрида маст бўлса Навоийни кўрингким,
Бир **олма киб**и гумбазимийну била ўйнар. [5, 164]

Definition. Firstly, we will define some words in the poem. The word *Муғдайри* in the first line means a mosque for *majusiys* or a tavern as it is given in the dictionary of Navoiy's work [406], the word *Гумбазимийну* means blue domb[423]. This condition is similar to the condition of a drunkard in a tavern. In mystical poetry, feelings and experiences on the way to reach God are conditionally compared to drunkenness as when a person loves someone or gets drunk, he loses himself; big things seem small and small things seem insignificant. In addition, the drunken man is salty and bitter. So, to the drunken protagonist, both the blue dome of the tavern in the narrow sense and the sky in the broad sense seem like an apple. Thus, he plays the sky in his hand, the spinning universe revolves not around its specific axis, but in the hand of the lover. If he wants, the lover will touch it with his teeth and his tongue. Here, the poet seems to be laughing at his state of being in love. This is, of course, a matter for Navoi but we, his fans, know that Navoi is a great lover, that is why the ground for his pure feelings is narrow.

2. Conditional tashbih (ташбиҳи машрут). In this type of comparison, one thing or event is compared to another thing or event under certain conditions. This includes the suffix **-sa** and words such as **agar (gar, ar, agarda)**. [2, 233] Y. Ishakov cites the following verse by Alisher Navoi as an example of such comparison:

Фалакнинг оии юзунгга мушобих ўлғай, агар
Оғзи Сухову Зухалдин юзинда хол ўлғай [2, 233]

According to Islamic teachings, the sky consists of twelve constellations - sheep(ҳамал), cow (сигир), twins (жавзо), cancer (саратон), lion (асад), spike (сунбула), scales (тарозу), scorpion (акраб), bow (қавс), mountain goat (жадий), reed (далв), fish (хут). These twelve constellations have seven stars – Saturn

(Зухал), Jupiter (Юпитер), Mars (Марс), Sun (Қуёш), Venus (Венера), Mercury (Меркурий), and the Moon (Ой). Zuhal, mentioned in this verse, is one of these seven stars. Suho is the darkest of the stars in the Hulkar constellation (DAN, 578). The poet says to the mistress, your face is like the moon in the sky, if the star of Suho has Zuhal on its face. It is understood that in this extract, the face of the mistress is conditionally compared to the moon in the sky, and the planet Zuhal to the spot on her face.

Гар каломингни Масих анфоси дедим, эй ҳабиб,
Айб қилмаким, ғалат гоҳи тушар Қуръон аро.

Definition. “Beloved, your word (speech) is so attractive and so heartwarming that even Christ’s breath, speech. In a literary work the breath of Christ often used as a symbol of the life-giving power. Do not blame me, sometimes it is strange (wrong, a mistake) when I call you a life giver in Koran (holy book of Muslims) because in Islam religion only Prophet Jesus can give life to people.” In the poem, the word *калом* (a word, a speech) is an object for comparison, *анфоси* (breath) is to which it is compared, *агар* (if) is a means for comparison.

Қадни ул хуршид аёғинда агар дол этгамен,
Жилвасиға зулф янглиғ ўзни помол этгамен. [5,404 б.)

Definition. “I will fill my body at the feet of the sun, I will sacrifice myself like a crushed curl, under the feet of its glitter.” In Arabic language, the word “Хуршид” ends with the letter “dol” (the letter **d**). The poet compares the situation of the lyrical hero to the letter “dol” under the word “khurshid”. That is, it is compared to the written appearance of the letter “dol”. The curvature of the letter shape, the sign of curvature, was the basis for creating a connotative meaning. In this verse, we encounter the types of comparison called *ташбиҳи сарех* (open comparison) and *ташбиҳи машрут* (conditional comparison).

The words in the first line of the poem *қадни*- is an object for comparison, *долга* – is to which it is compared. The words in the second line of the poem *ошиқ* - is an object for comparison, *зулф* – is to which it is compared, *помол этмоқлик* (*фидо қилмоқлик*)- is simile and *янглиғ*- a means for comparison.

Тонг йўққи, кўзунг бўлса кўнгул бирла мулойиб,
Мажнунға ажаб йўқ, агар оҳу била ўйнар. [7, 324]

At first glance, the image of the eye in this extract does not seem to be the main goal. In fact, the main goal is the image of the eye, which the poet uses indirectly. It expresses the following: “It is not surprising that your eyes play with my heart, for it

is natural for Majnun (a madman) to play with a sigh.” It is clear that the poet described the fact that the lover's eye was as beautiful, cheerful, and playful as oxy (a deer) as well as the madness of the lyrical hero's heart. The vivid depiction of the situation is also noteworthy.

**Сунбули зулфи агар ошуфтадур, айб этмаким,
Гул юзида ётқон икки нозанин бемори бор. [6, 237]**

The poet wants to create an image of the curl and the eye. Surprisingly, he makes them serve as a poetic medium for each other in order to create a vivid image of these two parts of body. In the first line, the words “sunbul” and “oshufta” give a description of **зулф** (a curl). The lover begins to think of his mistress' curl as “ошуфта сунбул”, but it is not clear to him the cause of the despair and sadness of his beloved. To explain the reason for this, the poet refers to the image of the eye in order to further enhance the image of “зулф” (curl). Beautiful eyes of beloved is compared to The flower is compared likens the suzuk and mastona eyes of the face to “икки нозанин бемор”(two beautiful sick). Here, the poet skillfully uses rare possibility of the art “хусни таълил” where he justifies the state the curl with a view of the condition of the eyes. The images in these two verses are so closely intertwined that they cannot be imagined without each other. The poet has achieved a dialectical relationship of cause and effect. In the poem the word **зулф** (a curl) is an object for comparison, **сунбул**, **ошуфта** is to which it is compared, *агар* is a means for comparison.

**Гул киби юзунгда тер фард этти хушумдин мени,
Гарчи беҳуш элга хуш учун муқаввийдур гулоб.[7, 70]**

Definiton. “Hey my beloved, the drops of sweat on your flower-like face made me faint though the drops of sweat (like rose water, a fragrant drink made from rose petals) are a cover for them to awaken the people who have lost their minds. It is clear from the lines that the face of the beloved is compared to a flower, and the drops of the sweat on her face are compared to a rose, a fragrant drink made from rose petals.”

3. Comparison by retreat (ташбиҳи тафзил). In the above-mentioned work, Y. Ishakov notes that in the work of Muhammad bin Umar Roduyoni “Tarjimon ul-balaga” such type of comparison is called *ташбиҳ ул-марчўъ* [2, 233]. Using such type of comparison, the poet first compares one thing to another, and then turns away from his comparison, putting the object being compared (*мушаббах*) superior to which it is compared (*мушаббахун бих*).

Яшил тўн бирла олтун тугмалардин зебу фар анда
Қадинг норанжи раъно нахлидур буткан самар анда. [4, 22]

4. Inverse comparison (**ташбихи акс**). In such comparison, first one thing is compared to something else, then the second thing being compared is compared to the first thing. As a result, the original remains the same, and the compared also remains the same. The above-mentioned book by Yo. Ishakov contains the following verses of Alisher Navoi:

Сув қўзгусини боғ аро айларда шитоб,
Сиймоб қилур эрди таҳаррук била тоб.
Дай қилди бу **сиймоб**ни андоқ қўзгу,
Ким қўзгу анинг қошида бўлғай **сиймоб**. [7, 642]

From above given lines it can be understood that the word қўзгу (a mirror) is compared to **сиймоб** (living silver), then, in the second line, the word **сиймоб** (living silver) is compared to the word қўзгу (a mirror). As a result, compared object turns into the object being compared.

Ул қуёштин айру ўртанган ичимда қайғудур,
Кўнгул ичра **су кеби қон** кўз аро **қондек судур**. [5, 118]

According to the content of the above given lines, it is romantic, that is, it expresses the sufferings and feelings of the lover. In this sense, this poem can be included into the list of works written by the method of commentary. However, this ghazal(poem), which seems to be in love with its apparent meanings, also expresses divine meanings. In general, majority works of Alisher Navoiy has both meaning: external and internal, which is personal love and divine love. Putting it in another way, direct meaning is joined with indirect meaning. The ambiguity, the two-way image, is also characteristic of this ghazal, so its interpretation should also serve to reveal these two aspects. The heart of a lover who has lost his sun (creator, companion) is filled with sorrow. These sorrows are so strong that blood flows like water in the heart and tears flow like blood. In this poem, the word sun is used in the meaning “creator”.

In literary works, the sun is treated as a source of spiritual light. In our classical literature, the sun is interpreted artistically as a source of guiding rays. It is well known that the image of the sun in religious teachings, which embodied the leading ideas in our classical literature, has been remarkable for expressing the properties of divine power. That is why in the works of most classical poets the image of the sun is seen as the creator. In this poem, blood is compared to water, and then water (tears) is

compared to blood. As a result, compared object turns into the object being compared.

In our classical literature, the image of the sun undergoes a peculiar evolutionary process within the framework of religious views. In the history of mankind, the sun was used as a god, yet, views as the basis of the universe were later reflected in fiction as a result of their firm place in religious views. In the religious teachings, which serves as the basis of our classical poetry, it is described in the image of beloved.

Юзунг қуёшму экин ё қуёш юзунгму экин

Ки, қайси қайси экан фарқ эмас, нечукки эгиз.[5, 159]

Definition. “A lover tries to make the sun look like the face of the earth. He tries to put each of them above the other, but he concludes that both of them are equal in the sense of beauty, that is, they are twins. In this poem, the construction of мушаббах мушаббахун бих, мушаббахун бихмушаббах is used. That is, compared object turns into the object being compared. (the sun to the face, the face to the sun).

5. Hidden comparison (ташбиҳи музмар). In such type of comparison, the poet compares one thing to another but he seems to be acting as if his purpose is not to compare, but to describe some characteristic of the mistress. In fact, comparison is reflected in the essence of poet's idea. [2, 233]

Юзида терни кўриб ўлсам, эй рафиқ, мени

Гулоб била ювгилу **гул баргидин кафан** қилғил. [7, 156]

It is clear from the content of the verse that the sweat on the lover's face used in the first line is compared to the rose in the second line, that is, the lover's face is compared to the flower, and the flower leaf is compared to the shroud.

Киприк ермаским, Навоий, ўтган ул **чобук** дебон,

Кўз каро суйиға боғлаптур **қамишлар** бирла пул. [6, 378]

A lover Navoyi's eye is compared to a spring. The water that flows out of the spring is called black water. The lover made a bridge out of his reed-like lashes so that the playful lover could cross this water without difficulty. Though in the depiction there is conditionality and romance, but originality and reality of used comparison deserves attention.

Кўнгил чокни кўзумда **ашки** рангин элга фош этди,

Балиғ захмини фаҳм айларлар эл дарёда **қон** кўргач,

Usually, in poetry, each poem has its own “lifespan”, its own “worries”. At first glance, they do not seem to be interconnected, but the content is united by similarities. “I was heartbroken by your grief, and it can be seen in the color of the tears coming down from my eyes,” he said. After all, those who see the bloody water on the surface of the river, quickly realize that the fish is injured. In this extract, the heart is compared to a fish, the stitch is compared to a wound, and the tears in the eye are compared to the blood in the river.

6. Equal comparison. (ташбиҳи тасвият). In his work “Hadoiq us-siq fi daqiq ush-she'r” Rashid al-Din al-Vatvat describes such type of comparison as follows: “The art of this type of comparison the poet takes a character from himself and a character from what is being described and compares them to something else”[4, 12]

Анжум ичра оразинг меърож шоми уйлаким,
Тушса **дурри шабчароғи** ҳар тараф **шабнам** аро. [5, 245]

Meaning: “O my beloved, I thought that your face among the stars was the day of the ascension of the Prophet Muhammad to the heavens, the day of his ascension to the sky, and if the stars fall like dew, they are like a lamp that illuminates the night like a lamp.” The words which need to be explained in this poem (based on “Explanatory Dictionary of Navoi's works) are: **анжум** - stars [125], **меърож** - the ascension of the Prophet Muhammad to the sky, **меърож шоми**- the day of the ascension - 299] , **дурри шабчироғи**- shabnam- shudring [487]

Тишинг шавқида ғалтонлик аро юз гўшада қолғай,
Агар **инжу** ўзин солса **дури ашким** қаторинда. [7, 27]

Definition: “In the throes of your teeth, I am rolling hundred of times, as if a pearl had put itself in the line of my tears.” In this poem there have been used some Persian words such as *галтон* which means a rounded, rolling [Explanatory Dictionary of Navoi's works, 751]. It is clear from the description of the verse that the poet's tears and the mistress' teeth are embellished with pearls. In this verse the poet's tears and his beloved's teeth are used as an object for comparison and the pearl is to which they are compared to. That is, the poet took a sign from himself - a tear, a sign from what he was describing - the teeth of his mistress, and compared them to something else - a pearl. As a result, he accomplished the task of using equal comparison (ташбиҳи тасвият).

Лаби шавқи ичимда, юзда **қон** ёшим, ажаб эрмас.
Юзида **лаъл** ютқоннинг бўлур дерлар асар пайдо.[7, 478]

Definiton. “No wonder, the passion of your lips is in me, and tears are flowing on my face. It is as if a scar has appeared on the face of the one who swallowed the ruby.” In this extarct, the poet compares lips and blood to a precious stone. The below given extaract can be an example of equal comparison (ташбеҳи тавсият).

Туганди ашки гулгун, эмди қолмиш зафарони юз,
Фалак зулми бадал қилди хазон бирла баҳоримни. [5, 325]

The lover shed many bloody tears suffering from the oppression of life. As a result, those bloody tears dried up in his eyes and only his yellowish face remained. The poet connects this situation with an astonishing comparison: the cruel life took my spring and gave me autumn in return for it. This is manifested in my blood-dried tears like a tulip and my face, which is as yellow as the color of autumn.

7. One-by-one comparison (ташбиҳи мусалсал). Ҳо. Ishakov notes that in the work of Abdulkahhor Samarkandi “Aruzi Humoyun’ such type of comparison is called “tasbihi jam”. [4, 235] The poet compares it to several things one after the other in order to exaggerate and vividly depict something. In this case, the object for comparison is one and the objects to which it is compared are several. In the following poem of Alisher Navoyi, a beautiful woman in a boat is first compared to a star in the crescent (new moon), and then to the reflection of the sun with the crescent in the water:

*Заврақ ичра ул қуёш сайр айламас Жайхун аро,
Ахтари Саъди ҳилол ичра кезар гардун аро.
Англамом Жайхунда ул ой кема бирла сайр этар,
Ё ҳилол-у Меҳр аксин эл кўрар Жайхун аро. [7, 45]*

In the below given extract the face of beloved which got red effected from vine is initially compared to a flower, then water, mirror and a daylight. Here, the object for comparison is red face of beloved and the object to which it is compared are a flower, water, a mirror and a daylight.

*Ҳар гулки очибдур май ул орази дилжўда,
Гулларму экин суда, гул аксиму кўзгуда.
Кўзгуда юзин акси, гар яхши назар қилсанг,
Ёр ўйла биайниҳким, кун акси тушар суда. [6, 35]*

**Оташин гул баргидин хилъатки жононимдадур,
Хилъат эрмас, ул бир ўтдурким, менинг жопимдадур.
Оташин лаъледурурким, анда музмар бўлди жон,
Оташин гул баргидин хилъатки жононимдадур [8.582].**

Definition. The poet's aim is to exaggerate the lover's dress, which burns like fire and is made of “fiery flower petals”, and to exaggerate the profound changes in the mood of the lover (the poet himself) as a result of his strong influence. That is why the poet uses a chain comparison *мусалсал (занжирли) ташбиҳ* from the beginning of the ghazal. In the first line the mistress's dress is compared to a red rose petal, and in the second line the poet rejects his original idea and makes an even more exaggerated comparison: not the outer garment (Explanatory dictionary of NAvoiy’s works, p.395) given as a reward by kings and princes, but the fire that fell on the poet’s soul. The next extract is the continuation of the first lines, that is, the chain of the next line. Here, the image of the exalted soul rises to a higher level: the creature in the mistress’s garment is a charcoal-like ruby (precious red stone in which the soul (the mistress's body) is hidden. In the third line, the literary exaggeration gets into its peak and by repeating initial lines, the poet puts an end to the first stage of description.

In the following lines, the poet compares the lover's height first to a free lily, and then to a candle and a lily leaf decorated with purple leaves. :

*Савсаний тўн бирла ул қад савсани озод эрур,
Ё бинафша баргидин зеб айлаган шамшод эрур.
Оллоҳ-оллоҳ, билмон ул қадники, савсан баргидин
Зеблик шамшод эрур ё савсани озод эрур? [8, 187]*

8. Comparison through sarcasm and gestures (ташбиҳи киноят). The essence of this comparison is that the poet refers to what is compared by naming something similar without the use of comparison (Vatvot). That is why it is considered a closed(hidden) tasbih (in the open tasbih, it is given as “your face is as beautiful as a flower”, and in this case, it is said that the flower is as red as your face).

*Сен лабинг сўрғон сойи мен қон ютарман, эй ҳабиб,
Сен май ичгилким, манга хун-у жигар насиб бўлмиш. [8,77]*

Definition. “O my beloved, the more you suck your lips, the more I will swallow blood, and the more you drink, and I will have as much as blood and liver.” In this extract, the lover's lips are compared to blood, and the vine is compared to the liver.

*Кўнгиллар ноласи зулфунг камандии ногаҳон кўргач,
Эрур андоқки, қушлар кичкиришқайлар йилон кўргач.*

Comparisons: heart is like a bird, a moan is like a scream, a curl is like a snake. The heart is really like a bird, it loves to fly: the moaning lion is also a howl, and the snout is obviously like a snake. In classical poetry, a word not only has one meaning,

but, as we have already said, has a hidden meaning as well. For example, in this verse we say “heart is a bird”, yet, it means a person here because “a curl”, according to religion, is a symbol of a changing world, a symbol of instability. For this reason, too, it is compared to a serpent, and the serpent is always unstable, always changing. ‘Kamanda’ means a trap, a trap that captivates the heart. Based on these ideas, the hidden meaning in the poem is this: when the souls see the ring of the curl, they moan like the cries of birds standing in front of a snake. The hidden meaning in this line we think is: one suffers from the instability of this world, groans in its traps. The “bird” in the second line is no longer a bird, it is a man, the scream is a cry, and the snake is a symbol of all kinds of misfortunes and troubles of this world.

9. Comparison by emphasis (ташбихи мўъкад). In such type of comparison a means of comparison is not used, that is, the helping suffixes such as -дек, -дай are not used and an object for comparison and compared are used in the combination of subject+nominative verb. That is why this type of comparison is also considered as closed comparison.

**Қадинг ниҳолики боғи ҳаёт тарфини тутмиш,
Магарки Хизру Масихо сую ҳавосида бутмиш. [8,182]**

In the given extract, the lyrical protagonist praises the stature of the mistress, describing the garden of life, emphasizing that her stature, like a sapling, breathes the water of Hizr and the breath of Christ, and has a life-giving ability. The poem is matla, and in its full content the qualities of the mistress are widely described. In the poem, the word *қад* is an object for comparison, **ниҳол** is to which it is compared.

**Ўқларингга юкти бағрим қониму, эй қоши ё,
Йўкса анда зеб учун ҳар ён бақам пайвандидур. [5, 112]**

Definiton: “Why are the arrows you fired at me red? Did they get blood from my stomach, or did they keep the ink of the graft (red wood) for decoration? ” The arrow in the poem is compared to the eyelash, and the curved eyebrow is compared to the shape of the letter “yo” in the Arabic language.

**Кўнглума ҳажрингда жаннат гулшани зиндон эрур,
Кўзума сенсиз гулафшон боғ хорафшон эрур. [5, 130]**

The meaning. In love, the lover always suffers from longing for beloved. To him, the flower of paradise (garden of paradise) looks like a dungeon, and the garden, which opens like a flower to his eyes, looks like a ruin.

Ул не кўздурким, эрур нозу карашма жомидин
Бўлса махмур — офат, аммо бўлмоғи усрук — бало.[5, 23]

Definition. While the lover is charming the eye of the beholder, his main goal is to praise her. When praising his beloved, the lover himself feels drunk, that is, he loses his consciousness from the beauty of her eyes, her whim. For this reason, he describes this state of him as a disaster.

The word “Кўз” (eye) is a pure Turkish word and has unique usage in classical poetry. It has not only a symbol but also the poem that have risen to the level of an image. In the poet's lyrics, the beauty of the mistress is glorified through the facial structure and body parts. We become witnesses of that the beauty is not only the beauty of the beloved, but also the love of God, the level of insight.

Ҳар “алиф” сарв эди, “ҳо” ғунча ву “дол”и сунбул,
Демайин номаки, бир тоза гулистон топдим. [7, 291]

In the given extract there given Arabic letters, where mistress' stature is compared to the letter “alif”, the letter “ho” is compared to a bud and “dol” is compared to a flower. Then, the letters “alif”, “ho” and “dol” were combined forming the word “ahad”. Ahad, one of the attributes of Allah, is used as a means of creating comparison in this poem, in which the description of the word alone is expressed. “This letter, like 'alif' cypress, 'ho' bud, 'dol' sunbul, , but a flower,” says the poet. The “hoyi-hutti” in the byte is the name of the letter and is compared to a bud. “Алиф” is compared to a stature, “ҳо” is compared to a bud, “дол” is compared to a flower. It is not a simple inscription but it is a flower yard.”, — says the poet.

Кўзунг наргис, узоринг гул, қадинг сарву сочинг сунбул
Бузуғ кўнглум хаёлидин буларнинг турфа боғ ўлмиш. [7, 192]

In this extract, the poet compares eyes of his beloved to a narcissus, her face to a flower, her stature to a cypress, and her hair to a willow using the comparison through emphasis.

Conclusion. It should be noted that in the works of Alisher Navoi, the usage of comparison has an important role as they are aimed at spreading noble ideas. It has also been identified that the poet used all types of comparison in his poems such as 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи машрут); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад) and they are formed as a

separate system. The poet used them extensively in order to express his opinion more clearly, effectively, figuratively and logically. It is known that the poems of the great poet Alisher Navoi have a lot of work on their endless meaning and hundreds of symbols. Yet, because of the plethora of undiscovered aspects of this great poet's works, there is always new interpretations to engage for further.

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Navoiy gulshani

*If we call this great man a saint, he is a saint
of the saint, the thinker, the thinker of the thinkers,
the poet, is the sultan of poets.*

Islam Karimov

SO THAT MY EYES DON'T FALL INTO ANOTHER THAN THE BLESSED FACE

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In the romantic ghazal of Alisher Navoi the image of the lyrical protagonist-lover plays an extremely important poetic function in the artistic interpretation of the ideas of the great poet. The expression of the state of mind in it by the talented poet in the ghazal is a factor in the emergence of astonishing artistic discoveries. Among such poems there are examples of poems with the motive of the lyrical hero - the lover's own romantic oath. Lyric in the ghazal of the great poet, beginning with the line "O Lord, make the moon incomprehensible to the faint of heart" the fact that the protagonist does not give up his love for his wife in any case is significant in its artistic interpretation:

Yo Rab, ul oy husnun el fahmig‘a nomafhum qil,
Buyla mavjud etmasang, avval meni ma‘dum qil.
Barcha yuzdin uylakim ko‘zimni mahrum aylading,
Barcha ko‘zni ul parivash yuzidin mahrum qil.
Bo‘lsa ishqimda qusure ko‘nglini mendin sovut,
Ishqim ar pok bo‘lsa, ko‘nglin aning mum qil.
Qilsa zulm ul zolim elni qilmag‘il, yo rab zabun,
Chun tazallumdur ishim doim meni mazlum qil.
To ko‘zum qutlug‘ yuzidin o‘zga sari tushmasun,
Har ne ko‘z ko‘rgay mening baxting‘a ani shum qil.
To tirikmen ishq harfidurur ichimda, ey rafiq,
O‘lsam oni o‘q-mozorim toshida marqum qil.
Demakim, bormi ekin mehrim Navoiy ko‘nglida,
Anda sensen, bir taammul aylabon ma‘lum qil [3, 304].

This ghazal, which begins with the lyrical protagonist's supplication to Allah in the form of "Yo Rab", consists of seven verses (one verse is two lines). At the heart of the lover's desires are the jealousy of the lover, who has a unique beauty, the acceptance of his sufferings as a favor, and even the dislike of the oppression of others. Jealousy has found its artistic expression. The feeling of jealousy in love is also understood from the first verse - the mat, which consists of the first two verses of the ghazal. It contains the following artistic expression: "Lord, make the beauty of the moon-faced lover incomprehensible to the people. If you don't, destroy me first. "When the lyrical protagonist says "that month" he means his lover, and when he says "hand" he means other people. The lover's expression with the metaphor of "that month" allowed him to express his incomparable beauty for the lover, which made him truly jealous of others. Therefore, the lover prays to Allah, wishing that others would not understand such beauty. If that doesn't happen, it's still a way to get more involved with the expat community here. In the next verse, he describes his situation as follows: "You have deprived my eyes of seeing everyone's face, so that now he must deprive all eyes of the face of the parivash, that is, the parisifat lover." It means that the lover's eyes are deprived of looking at others, of course, he is not interested in other beauties, and his lover is seen in the eyes of the lover as a manifestation of the divine beauty. The lover, amazed by such beauty, desperately wants all other eyes to be deprived of seeing "ul parivash". This situation in the lover means that there is nothing wrong with his work, that it is his destiny to be steadfast in his work, that is, not to give up his love for his lover in any case, not to give in to other beauties. Therefore, he prayed to Allah: "If my love is defective, cool his heart from me. If my love is pure, soften his heart" in the third stanza. The "pure" quality applied to love in Navoi's ghazals, as observed in love, also serves as an artistic expression of steadfastness in love. If the lover is interested in the beauties of the world apart from the lover, then the purity of his love is replaced by a flaw. The great poet compares the heart of a lover to a mirror with the view that the beauty of a lover is not reflected in the heart polluted by the worries of the world, expressed in romantic poems. In the byte drawn from the analysis of this poem, which is characterized by the quality of such defects as "defects", the lyrical protagonist confidently states that his heart is free from "defects". Therefore, the lover expresses his desire to be kind to his lover in order to beg for his consolation.

In the fourth verse of the ghazal, instead of such metaphors as "ul ay" and "parivash" applied to the mistress, the metaphor "ul zolim" refers to the mistress. The next is expressed in the following verse: "O Lord, do not defeat the people if they are unjust. Always defeat me, as if it were my job to oppress". These are the desires of a lover who truly considers the sufferings of his lover as a blessing for himself. After all, begging not to defeat the people in oppression, it becomes clear that the lover is

in favor of not harming anyone other than the lover. The fact that the lover deserves to be defeated only by himself is a kind of steadfastness in the love of the lover. Because of his love, in the fifth verse of the ghazal, the great poet gradually develops the lyrical hero's supplications to God. In it, if the lover's eyes never fall on the other side of the face of the bridegroom, and at the same time he sees any other lover, for the happiness of the lover, he will make such an eye unhappy. Blindness of the eye means loss of vision. The fact that the lover has such a desire also means that he is a prisoner of jealousy.

In the sixth verse of the ghazal, the great poet manages to express his unique romantic oath with the art of vowing, based on the appeal to the lyrical hero - a friend in love. "My friend, as long as I'm alive, the letters of love are always in my heart. If I die, write his love on my tombstone". This romantic oath will not leave the true poet indifferent. In the last stanza of the ghazal, the poet, who embodied the image of a lover, asked his mistress: "Don't question whether your affection lives in the heart of Navoi" "You're the only one who's there. Think about it and tell me the truth," he concludes. In this ghazal of the great poet, the sincere feelings of a man based on pure love is expressed in art. The exaggerated image of romantic jealousy, romantic oath and courage amazes the reader, the some main aspects of pure love in Navoi is to win over the heart of reader with great artistic significance.

**SCIENTIFIC AND METHODOLOGICAL ASPECTS OF THE FORMATION OF
AN INNOVATIVE SET OF SERVICES**

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Abstract:

Introduction. This article considers the methodological aspects of innovative development and research of the service sector at the current stage of economic development, scientifically based proposals and recommendations for the balanced development and diversification of service enterprises, improving the efficiency of the service sector of the economy. Methodological issues of improving the practical mechanisms of application of innovative technologies and tools in the field have been studied.

Research methods. Ensuring the rapid growth of the service sector in the country, further support of entrepreneurship and the creation of new jobs for the population, as well as the balanced development and diversification of service enterprises, improving the competitiveness and quality of their services will continue ongoing reforms. In developing high-speed services, it is important to use innovative developments in various areas of the industry. This is because the services sector plays an important role in the life of society in comparison with other areas. Every scientifically grounded innovation in this field, that is, an innovative development, will show its effectiveness in a shorter time than other areas. In our country the attention to this area is increasing year by year. As proof of this, the Ministry of Innovation Development of the Republic of Uzbekistan, the Fund for Support of Innovative Development and Innovation, the creation of centers for innovation ideas, developments and technologies, and a special emphasis on scientists and scientists is possible. Innovation has become a pressing issue in recent years. It is becoming increasingly difficult for society to imagine all aspects of the country's development, management, financing and other areas without innovations.

Results and discussions. It is innovation that leads to market renewal, product quality and diversity, service improvement, the use of new production methods, and improved management.

Conclusion. As an integral part of the economy, the market for innovative services, like many other industries where intellectual potential prevails over

material potential, requires constant attention to the organization of the innovation process.

Keywords: *innovation, innovative approach, scientific developments, new types of services, commercialization, innovative infrastructure, new types of services, nomenclature, introduction.*

Introduction. In the context of globalization of the world economy, the rapid adaptation of each country to the conditions of the international competitive process is a key factor in its successful and sustainable development. This article considers the methodological aspects of innovative development and research of the service sector at the current stage of economic development, develops scientifically based proposals and recommendations for the balanced development and diversification of service enterprises, improving the efficiency of the service sector, expanding new services. It is precisely this that is becoming an important factor of economic growth and a key tool in the struggle for competition for the consumer. It is widely acknowledged that innovation, innovative activity today is a strategic factor of economic growth and plays a fundamental role in the development of the economy of the country and its regions. Scientific research and experimentation are attracting more and more material and human resources to the field of design and innovation. Consequently, the main advantage of developed countries is related to the high level of development of science. In this regard, the factors that ensure sustainable economic growth of the state today and in the future are determined by the consistent development of science.

For an innovative economy, it is important not only to create new scientific and technical knowledge, but also to what extent and to what extent the results of innovative activities are fully used in economic activity. Methodological issues of improving the practical mechanisms of application of innovative technologies and tools in the field have been studied. Ensuring rapid growth of the service sector in the country, further support of entrepreneurship and creation of new jobs for the population, as well as balanced development and diversification of service enterprises, improving the competitiveness and quality of their services is one of the key areas of ongoing reforms. Our analysis shows that the share of the service sector in GDP in the world averages 61%. In our country, this figure is 36%. But 86 percent of the added value is created in this area. If we continue this analysis at the national level, the volume of services per capita in Karakalpakstan, Kashkadarya, Namangan, Surkhandarya is 2 times lower than the national average. Only by improving the roadside infrastructure, it is possible to create additional services worth 700 billion soums. In particular, there is a need for more than 400 large service facilities on 10,000 kilometers of roads passing through more than 150 districts and cities.

At the same time, many services can be created with the participation of investors through the organization of light construction, catering and entertainment facilities in some parks and alleys, the provision of vacant part of education, culture, sports and health facilities to entrepreneurs. Measures are being taken to continue the procedure of quarterly payment of value added tax for entrepreneurs with an annual income of less than one billion soums. This will allow more than 8,000 entrepreneurs to have a turnover of 220 billion soums in a quarter.

Materials and methods. Development of the service sector is one of the priorities of the Uzbek economy. By the Decree of the President of the Republic of Uzbekistan dated February 7, 2017, an action strategy on five priority areas of development of the Republic of Uzbekistan for 2017-2021 was adopted. This document has, in fact, become a “road map” for structural reforms in all spheres of society. Today, the service sector is one of the most important sectors of the economy. The Resolution of the Cabinet of Ministers of the Republic of Uzbekistan “On the Program of Development of the Service Sector for 2016-2020” identifies the following priorities for the development of the service sector in the country:

- increase of gross domestic product through the development of the services sector, bringing its share in the economy of the republic to 48.7%;
- 1.8-fold increase in services in rural areas by 2020;
- creation of conditions for the accelerated development of the service sector, structural changes through the development of engineering and communications, road and transport infrastructure, the introduction of modern information and communication technologies in the industry;
- formation of a competitive environment, assistance in the development of small and private businesses;
- expansion of various innovation services, new means of communication;
- Ensuring technical capabilities of the population to use telecommunications networks, providing quality services based on them, full transition to digital telephone and television systems, increase the share of communication and information in the economy to 2.5% by 2020;
- development of financial services with the introduction of the latest electronic payment technologies;
- further development of high-tech services in the field of health.

Results. According to the analysis, the development trends of the world economy show that the share of the service sector in the GDP of developed countries exceeds 50.0 %. The World Bank estimates that service revenues account for about 70 percent of world GDP. Among the leading countries in the service sector, this figure is 88.3 % in Luxembourg, 87.4 % in Cyprus, 85.5 % in Malta, 76.3 % in Denmark, 74.8 % in Spain and 79.6 % in the United Kingdom. percent, and in the

United States, 77.6 percent. One of the conditions for the development of the service sector in our country is the growth of the country's economic potential and increasing the competitiveness of the national economy. The analysis shows that the services sector in Uzbekistan is developing faster than the real sector of the economy. This is due to structural changes in the national economy, taking into account the trends of globalization in the world economy, which in turn will increase the welfare of the population, as well as fill the market with services. It is known that with the onset of the economic downturn or the long-term period of inflationary development, calls to activate the flow of news will begin to ring. Underlying such demands is to treat technological and organizational change as a source of long-term economic growth. There is no doubt that there is serious evidence to support such views. However, a careful study of public policy aimed at introducing innovations shows that, in fact, the claims that serve such an opinion are less than at first glance. Leaving aside some of the circumstances surrounding the development of technique, technology, and the public order, we understand an important idea that deserves serious consideration. This idea was first put forward by J. Schumpeter, and then became the idea that the observed changes in economic activity were in some way related to technical, technological, and organizational changes. The starting point of Y. Schumpeter's methodology is the difference between the initial movement of innovation introduced by a small number of entrepreneurs and the imitative activity of the mass of followers. He may dare to introduce innovations or open a new business. But as soon as someone acts decisively, the rest begin to be willing to imitate him. Therefore, the introduction of primary innovations is often accompanied by the introduction of secondary innovations and simulations. This means that news input is rarely evenly distributed. They appear "occasionally in groups or clusters". The fact that the news inflow is in such a discontinuous state, in turn, leads to strong changes in the level of capital investment. The creation of new enterprises, financial companies, which will follow the basic innovation, will inevitably lead to a stir in the field of capital investment. This process is exacerbated by the movement of a cumulative cumulative mechanism that creates "second waves" of business expansion in interconnected industries and services. According to I. Schumpeter, "A lot of things arise at the peak of such a "second wave", without any innovation or real internal impulse from the real driving force". In short, the reasons for the emergence of economic growth should be related to the formation of innovation input clusters.

Discussions. At the same time, the introduction of innovations simultaneously affects production capacity, transparency of raw materials, prices, consumer income, monetary resources, and so on. undermines the economic relations between the two countries. The economic system goes out of equilibrium, and certain results that result from the introduction of innovations can only be gradually assimilated by

society. Therefore, a sharp decline in economic growth is inevitable, followed by a restructuring of the economic situation, price structure, costs and cash flows. In the process of decline, its own development dynamics is often determined, and thus the system falls into a state of economic stagnation. The widespread use of the term "innovation" today increases the interest in studying its essence. D. Arjibudji, J. Hovels, D. Bell, Pyu Drucker, B. Lundval, N. Mazur, R. Nelson, V. Ivanov, Y. Shumpeter, R. Fathuddinov, N. Rozenberg have studied various aspects of the organization of innovative processes in the international experience. It can be found in the works of A. Porshneva, K. Puznya, A. Rumyantseva and other scientists. Well-known works of Y. Shumpeter, G. Mensh, Dj. Forrester developed mechanisms of macroeconomic models that provide the concept of the innovative structure of economic growth. There are many scientific works devoted to the formation of innovative potential and its management system, including the works of V. Gromeki, G. Dobrov, Yu. Kopigin, A. Medvedev, V. Solovev. S.S. Gulomov, A.Sh. Bekmurodov, B. Berkinov, Sh.N. Zaynutdinov, K. Mirzaev, A.F. Rasulov, A.M. Kadyrov, Sh. Otajonov, A. Umarov and other scientists conducted scientific research. To assess the level of novelty and to determine the amplitude and duration of conjunctival shifts, J. Schumpeter introduced a criterion of novelty, and this criterion formed the basis of this classification. As Schumpeter puts it, "Depression is nothing more than the response of an economic system to rapid development, or the adaptation of a system to a situation in which it has fallen as a result of such development". In turn, the revival of the economy will depend on another process - adaptation. Sometimes the development of this process can serve to move the system towards a state of equilibrium. With a new "explosion" of innovative activity, the whole cycle repeats itself. In the theoretical structure under consideration, it is important that the "rejuvenation" of the entire economic system is determined by the introduction of radical innovations that should be distinguished from the modification of existing technologies. According to this concept, which is usually associated with the name of the Russian scientist Kondratev, the movement of economic conjuncture takes the form of cycles equal to a period of about fifty years. Rejecting this concept, Schumpeter determined that the rise of the first wave of Kondratev (1787-1800) was accompanied by the emergence of steam engines, the second wave (1843-1857) - with the spread of railways, and the third wave (1898-1911) - based on the prevalence of electricity and automobiles. Thus, the introduction of technological innovations in classical theory is the primary cause of the observed changes in economic growth.

Today, the author of the theory of large cycles of conjuncture, N.D. Kondratev's research is once again gaining importance. According to this theory, the modern crisis required a new era in the rising tide that began in the late 1980s, a declining wave - the transition of the economic system to a process of "reloading" and getting

rid of excessive accumulated capital through its “soap bubble”. made a sharp turn towards the period. Also, according to Kondratev, each cycle goes through a new stage of technological development, the development of productive forces in a new historical context, which is why it is not a simple reversal of the previous cycle. Kondratev divides the development of innovations into four phases (periods), dividing them into ascending and descending stages of a large cycle. These phases are revival; ascension (prosperity); called depression (recession) and depression (depression). The rising phase covers a long period of high-level economic conjuncture in the international economy, led by about 20-30 years (revival and rise), in which it develops dynamically, easily overcoming short-term shallow crises. The declining phase (periods of recession and depression) is a period led by a long, low economic situation lasting about 20 years, which, although temporary rises, is led by depression and low levels of entrepreneurial activity, resulting in unsustainable global economic growth. from time to time falls into deep crises. Thus, a period of crisis and depression is inevitable before the upswing phase. Surprisingly, it was during the Depression that the economy was most prone to innovation. In particular, the Russian economist-scientist Balabanov I.T. According to him, "innovation is a materialized result of the introduction of capital into a new form of organization of production, labor, services, management, including new techniques and technologies, including new forms of control, accounting, planning, analysis." Also, Borisov A.B. describes innovation as follows: “innovation is the result of creative activity aimed at the development, creation and dissemination of new types of technologies, the introduction of new organizational forms”. Also, Borisov A.B. describes innovation as follows: “innovation is the result of creative activity aimed at the development, creation and dissemination of new types of technologies, the introduction of new organizational forms”. Fatkhutdinov R.A. and "innovation is the end result of the introduction of innovation in order to change the management of the facility and achieve economic, social, environmental, scientific and technological and other benefits." A similar definition was given by V.L. Popov, who said: "Innovation - the end result of innovation, which creates a new type or improved product sold on the market, a new or improved technological process used in practice." Uzbek economists have also conducted extensive research on the economic meaning of the term "innovation" and developed their own modern interpretations. Among them are economists R.I. Gimush, F.M. Matmuradovs, innovation means “innovation and innovation. At the heart of this innovation is a new order, a new habit, a new style, a new discovery. ” On the basis of VG Medynsky's research he came to the following conclusion: "as an innovation is understood an object introduced into production as a result of research or the creation of a qualitatively new one of a similar type" Depression forces us to look for opportunities to “survive,” and innovation processes

can overcome them. This situation was first described by the German researcher G. Mensch (Mensch, 1979) identified and called it the “trigger effect of depression” in which he argued that depression drives the innovation process. G. Mensch also pointed out that the innovation process is not rhythmic and has a periodic character, and that this process ends with the formation of innovation clusters each time in the diffusion process. American researcher K. Freeman (Freeman, 1987) states that this occurs during revival. The timing of the innovation process extends over a long period of time, including a period of depression and a period of partial recovery. However, yesterday M. Hirooka (Hirooka, 2006) proved that there is an inextricable link between the diffusion of innovations and Kondratev's major cycles based on the analysis of a large amount of empirical data, and confirmed that the news diffusion. Thus, the diffusion of news is fully consistent with the ascending phase of the Kondratev cycle and reaches its rhythm at the highest peak of the cycle. An important practical conclusion can be drawn from this: the success of the state's innovation policy depends on the ability of government leaders to anticipate and actively support the time when strengthening innovation processes can have a synergistic effect in times of depression and recovery. Conversely, if government support is delayed, the effectiveness of innovations will be significantly reduced. However, at the end of the twentieth century, we witnessed that the introduction of technological innovations sometimes became a separate goal and had little to do with the real needs of the development of society. This results in environmental problems, an increase in technological and man-made risks, the emergence of new viruses (biological viruses and information viruses), and so on. appears. This series highlights the need to introduce certain restrictions and regulatory tools in the introduction and distribution of technical and technological innovations. There are many definitions of the concepts of “innovation”, “innovation process”, “innovative activity” in the economic literature. The concept of “innovation” (news) is interpreted in modern economics as the final result of more innovative activity in the form of a new or improved technological process, new or improved product, introduced into the market, used in practice. Sometimes the result obtained in the social sphere is added to this definition. Among the universal features inherent in innovation, most authors distinguish the following: novelty, market demand, commercial feasibility.

Conclusion. It is also appropriate to classify innovative processes in the field of services. This is especially important for organizational and economic innovations, because the key here is not the result, but how well these innovations ensure the continuity of the whole activity. As we can see, the organizational and economic component of innovative activity today is not properly valued. However, it is the main driving force in the development of modern types of techniques and technologies. Other areas of innovative activity can be developed in a targeted and

economically rational manner only within the framework of new organizational and economic models. In our opinion, the innovation strategy should always include an individual organizational and economic mechanism that will ensure the successful operation of services in the market. That is, organizational and economic innovations are the basis for effective implementation of innovation policy in the field of creation of new products and technologies, in addition to creating general conditions for the development of the services sector. Based on the existing theoretical and methodological research of the authors in the field of innovation in the field of services, we try to systematize the whole range of organizational and economic innovations of services and identify the basic laws that led to their occurrence. However, in order to better understand the role of organizational and economic innovations, it is necessary to understand how this specific object of innovative activity is formed and planned. In addition, coincidences play an important role in the process of innovation, because in the field of organizational and economic innovation, a single innovation can go in several independent ways. As in the field of technology, it can be said that in the field of organizational and economic development, the innovation process is focused on the interaction of random factors and factors of a cumulative nature.

For example, the process in question is characterized by both small and large changes in organizational and economic relations. These two classes of changes are characterized by their average rates of occurrence, which differ significantly from each other. If large changes in organizational structures are not covered by a chain of small changes, they can become the cause of the cyclical behavior of the system, as the cumulative mechanism in effect serves to spread their effects beyond the time interval in which they occur. In addition, the centralization of random changes into clusters over time may also occur. Under the influence of the cumulative mechanism, the clusters feel a tendency to coalesce, thus ensuring a relatively high degree of saturation. Hence, the impact of each of the clusters extends beyond the time frame in which these changes occur. So, neither the averaging nor the occurrence of new occurrence velocities in a random distribution lead to the disappearance of the trend. Perhaps under the influence of some major organizational and economic changes we can observe the emergence of new changes or the emergence of large change clusters accompanied by relatively smaller changes or chains. In short, serious organizational and economic innovations are the result of the accumulation of smaller innovations in terms of scale and level of impact, i.e., as in technological cycles, objectively there is a certain sequence of organizational and economic development cycles. The emergence and spread of organizational and economic innovations in the field of services can be correctly understood only on the basis of a systematic approach to internal mechanisms.

The innovative complex of the services sector is an open system, ie it collects and modifies external resources (Figure 1).

The introduction to the model reflects innovative services that are transformed into specific innovative technologies and products

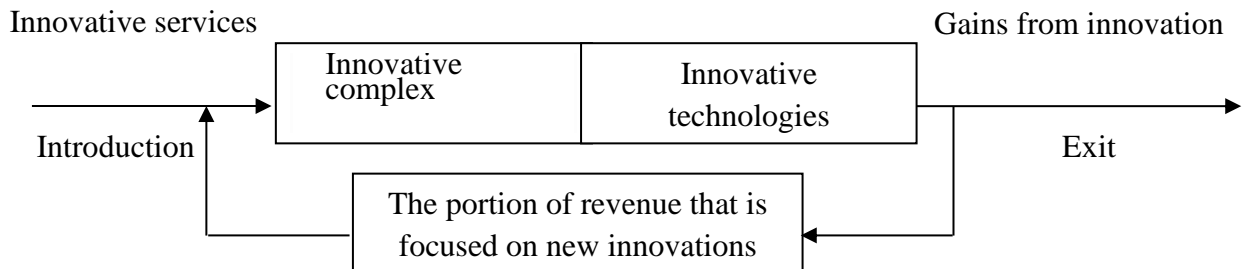


Figure 1. A systematic model of the innovation process in the field of services

From the point of view of the methodology of the systemic approach, the innovation complex of the services sector can be described as a complete system consisting of elements (business entities, banks, consulting firms, information systems and developers of innovations) combined with defined interactions. It has its own internal resources in the form of complex knowledge, experience, know-how, investments, etc., that is, spent and regenerated in a certain way in the innovation process.

It should be noted that the innovation process in the field of services is influenced by social, national and cultural factors. In this case, the resource is expressed as a reserve that allows you to accumulate it to a certain amount, to restore the whole innovative process.

The potential of resources for innovative activities is used in the cash flow carried out in the innovation process. Thus, the innovation potential represents the actual or expected ability of the innovative services to be used to organize the innovation process. Innovation strategy in the field of services, as a result of strategic management, is primarily based on the analysis of external factors of development. Therefore, it is important to determine which characteristics and conditions of financial markets today determine the direction of innovation strategy. Figure 2 shows the key elements of the external environment affecting the innovative services market.

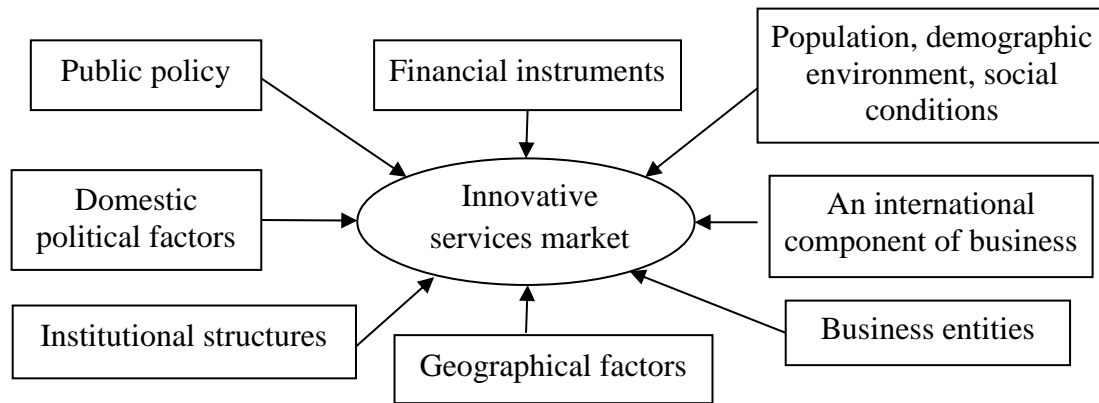


Figure 2. Influencing the market of innovative services factors

Direct copying from existing service innovations is much more difficult due to the specificity of each individual service type. Much of modern theoretical work on the diffusion of new technology is based on the assumption that the descriptions of a novelty remain unchanged in the process of its dissemination and assimilation. It is clear that such an approach to organizational and economic innovations is not feasible. In fact, changes in the characteristics of organizational innovation make it possible to apply it in a new way in addition to affecting its diffusion rate, and thus significantly expand its field of distribution. In turn, the diffusion of new organizational-economic models often has a serious impact on technical and technological innovations. Without a good understanding of the factors governing organizational and economic development, our knowledge of diffusion in this area will not be complete.

Now, there is a change in the role of innovation in the global economy, the directions and mechanisms for the implementation of innovation processes. At the same time, innovation is becoming a decisive, driving force of economic growth based on the intellectualization of the economy. In this regard, in today's conditions, only an economy based on knowledge that is realized in an innovative, namely scientific, high-tech, skilled workforce can be competitive. Our analysis shows that in 2020, a total of 304 organizations carried out research and development. The main share in the number of organizations engaged in research and development by type of economic activity was 177 in professional, scientific and technical activities, 67 in education and 11 in manufacturing.

If we look at the organizations that have carried out research and development, by sector, there are 118 organizations in the public sector, 121 in the business sector, 64 in the higher education sector and 1 in the private non-profit sector.

As an integral part of the economy, the market for innovative services, like many other industries where intellectual potential prevails over material potential, requires constant attention to the organization of the innovation process. If we

introduce a system of creating innovative techniques and technologies that use modern, advanced and cost-effective technologies and ensure high quality and consumer properties of goods, we will be able to attract young people to this field, meet the domestic needs of our population. we can achieve further increase in production.

It is expedient to take into account the following in the development of service sector entities through innovative development paths:

First, by encouraging employees of enterprises to engage them in more marketing research, focusing on the development of new innovative ideas;

Second, to organize the establishment of test sites on the territory of the enterprise before the implementation of innovative projects created by young employees;

Third, to expand access to credit and the necessary resources for businesses and private entrepreneurs, and to create a system of lending to innovative projects;

Fourth, to address the issues related to ensuring the continuity of electricity, natural gas, drinking water and similar utilities, which are the most important factor in production in remote areas of the provinces;

Fifth, the organization of benefits in the sale of innovative products and mini-shops created;

Sixth, it is necessary to export not only raw materials, but also high-capacity products, which will be carried out by specialists in the formation of organizational, legal, financial mechanisms and conditions necessary for the development of export potential of the services sector.

Today, the transition to innovative development requires not only the optimization of resources and the mobilization of innovative potential, but also the systematic transformation of the institutional structure of the economy.

In this regard, the manifestation of trends that are slowing down the innovative development of the national economy requires the development of new approaches in determining its most important directions. In this sense, the institutionalization of the development of innovative activities in the field of services is an important step towards their elimination.

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SCHOOL BULLYING IN THE CONTEXT OF SOCIAL PEDAGOGY

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Abstract:

Background. This article attempts to describe school bullying in the context of social pedagogy. The purpose of this article is to concretize the algorithm of social pedagogy in organizing support groups for victims of school bullying.

Methods. The study of scientific papers by scientists allowed us to understand that the main method of organizing support groups is to restore a favorable atmosphere in the classroom by involving children themselves. The method of prevention of bullying - "Without blame" - is based on humanistic ideas of innocence of all bullying participants. The technology of appropriate social pedagogical work is a clearly structured process that consists of seven stages.

Results and discussions. An approximate algorithm of activities for creating anti-bullying support in an educational organization is recommended for social teachers. Key components of the prevention and response to school violence program are described. Analyzing the above methods, we can highlight core components. Programmes to prevent and respond to school violence: the school director should demonstratively follow the program. A team should be formed to execute the program. To support the program, the school staff should follow all instructions of the program. notify parents, students about the program.. Diagnosis of the reasons for bullying at school. Analysis of the roles (victim, bully, witness) of students in school bullying. Determining the purpose of the school and the ethical norms and rules. Develop a mechanism for primary prevention that focuses on creating a non-violent school. Launch a system to report school harassment. Develop a mechanism to verify and investigate reports of problem behaviors and school violence. Create a system to record problem behaviors and school violence.

The social and pedagogical aspects mentioned above that can be applied to bullying in schools demonstrate a strong systemic nature that drives the entire research agenda. The organization of support groups, or "no blame" approach, is an effective tool to stop bullying.

Conclusion. *These tools do have practical educational value and can be used by teachers in the future, thus improving school relationships, school climate, and school community performance. The social and pedagogical program seeks to have not only a short-term, but also a medium- and long-term impact on everyday school life.*

Keywords: *bullying, buller, victim, social pedagogy, research, stress, educational process.*

Introduction. Bullying in schools is a growing and multifaceted dimension around the world [1]. The education system has great potential to prevent bullying. The professional and organizational resource of this system, the sphere of its social influence allows within the educational environment to carry out complex and systematic influence on the attitudes, interests and guidelines of all participants in the educational process in order to form a model of behavior based on mutual respect and avoidance of school bullying [2].

The Dakar Framework for Action was adopted in 2000 at the World Education Forum held in Dakar, Senegal's capital. It identifies ways to achieve the six Education for All goals. Task 2 states that by 2015 all children should have access to free and compulsory primary education of good quality. Target 5 sets a target to achieve gender parity in primary and secondary education by 2005 and at all levels of education by 2015.

The Dakar Framework for Action and its Expanded Commentary underscore the link between a child's right to quality education and his or her right to a safe and violence-free learning environment. It identifies strategies to achieve Education for All goals, including violence prevention and safe educational environments [3].

The 2030 Sustainable Development Agenda - "Plan of Action for People, the Global Education Agenda, developed the Education 2030 Framework for Action, which, inter alia, called for "the creation and improvement of child-friendly, disabled and gender responsive educational institutions and the provision of a safe, violence-free and socially barrier-free learning environment for all" (task 4.a) [4].

And here one cannot help but think of A. Makarenko, an outstanding teacher who advocated creating a comfortable climate in the team that gives a child a sense of security and free creative development [5].

For the first time, the phrase "social pedagogy" was proposed by the "father of German teachers" Adolf Diesterweg in the second half of the 19th century - to denote the pedagogical activity with disadvantaged and street children for prevention.

At the beginning of the 20th century, the famous German philosopher Paul Natorp put forward the idea of integrating the educational forces of society in order to spread culture and enlightenment among the people; he put forward the idea of

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universal pedagogization of society and called for the creation of educational unions, "unions of citizens" that could contribute to the implementation of this idea. He named all these activities social pedagogy as well. In 1899, P. Natorp's book "Social Pedagogy" was published, the main idea of which was the formula "a person becomes a person only because of human community."

Social pedagogy as a practical activity reflects the scientific and transformative activity of people, institutions of society.

The subject of social pedagogy is the interaction of a person and society, and the object is a person in his social environment.

The purpose of social pedagogy as a practical activity is to harmonize the interactions between the individual and society for the preservation, restoration, maintenance, and development of human social activity.

The tasks of social pedagogy as a practical activity:

- adaptation;
- enlightenment (education);
- prophylaxis;
- rehabilitation.

Functions of social pedagogy as a practical activity:

- enlightening - educational activities of a social teacher on various social issues;
 - adaptational activities aimed at stimulating adjustment of a person to the environment or environment to a person, taking into account his individuality;
 - rehabilitation - activities aimed at recovery individual human abilities to develop, professional activities;
 - prophylactic - organization of preventive work for prophylaxis of social harm.
- predecessors - teachers of various countries and peoples, since ancient times.

Even in the conditions of the primitive society, elements of teaching and educational activities arose, encompassing all members of society - children and adults, and designed not only for labor, but also, if I may say so, for social and ideological training. Already in those days, the older generation worried about raising not only able-bodied, but also at the same time loyal and staunch members of the tribal society.

The existing rituals and forms of behavior, willingly or unwillingly, were permeated with these aspirations.

In the ancient world, ideas and even traditions of taking into account social factors in the process of teaching and educating members of society are emerging. In the V century BC Democritus spoke about the dependence of upbringing on social conditions, Plato (V-IV centuries BC) - considered upbringing a condition for the development of a person from birth to death, and linked the fate of society with the educational and upbringing development of all its citizens. Aristotle (IV century BC)

- put forward the idea of the need for the unity of the physical, mental and moral development of man, by which he understood only a free member of the ancient polis, a slave for him was only a "talking tool". And the famous Roman rhetorician M. Quintilian (I century AD) in his pedagogical essay "Institutio Oratoria" noted that the conditions of family life, including linguistic communication within the family, affect the development of a person in general, oratorical skills in particular. The systems of education and upbringing that existed in ancient times had a clear social and ideological focus, which reflected the character of the state, especially the features of its socio-economic and political life. Examples are the famous Spartan and Athenian educational systems, the differences between which were determined by the difference in social and political-ideological orders.

During the Middle Ages, the system of education and upbringing had a clearly expressed estate-ideological character, which in this era was largely defined by religion and the church. But already at the end of the Middle Ages and during the Renaissance, the ideology of humanism and the liberation of man from class dependencies began to take root. T. More in the book "Utopia" and T. Campanella in the book "City of the Sun" already came up with the ideas of unclassified education and upbringing, where earthly life is proclaimed as the dominant value in all the diversity available for that time. In modern times, as the bourgeois order is approved and the cognitive and experimental-practical activity of a person is recognized as a factor in social development, Plato's well-known idea of teaching a person "from cradle to grave" is revived, concepts of pragmatic education appear.

In the pedagogical works of J. A. Comenius, the concept of pampedia is developed - the continuous mastery of pansophia by each person throughout his life. In the book of J. Locke "Thoughts considering education", in accordance with the emerging system of bourgeois values, a program of training and education of the future gentleman is set forth, the content of which bears real nature and facilitates his entry into life.

In the 18th century, called the century of enlightenment, the idea that education and upbringing is a constructively transforming factor in the development of society is affirmed in the consciousness of society, and a person should always be an objective, not a means of development in accordance with the values of freedom, equality and brotherhood.

On this basis, the concept of free education, the idea of "breeding" a new species of human being and transforming society through was actively developing.

Since the end of the XVIII century. the attention of theorists and practitioners of pedagogy to the issues of teaching and educating broad strata of the population, overcoming the influence of scholasticism and bringing the content of education closer to life is increasing. Among the teachers of this area, the activity of the Swiss

teacher J. Pestalozzi stands out during these years. His study on the role of labor in the upbringing and self-development of a child, the creation of a syllabic way of teaching made it accessible to teaching a child to read and write in any family. His personal pedagogical work with orphans, for whom he acquired houses with his own money, turning them into boarding schools, marked a new quality in the content and methods of teaching and upbringing, which had a fruitful impact on the development of pedagogical theory and practice, society as a whole.

In the XIX century, the beginning of the tradition of combining learning with life, filling its content with the ideas of citizenship and social activity was laid. One of the famous teachers of Russia N.I. Pirogov at the beginning of 60s, raised the question about changing the content of education in accordance with the trends in the development of science and society. The founder of scientific pedagogy in Russia K.D. Ushinsky was first to raise the question of the integrity of personality formation in the process of education and upbringing; emphasized the great role in this process of "unintentional educators" - nature, family, school, society, people, their religion and their language, the word of nature and history in the broadest points of these concepts.

Activities aimed at providing social assistance to children, is socio-pedagogical and is a kind of teaching activities. Socio-pedagogical activity as a kind of pedagogical activity has features in common with it and distinctive features. Most researchers include the identity of the main function that both pedagogical and socio-pedagogical activities perform in society - social inheritance, sociocultural reproduction and human development in common features.

M.A. Galaguzova notes that if pedagogical activity has normative and legal nature, then socio-pedagogical is always targeted, aimed at a specific child and solving his individual problems. If the teaching activity has continuous character, then socio-pedagogical in some cases is limited by the time interval during which the problem is solved. The professional activity of a teacher, as a rule, is carried out in educational institutions, while socio-pedagogical activities have a much broader scope applicability.

According to the teachers L.A. and M.A. Belyaevs, the main distinctive the peculiarity of social and pedagogical activity is that the need for it arises if a person (group of people) faces with a problematic situation in relations with the environment.

Thus, socio-pedagogical activity can be regarded as the purposeful work of a professional on the social education of a person in a particular society with the aim of its successful social adaptation.

Socio-pedagogical activities are implemented in the form of a complex of preventive, rehabilitation, correctional and developmental activities, as well as through pedagogically appropriate organization various spheres of life of the wards.

According to M.I. Rozhkov, the goal of social and pedagogical activity is productive assistance to a person in his adequate socialization, activating his participation in the transformation of society. It is this consideration of the goal of social and pedagogical activity based on on the S – S approach, assuming an active position of the object of social and pedagogical influence.

The goal of social and pedagogical activity is specified in the following tasks:

1) the formation of a person's social competence, which is carried out through his social training;

2) education of a set of qualities necessary for a person to interact with the surrounding social environment, which is implemented on the basis of social education;

3) assistance in overcoming difficulties in socialization arising problems with the environment, which is implemented through social pedagogical support.

Socio-pedagogical activity is based on the following basic principles:

- humanity;
- individually-personal approach to the child;
- reliance on the positive aspects of the child's personality;
- confidentiality.

The principles and objectives, in turn, determine the content or the main directions of social and educational activities. By the content, socio-educational complex is extremely varied. As the main areas of socio-pedagogical activities can be distinguished:

- activities to prevent maladjustment, increase the level of social adaptation of children through their personal development;

- activities for the social and educational rehabilitation of children with certain deviations from the norm.

Content is realized through forms, methods and means.

Methods are ways of interrelated activities of a social teacher and a child, which contribute to the accumulation of social experience, contribute to the socialization or rehabilitation of the child.

The main forms of work of a social teacher are:

- individual,
- group,
- collective.

Means are a collection of material, emotional, intellectual and other conditions that are used by the social teacher to achieve this goal.

At the end of the work, at least two results are possible:

- 1) the social teacher positively solves the child's problems and on this his activity with the child ends, i.e, the goal is achieved;
- 2) the social educator could not or only partially solved the problems child, i.e. the goal is not achieved. In this case, it is necessary to adjust his activities and re-solve the problem.

The following types of social and pedagogical activity:

1. Socio-pedagogical activity in educational institutions.
2. Socio-pedagogical activity in public associations and organizations.
3. Socio-pedagogical activity in institutions of creativity and leisure of children.
4. Socio-pedagogical activity in places of summer recreation of children.
5. Social and pedagogical activity in confessions.
6. Socio-pedagogical activity with various categories of children.
7. Socio-pedagogical activity with various categories of population. Social pedagogy believes that each person is individual, and one of its basic principles is to make all people discover their own potential, ensure this diversity through unity, and motivate people to improve, change, and transform the existing situation, mainly through personal and collective responsibility and joint action.

Methods of social pedagogy can be classified by combining them into three large groups:

- 1) methods of scientific research;
- 2) methods of education;
- 3) methods of social and psychological assistance.

Methods of social pedagogy:

1) methods of scientific research are methods of obtaining scientific information in order to establish regular connections, relationships, dependencies and the construction of scientific theories:

- observation-a method of cognition of socio-pedagogical phenomena based on their direct perception. There are the following types of observation: direct, indirect, open, hidden, continuous, monographic, discrete, highly specialized;

- experiment-provides a scientifically objective and evidence

- based verification of the correctness of the hypothesis justified at the beginning of the study.

Types of experiment: natural, laboratory, ascertaining, forming, control.

- survey methods (conversations, interviews, questionnaires, tests);

- modeling is the reproduction of the characteristics of an object on another object, specially created for its study;

- method of study and generalization [6].

The purpose of the article is to concretize the social pedagogue's algorithm in organizing support groups for school bullying victims.

Materials and methods. Analysis of scientific papers by scientists such as C. Beck, M. Williams, J. Pepler, and B. Meins allowed us to understand that the main method of organizing support groups is to restore a favorable atmosphere in the classroom by involving children themselves. The method is based on humanistic ideas of innocence of all participants in bullying and not punishing them:

- bullying is not a pathology, but a common phenomenon in social relations;
- the punishment does not work, it worsens the situation, thus pushing the bully to further aggression against the victim;
- bullying is one of the mechanisms that create and maintain group structures, establishes a person's identity by excluding "outsiders" in terms of interests and spirit.

It should be noted that the main factor here is that the social pedagogue does not act as an aggressor. The main task of the social pedagogue is to change the behavior of all participants in the harassment, thus achieving positive results for the victim - to stop his or her suffering.

According to S.V. Krivtsova, "the method is based on the idea of re-education, which suggests making a problem student a conductor and protector of the social norm. The main goal of this method is to make the bullhorn a protector of the victim [7].

The technology of corresponding social pedagogical work is a clearly structured process consisting of seven stages:

Stage I. A conversation between the social pedagogue and the victim, centered on the victim's feelings, whose tasks:

- a) understand the pain that the bullied child feels, convince him/her that the problem can be solved with the help of a "support group"; obtain the victim's consent for assistance from such a support group;
- b) find out who was involved in the bullying (the main initiators, witnesses, not actively involved), who was protecting the victim, and if he or she did not have supporters, who he or she would like to have as friends;
- c) agree on who will be part of the support group, what exactly can be told to the group members [8].

Stage II. Organize a meeting with children who were involved in the bullying situation (initiated by the bullying, its allies, and witnesses) and were chosen by the victim as members of the "support group". The group meets separately from the child who was the target of the bullying. It is believed that a group of six to eight teenagers is effective, formed in such a way that there are good-natured, brave, and reliable guys next to those whose behavior causes the victim's suffering, who are useful in stopping the bullying..

Stage III. Explaining the problem to the group by focusing on the victim's feelings rather than finding the perpetrators or discussing the details of the incidents. The goal of this stage is to make the audience aware of the meaning of the group's meeting - to help the teacher support the child who has been bullied.

Stage IV. Sharing responsibility through a clear declaration that a teacher, knowing the problem, should take action. It is the responsibility of a social pedagogue to help X. become happy and create safe conditions for him/her at school. But he cannot do it alone without the help of the children present at the meeting today. They also bear a share of responsibility because they could have prevented an incident. Therefore, the social pedagogue suggests: "Let's think together and discuss what each of you can do. It is an effective means to increase empathy, to ask children if they themselves have ever been unhappy at school [9] and what help from others they were lacking then.

The authority is transferred to the victim as well, because it is he or she who further determines whether the bullying has stopped or not.

Stage V. Each member of the group is asked to provide feedback on how to make the victim feel better. Ideas should belong to the group members and not be imposed by the teacher. Children express their intentions in the form of a first person.

Stage VI. End of the meeting. The educator thanks the children for their support and a good plan of help that they have devised. Then entrusts the group with the responsibility to correct the situation, complementing and optimistically expressing confidence in the positive outcome of their future activities: "You can do it!", "You will definitely succeed! As a result, an agreement is made with them to meet again in about a week to understand how things are going.

Stage VII. Holding repeat meetings to monitor whether bullying has stopped and whether a child victim feels better, and to keep teenagers involved in the support process.

The social educator also individually meets with the victim of bullying, finds out the victim's opinion about what is happening, and then retells this information to the group.

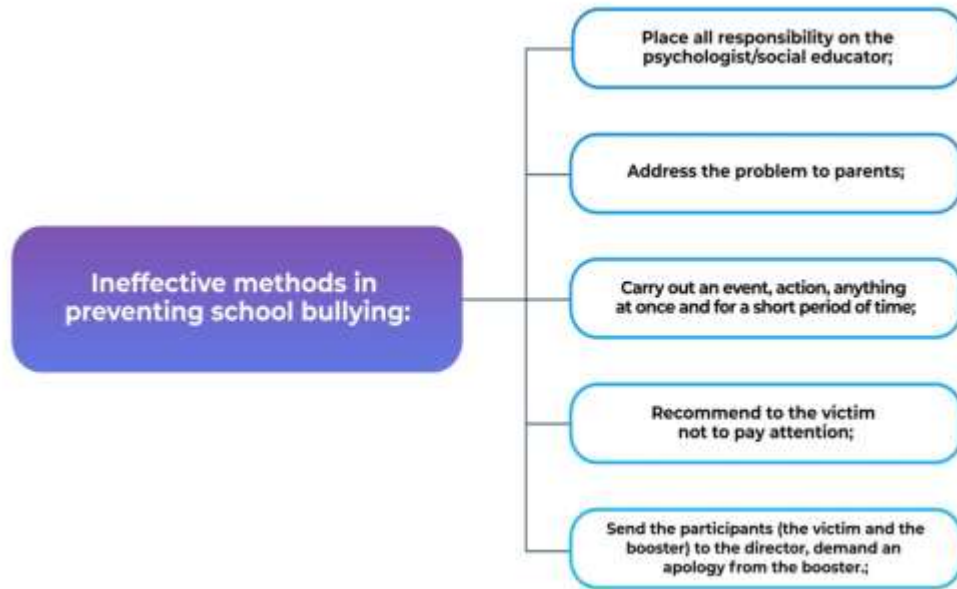
It is recommended that this algorithm be used to create anti-bullying support at school.

1. alerts the school administration. Develop a school program.
2. investigating the degree of school bullying in terms of class.
3. Develop a scheme of school "hot spots" - places of possible conflicts.
4. Develop a regulation of the school bullying committee and a plan to monitor the school hot spots.
5. The training phase. In order to recognize and prevent school bullying, conduct a training seminar for school staff.

6. Analysis of the school's capacity to prevent school bullying.

7. Create an enabling environment in the school. Develop cooperation between teachers and parents.

It is worth noting that teachers often make mistakes in preventing bullying, namely, by using ineffective methods. **(pic.)**



Results and discussions. Key aspects of perceptions of bullying in schools in social pedagogy:

- addressing and understanding bullying issues requires an integrated approach;
- in order to effectively solve and interpret problems, an interdisciplinary approach is required;
- systematic work on the interaction of theory and practice to prevent school bullying;
- in order to prevent school bullying, it is advisable to conduct joint training of all participants in bullying;
- regular transformation of stakeholders;
- between stakeholders to create a communication network that will be based on research and practical work, in particular the use of personal, collective competences and skills;
- encouraging creativity, innovation and breakthrough thinking of stakeholders;
- development of mechanisms for the prevention of bullying using a socio-pedagogical cultural approach.

Analyzing the above methods, we can highlight **core components**:

1. The school director should demonstratively follow the program.
2. A team should be formed to execute the program.

3. To support the program, the school staff should follow all instructions of the program.
4. notify parents, students about the program.
5. Diagnosis of the reasons for bullying at school.
6. Analysis of the roles (victim, bully, witness) of students in school bullying.
7. Determining the purpose of the school and the ethical norms and rules.
8. Develop a mechanism for primary prevention that focuses on creating a non-violent school.
9. Launch a system to report school harassment.
10. Develop a mechanism to verify and investigate reports of problem behaviors and school violence.
11. Create a system to record problem behaviors and school violence.
12. Develop an implementation mechanism to collect and evaluate program effectiveness.

The social and pedagogical aspects mentioned above that can be applied to bullying in schools demonstrate a strong systemic nature that drives the entire research agenda.

The organization of support groups, or "no blame" approach, is an effective tool to stop bullying.

In order to prevent and prevent school bullying, the program of social and educational research was carried out during the years of the economic crisis

As a result of the study, it was revealed that the prevention of such pathogenic phenomena as intimidation, racism, social exclusion can be effectively achieved by taking into account personal attitudes towards diversity, expanding and strengthening emotional, communication and general social skills. This socio-pedagogical struggle against these multidimensional and complex phenomena was achieved, with the methodological support of systems science and the activation of those who are directly or indirectly involved in the work of the school and the wider community (for example, students, teachers and all school personnel, parents of students and family members, neighbors responsible for education, politics, etc.).

Conclusion. This program showed that people of different ages, knowledge, experience, skills, interests, profession, socio-cultural level, etc. can engage in collaborative and interactive learning and develop an effective cooperative.

Thus, the entire experience of this course of the program, reflected in the transformation of the thinking and actions of stakeholders, has led to further expansion and enrichment of methodological methods and tools for teachers.

These tools do have practical educational value and can be used by teachers in the future, thus improving school relationships, the school climate and the quality of

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the school community. The goal of the social pedagogical program is not only to have a short term, but also a medium and long term impact on daily school life.

The most important result of the program is the creation and progressive strengthening of the “socio-pedagogical ethos” [11].

Thus, it will systematically improve the socio-pedagogical role of teachers, families and schools in the prevention of school bullying.

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IMPORTANCE OF TECHNOLOGY OF INTEGRATED EDUCATION

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Abstract:

Background. *The article covers the meanings of term “integration”, the spheres of use of these terms, the prospects of application in the education system, the concepts of integration of higher education and production. Opinions on the cooperation of higher education and manufacturing enterprises, taking into account the mutual interests, were expressed. The integration is mainly aimed at training qualified personnel, improving their skills, as well as conducting joint research, implementation of scientific developments, formation of qualified specialists’ database, etc.*

Methods. *The article used survey, differential-semantic, control, observation and comparison methods to determine the opportunities of students to occupy a place in the labor market through cooperation between higher education institutions and manufacturing enterprises.*

Results. *1. The integration of higher education and industry is, firstly, economical and efficient, secondly, it accelerates scientific and technological progress, and thirdly, they allow the rational use of the intellectual potential of science and higher education not only in one country but in the world community. 2. The integration of higher education and production ensures their integration in the preparation of students in their chosen specialty at the university. The impact of such cooperation depends on the form of its implementation, and the open learning area provides the student with a wide range of knowledge, skills, abilities, professional growth and further activities. 3. It creates favorable conditions for the development of consistency, flexibility, critical thinking, helps to develop a systematic worldview, harmonizes the personality of students, reduces the multidisciplinary nature, expands and deepens interdisciplinary ties, provides opportunities for more knowledge.*

Conclusion. *The main principle of integration imposes equal responsibility on both parties in the process of training quality specialists in technical higher education institutions and industrial enterprises, use the technical base and opportunities of production in higher education, training of modern engineers, working on research projects, internships, employment and other opportunities. The*

interest of the manufacturing enterprise is the opportunity to be provided with the necessary skilled personnel.

Keywords: *integration, higher education, production, training of engineers, integration process, cooperation, integrated education, science, modern engineering, cooperation of two systems, integrated membership, research projects, advanced foreign experience.*

Introduction. Nowadays, the system of higher education of Uzbekistan is in terms of the needs of social sphere and economic sectors, based on ensuring a strong integration of science, education and industry improving the quality of education, training of competitive personnel, effective organization of scientific and innovative activities, and development of international cooperation are of great importance. In this regard, the President of Uzbekistan Shavkat Mirziyoyev set tasks to develop a concept for the development of science in the country until 2030, which sets the foundations for medium, long-term scientific, technological and innovative development [1].

Methods of research. With the rapid development of intellectual potential in the field of engineering and technology in our country, there is possibility to achieve strong scientific and technological prospects. In the post-independence years, the lack of modern laboratories in technical higher education institutions in Uzbekistan and the lack of a clear mechanism for cooperation between higher education and industry have made it difficult for employers to meet the needs of employers. Graduates with higher education do not have enough knowledge and skills to work as specialists in enterprises, and are tuck for working for years as ordinary workers. The participation of industrial enterprises in the training of highly educated personnel in the field of engineering is insufficient. There are many barriers to effective cooperation with industrial enterprises. Therefore, in the current situation there is a need to form educational institutions based on modern educational technologies, to apply pedagogical innovations in education, to find new approaches, forms and methods of engineering education based on the best practices of the leading countries.

The mutual partnership of education, science and industry leads to the formation of innovative entrepreneurial skills by personnel in theory and practice.

Higher education institutions train specialists based on the development prospects of modern enterprises in the economy. Strengthens the theoretical knowledge acquired by students on the basis of innovative cooperation in the same enterprises. Based on the interest of talented students in the industry, innovative cooperation groups are formed in each area.

During this academic semester, this group of students conducts after-school and internship-defined internships at the enterprises attached to them. At the same time,

enterprises can get acquainted with the formation of innovative projects on topics of interest to them, the implementation and commercialization of the developed developments, and participate in the implementation of this project in collaboration with the leader of the innovation group.

Management of the infrastructure of this innovative cooperation is carried out through coordinating scientific and technical councils consisting of representatives of relevant government agencies, higher education institutions and enterprises. The Coordinating Council analyzes new developments created as a result of innovative cooperation over the period and the purpose of innovative projects planned for future implementation, the identified measures for the implementation of tasks, expected results, the provision of specialists and funding stages.

In addition, research centers, financial institutions and foreign participants can be involved in the implementation of large innovative cooperation projects. It should be noted that the financing of innovative projects is carried out on the basis of public-private partnership, by private enterprises, individuals and other stakeholders.

The quality and effectiveness of education is determined by highly qualified teachers. Training such personnel is a responsible and arduous process. All the problems of the society are solved positively and wisely, by educated and knowledgeable, businesslike and enterprising personnel. If the interpretation is correct, cadres are the driving locomotives of a human society. The integration of science, production and educational processes is the determining factor of all success. In a complex and multifaceted process such as training, of course, it is difficult to ensure quality and efficiency without the interdependence of specialization and general disciplines.

Changes such as the integration and differentiation of disciplines must be used purposefully and effectively in the process of economic growth and in the process of education and upbringing. It should also be borne in mind that integrative processes require modernization and innovative approaches. All positive changes are reflected in the mirror of society.

Integration in education is the process of establishing connections between the components of a content within a particular education system to shape the child's personality and self-development, forming a holistic view of the world.

Combining disciplines in a modern school is one of the directions in the search for new pedagogical solutions, the development of creative potential of pedagogical communities in order to have an effective and rational impact on students

Integration helps students to overcome the fragmentation and mosaic of knowledge, ensures their acquisition of holistic knowledge, a set of universal values.

With the rapid growth of the amount of information, the ability to perceive and comprehend it decreases dramatically. The way out is seen in the synthesis of

different subjects, the development of integrated courses, the interconnection of all school disciplines.

There are three levels of integration of curriculum content:

- internal theme - the combination of concepts, knowledge, skills, etc., in separate disciplines;
- Interdisciplinary - synthesis of evidence, concepts, principles, etc. two or more fields;
- trans-topic - a synthesis of components of basic and additional educational content.
- topic - a synthesis of components of basic and additional educational content.

The main ideas of integrative education:

- personal direction of training (person is the main value of the educational process);
- Formation of generalized subject structures and methods of activity (acquisition of knowledge based on the understanding of patterns);
- priority of semantic motives in teaching (motivational, internal, external and organizational);
- Consistency in teaching (understanding of the relationship within the framework of scientific theory);
- problem-based education;
- coverage of activities;
- dialogue (Truth is born in the process of dialogic dialogue).

The goal of integrative education is to form a holistic view of the world.

In the process of integrated education, separate technologies can be distinguished:

- integration;
- design technologies;
- educational technologies in the global information society;
- Teaching large Internet-based systematic training courses.

When planning integrated lessons, the following should be considered:

- blocks of knowledge are combined, so it is important to correctly define the main purpose of the lesson;
- the information necessary for realization of the purpose is received from objects;
- Many links are made in the training material;
- parts of the whole content are planned to become a necessary part of the lesson and the final completion;
- requires careful selection of teaching methods and tools and determining the workload of students in the classroom.

The integration process requires certain conditions:

- study areas are close to each other or close enough;
- the same or similar research methods are used in integral subjects;
- they are based on general laws and theoretical concepts.

For example, in the process of teaching computer science to small school students, it is expedient to establish links between such areas of science as Russian language, mathematics and others.

However, not every combination of different subjects in a single lesson automatically becomes a single lesson. This requires an integral connection, a leadership idea that ensures the integrity of the lesson.

Let's analyze the pros and cons of integration.

- It allows to implement one of the most important principles of didactics - the principle of systematic teaching.

- Creates favorable conditions for the development of consistency, flexibility, critical thinking for the development of thinking.

- Helps to develop a systematic worldview, harmonize the personality of students.

- The multidisciplinary nature decreases, interdisciplinary relations expand and deepen, and more knowledge becomes available.

- It is a tool to motivate school students to learn, helps to activate students' learning and helps to develop creativity.

An integrated approach requires a teacher with a high level of pedagogical skills and the universality of their knowledge.

Disadvantages include: - Increased lesson intensity, - Lack of details, in some cases it takes a long time to prepare for the lesson.

Listing the pros and cons of integrated education, we can conclude that, in addition to integration, there are other technologies that allow our young people to get an education that is relevant to real life.

The advantage of integration in training is to create the necessary conditions for the formation of a creative person who understands the world as a whole and can be active in the social and professional spheres, rather than a narrowly educated specialist. The education system fulfills and sets more and more requirements for human beings, and accordingly the quality of education is set, and the teacher's task is to improve the quality of teaching, the quality of knowledge imparted and the connection with other topics through integrated education.

Given the high social significance of integrated pedagogical education in the sustainable development of society, modern requirements, problems in the system and the provision of links between science and education in solving them require the transfer of continuous pedagogical education to a cluster development system.

PEDAGOGICS

The innovative cluster of pedagogical education is a whole of all types of education, research institutes and centers, practice bases, scientific and scientific-methodical structures in the system of continuing education, their shared tasks allow to raise the system of pedagogical education to a qualitatively new level.

Therefore, the main goal of the cluster is to combine the educational-scientific-innovative potential of the cluster not only with a high level of civic and professional competence, but also to train modern educators with competitiveness, ability to accept innovations, design and implement new educational programs and technologies.

The cluster system of pedagogical education development works in general areas related to teaching, creation of educational literature, increasing the scientific potential of pedagogical staff, integration of education and upbringing. At the same time, these general areas are privatized in such areas as the management and organization of education, ensuring continuity and integration between types and areas of education, the use of teaching methods and tools.

The following participate as subjects of the cluster system:

- Preschool, general secondary, secondary special, higher and additional education institutions where students, masters and doctoral students undergo pedagogical practice, educational and research activities, innovative and design activities, which serve as a training and experimental base;

- Institutions of additional education for adults in accordance with the updates at different levels of education, institutions for retraining and advanced training of teachers of preschool, general secondary, secondary special vocational education of children and adolescents;

- Scientific and scientific-methodological structures, centers, research institutes engaged in and defining joint research activities;

- pedagogical communities, initiative groups, public associations, governmental and non-governmental organizations;

- Foreign higher education institutions and research centers.

The cluster system unites the entities, each of which operates separately, around a common goal, and at the same time, each entity operates on the basis of a common interest based on a common goal. The subjects of the cluster system support and control each other, each of which creates a spiritual and intellectual space of a separate cluster, expanding its social influence and importance. The innovative cluster of pedagogical education is based on the principles of relevance, membership, consistency, succession, modernity, focus, interest.

Study and analysis of foreign experience in the field of integration of science, education and industry is important aspect of the implementation and improvement of the national program of integration in this area. This topic for a number of reasons is

very relevant for our country today. These are the issues of reforming the education system and related infrastructure, “revitalizing” the field of science, encouraging research, ensuring the interaction of science and business, as well as attracting innovations in production. In order to implement the integration of science, education and production properly, we need to develop our own concept by deeply studying the best foreign practices, their shortcomings and achievements. As this process is long, complex and multidimensional, it is carried out in the form of universities in the American model, the Japanese (Asian) model and the mixed-type European models with the versatility of integration.

Experts from the Russian Academy of Sciences have identified three stages of regional interaction between education, science and industry (ESP).

The first phase is characterized by the leading role of university centers located in small towns. In these centers, universities gathered in specialized laboratories and institutes, design bureaus, engaged in the development of new technologies and industries, and at the same time playing the role of specific "incubators" of scientific and technical firms.

The second stage is characterized by the process of gradual concentration of applied science in industrial regions, repeating the emerging regional structure of the economy.

The third stage corresponds to the modern stage of the scientific and technological revolution. Its feature is that the regions "lose the exclusive right to concentrate scientific institutions in new development areas and the most modern level emerges."

In accordance with the stages of development of production, forms of its integration with research institutes and all levels of the educational system, including universities, are being developed. The role and place of the latter in this process increases with the emergence and improvement of different directions and forms of integration.

The first direction of integration of education, science and industry is to form a single information environment. In modern society, information plays a very important role in communication, interpersonal communication and scientific, educational and production activities. The active interaction of science, education, and production depends on where the media are often the same communication subjects. The integration of information in education, science and industry will accelerate scientific and technological progress not only within one country, but throughout civilization, and allow the rational use of the intellectual potential of science and education.

The second direction of integration of educational institutions should be the creation of an effective system of continuing (lifelong) education. Life education has

responded to changes in the world community in recent years, including changes in the structure of production, the internationalization of social life, and the development of new technologies.

The fourth area of integration of education, science and industry is the order of personnel, the scope and content of training. Only the integration of education, science and industry, the demand for personnel, can solve the problem of employment of young professionals.

The interaction of education, science and industry cannot but affect the methods and forms of teaching in the context of vocational education. The synthesis of a set of educational disciplines, forms and methods of teaching is aimed at forming in the future specialist a more complete idea of the object of his future professional activity. An important aspect of integration is the formation of an open educational space that allows a specialist, regardless of national or state affiliation, to engage in professional activities in accordance with their qualifications.

The integration of education, science and industry can be divided into separate areas. It involves combining the learning process with scientific and or production activities and is the most important form of adaptation of the specialist to the conditions of subsequent professional activity.

Forms of implementation of the directions of education, science and production relations can be classified according to the degree of interaction.

The simplest (interdepartmental) degree involves the interaction of individual scientific, educational and production organizations and their subdivisions.

Local experience includes a range of education, science and industry:

In the first case, educational-scientific-industrial complexes and educational-scientific-production associations, which are a form of cooperation between higher education institutions, research institutes (RI) and industrial enterprises, secondly, the association of departments (faculties) of technical higher education institutions, laboratories (departments) with experimental production sites and workshops of research institutes and industrial enterprises. The main purpose of these structures is to train, retrain, improve skills and ensure the effectiveness of research.

Typically, in the opening of new specialties that require new equipment and qualified specialists in a technical higher education institution, branches of departments are created to use the modern laboratory base and basic departments of research institutes and enterprises. Both branches and basic departments are needed to increase the level of training of future specialists and bring the educational process closer to the realities of modern production.

The final direction of integration is engineering centers, which bring together higher education institutions, research institutes and design bureaus. The main activity of the centers is the development and introduction of new equipment and

technologies, training of personnel required for the introduction of new products into production.

In the Strategy of actions for the further development of the Republic of Uzbekistan the tasks as “continuation of the path of further improvement of the system of continuing education, increasing the capacity of quality educational services, training of highly qualified personnel in accordance with modern needs of the labor market” are stated [2]. In this regard, it is important to systematize the processes of integration of higher education and industry, increase the efficiency of the use of innovative technologies, the introduction of innovative models of the level of professional education based on the requirements and terms of customers.

In the education system of our country, more attention is paid to the training of quality personnel, as well as interactive methods, cooperation with customers, efforts to work as a team. As one of these efforts, we can exemplify the integration of higher education and production. We can see integration with production in various forms. For example, the fact that students go to internships in manufacturing enterprises, the topics of diploma and course projects are based on production problems, the results of research projects are recommended to enterprises, etc. We have set a supreme goal, which is to train modern engineers and meet the needs of customers. So what should be the role of cooperation in achieving such a goal? In order to achieve mutual benefit, of course, responsibilities and mutually specific tasks must be defined.

Results and discussions. Based on the results of analytical study of the research, it should be noted that today, especially in the system of technical higher education, research in purpose to improve the pedagogical capacity of interaction with industry in ensuring the quality of training of modern engineers, the integration of higher education and industry has not been carried out. In the study of higher education and industrial integration, we need to consider the content and essence of the concept of direct integration. Research and analysis of the scientific pedagogical literature show that the term integration is a complex concept with many meanings and refers to multi-level processes. Social-economic, political, cultural, educational system, interdisciplinary, interdepartmental, interdisciplinary integration, higher education and industrial integration in the training of modern engineers are good examples of this [3].

Technical higher education institutions also mainly have close cooperation with manufacturing enterprises. The cooperation is mainly aimed at summer internships, obtaining information on coursework and diploma projects, as well as master's dissertations. We can see that the professors and teachers have established cooperation through their research work and various projects. This partnership is taking shape as an integration of higher education and industry. If we analyze the work and tasks carried out jointly, it becomes clear that more interest is focused on

technical higher education institutions. However, with such integration, it is a bit difficult to train modern professionals who are mutually beneficial. From the above considerations, we can say that it would be expedient to ensure the integration of higher education and production in the training of modern engineers [4].

As you know, integration is a collaborative activity in which two systems work together to ensure that each system achieves more than the apart. In integration two systems work together too, with the aim to achieve a common result. Both systems achieve the set goal by achieving more than the result achieved alone. Research and scientific pedagogical literature have shown that integration is a complex concept with many meanings, representing processes in many areas. A vivid example of this is the integration in the laws of nature, social-economic, political, cultural spheres, the education system, interdisciplinary, interdepartmental, interdisciplinary integration, higher education and production in the training of modern engineers [6].

By integration of higher education and production, we consider not only the training of modern engineers, but also joint activities that take into account the interests of the two systems. Explaining the social and pedagogical significance of higher education and industrial integration is an important task of research. Of course, we emphasize that effective results cannot be achieved without ensuring the integration and implementation mechanism of integrated education and inter-system integration.

In order to ensure the continuity of integration, it is necessary to establish a systematic interaction between higher education and industry. Education of personnel, their advanced training and retraining, as well as joint research, introduction of scientific developments, etc. These integration processes cover different areas of activity and show itself in different forms [8].

The integration of higher education and industry is, firstly, economical efficient, secondly, they accelerate scientific and technological progress, and thirdly, they allow the rational use of the intellectual potential of science and higher education not only in one country but also in global scale. The generalization, analysis, and use of this experience can be of great benefit to all participants in this process. The collaboration of higher education and industry ensures their integration in the training of students in their chosen specialty at the university. The impact of such collaboration depends on the form in which it is implemented, and the open learning space provides the student with a wide range of knowledge, skills, abilities, professional growth, and subsequent opportunities.

The integration of science, education and production and its quality in education and the role of training in adapting to the needs of the labor market and the use of economic and legal mechanisms to increase its effectiveness have not been studied. In order to make relevant recommendations, it is first necessary to study the views on

the content of the concept of quality of education.

The use of new innovative technologies in the teaching of mechanical engineering, which is one of the main areas of specialization taught to students of technical higher education institutions engaged in the training of specialists in modern techniques and technologies, to establish interaction between science and industry. expedient.

Innovative technologies are the pedagogical process and the introduction of innovations and changes in the activities of teachers and students. When using innovative technologies, the educator is required to know the following:

- Knowledge, skills and qualifications in information and communication technologies;
- be aware of foreign experience in modern pedagogical technologies;
- have the ability to use didactic games, interactive methods in the organization of the higher education process;
- mastering knowledge on advanced pedagogical technologies;
- the formation of technology for the transformation of knowledge into skills and abilities;
- be able to effectively use moving games in the classroom;
- be able to connect the lesson to the Internet, if possible;
- work hard, follow the news in each field, etc.

The interaction of education, science and industry leads to the formation of innovative skills of interest of specialists in the field, both theoretically and practically.

Technical higher education institutions train specialists based on the development prospects of modern enterprises in the field of mechanical engineering.

Strengthens the theoretical knowledge acquired by students on the basis of innovative cooperation in the same enterprises. Based on the interest of talented students in the industry, innovative cooperation groups are formed in each area. During this academic semester, this group of students conducts after-school and internship-defined internships at the enterprises attached to them.

Development of proposals and recommendations to improve the quality of education, its content and the role of improving the quality of education based on the study of views on the integration of science, education and industry to fulfill the priorities of education in our country.

Cooperation in the field of innovation is a mechanism that strengthens the processes of scientific and technological integration, creates a harmonious, active innovation environment, which provides mutual exchange of experiences between strategic partners and suppliers, and on this basis economic and technological progress.

Conclusion. As a basic principle of integration, we can indicate that technical higher education institutions and manufacturing enterprises have the same responsibility in the process of training quality professionals. At the same time, it pursues the interests of both parties. One of the main interests of the higher education system is to train modern engineers, work on scientific projects, conduct internships, etc., using the technical base and opportunities of this production. The interest of the manufacturing enterprise is, first of all, the opportunity to search for, select and create a database of specialists, to reduce the costs of retraining and adaptation, to train the necessary specialists. At the same time, the employer takes an active part in the formation of professional knowledge of specialists, the adaptation of graduates to the working conditions of the enterprise and the formation of “teacher-coaching” systems. In turn, students not only get acquainted with certain production conditions and master the basics of professional activity, but also have the opportunity to get a job in their specialty after graduating from technical higher education institutions.

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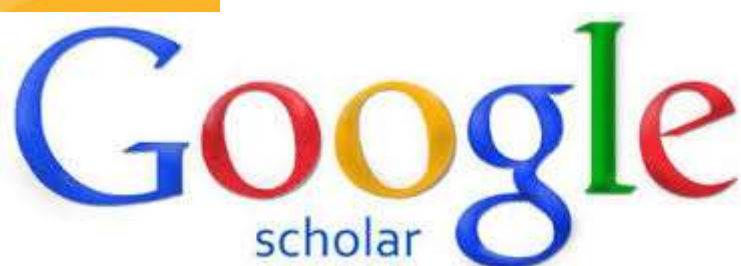
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