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Section 1. Applied Linguistics

COMPARATIVE STUDY OF LINGUOPRAGMATIC CHARACTERISTICS OF OFFICIAL LETTERS IN ENGLISH AND UZBEK

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Abstract

This article explains the content of official letters, its communicative importance and tasks in our life. In addition, the communicative-pragmatic features of official letters in English and Uzbek are comparatively studied. Examples of official letters in the compared languages are given, and their similarities and differences are explained. Also, the views of several linguists and scientists on the formal letter and its pragmatics are cited and highlighted.

Keywords: *formal style, formal letter, addressee, addresser, communicative relationship, speech situation, subjective attitude, pragmatic purpose, communicative effectiveness, pragmatic evaluation.*

Introduction

A letter is one of the forms of communication between people, and its occurrence is related to writing and distance. That is, it is formed only with the help of writing and sent to someone who is at a certain distance. It expresses the opinions and feelings of the author of the letter. Sending the letter is done using certain tools.

At first, letters consisted only of correspondence between two people, but now writing a letter has become a special form of speech process considered within the framework of formal style – a written type. Nowadays, letters serve as a means of active communication between offices and institutions, organizations and enterprises, as well as a convenient way to solve existing socio-economic issues. In this respect, the text of official letters is also a syntactic unit of communicative importance.

Letters and their types have been studied by many scientists, mainly R. Simon, M. Richardson, Carol Poster and Linda C. Mitchell, Uzbek researchers D. Lutfullayeva, M. Aminov, M. Madvaliyeva., N. Mahkamov and N. Mahmudov conducted research in this field. Also, the work "Epistolyar janrning tuzilishi va uning ayrim til xususiyatlari" by R. Kongurov and T. Jo'rayev, and

the candidate's dissertation entitled "Hozirgi o'zbek adabiy tilida epistolyar janrning til va uslubiy xususiyatlari" by T. Jo'rayev devoted to the study of the structure, genre, language and stylistic features of letters.

Literature analysis and methods

It is known that official letters have a wide range of functions. The book "Davlat tilida ish yuritish" states the following about official letters: "The range of issues handled by letters is wide, by means of such correspondence various instructions, requests, answers, explanations, messages, offers, requests, guarantees are given or accepted" (Aminov M., Madvaliev A., Maxkamov N., Maxmudov N. YO. Odilov., 2020).

Through official letters, socio-economic relations are established between governments and courts, offices and institutions, organizations and enterprises that are subordinate to each others or are in equal positions. Official letters include making any proposal, offering one's services, financial incentives, transferring money or canceling an existing debt, strengthening personnel, recommending awards, resolving conflicting issues, planning production, and many other issues are covered (Jo'rayev T. 1994).

Official service letters are divided into two types according to the following tasks:

1. Letters that require a reply (such as claim letter, complaint letter, request letters).

2. Letters that do not require a response (confirmation letter, attachment letter, reminder letter, information letter, such as a letter of guarantee) (Suyarova A. 2018).

Discussion and results

It is known that all types of official letters serve to establish a communicative relationship between the participants of the dialogue: the addresser and the addressee. Even in cases where there is no requirement to respond to letters, the addressee enters into a secret communication with the addresser who sends it through the letter, that is, addressee becomes aware of a certain message or gets some information through the letter. In such a situation, a communication environment, a speech situation occurs between the addresser, that is, the sender of the letter and the receiver-addressee (Lutfullaeva D. 2020).

In particular, informational letters serve to inform the addressee about the event or conference being held or to deliver a message to him as information. In this situation, the addresser and the addressee enter into a communicative relationship by means of an information letter: one sends a message, the other receives it.

The communicative function of the text of official letters is clarified through communicative effectiveness. Communicative tasks are achieved through letters, when official letters are answered, explanations are given, or instructions and recommendations specified in the letter are followed, requests or assignments are fulfilled. Communicative effectiveness can be achieved through letters written in a short, clear and fluent style in compliance with language standards (Lutfullaeva D. 2020).

An important feature of the text of official letters is the expression of intention, that is, the pragmatic purpose of the letter owner. Each letter has a specific purpose. The basic units that make up the text of the letter are focused on demonstrating the specific purpose of its owner. For example, in the text of a request letter written with a request to send a document, the verbs so'raymiz (or so'rayman, so'raydi), iltimos qilamiz (iltimos qilaman, iltimos qiladi) express the request of the addresser, also reflects the purpose of having the document.

Dear Ms. Cynthia,

My name is Yvonne Doe, and I'm the manager at Petty Shelters, the animal shelter you visited last month. I'm writing to ask whether your pet supply store would like to donate to our animal shelter…

It can be seen that the pragmatic purpose of the addresser is clearly expressed in the official letter below. In general, official letters are a type of document that clearly expresses a pragmatic purpose among business documents (Lutfullaeva D. 2020).

It is known that letters are a type of official document with orientation characteristics. R. Karimov, who studied the linguistic features of commercial letters in Uzbek and English languages, also recognized that commercial letters have a sign of direction among other signs. He stated the following about this: "The text of commercial correspondence

is such a written form of official discourse, it has a communicative orientation, content and logical connection and completeness, informative integrity" (Karimov R. 2018).

Formal letters are addressed to individuals or groups. Such letters also differ according to the pragmatic purpose of the addresser. In particular, in letters addressed to individuals, the addressee is often asked to perform certain activities, recommendations are given, wishes are expressed, congratulations are expressed, etc. Such pragmatic goals also reveal the task of influencing the addressee with the help of a letter (Lutfullaeva D. 2020).

The text of official letters also has a pragmatic value due to the fact that it reflects the subjective modality. In such letters, the attitude of the addresser to the addressee, the assessment given to him is clearly expressed. For example, the preamble of letters written to international heads of state differs from the preamble of a letter written to the head of an ordinary organization and institution: O'zbekiston Respublikasi Prezidenti Islom Karimov janobi oliylariga! "Oriyon" konserni rahbari muhtaram (hurmatli) Fayzulla Ziyoyevga! While it is possible to use the words hurmatli and muhtaram in relation to the President of the Republic, it is not possible to use janobi oliylari in relation to the head of the concern. Also, greeting letters written by official heads of state to each other are a vivid example of letters reflecting subjective modality (Jo'rayev T. 1994).

O'zbekiston Respublikasi Prezidenti Savkat Mirziyoyev janobi oliylariga
Janobi Oliylari,
Sizni O'zbekiston Respublikasi Mustaqilligining 27 yillik bayrami bilan muborakbod etishga ijozat bergaysiz. O'zbekiston Respublikasi xalqiga bundan buyon ham ravnaq, baxt-saodat va farovonlik tilayman.
Yelizaveta Ikkinchi. Buyuk Britaniya va Shimoliy Irlandiya Birlashgan Qirolligi Qirolichasi.

Dear Mr. President-Elect:
Please accept my warm congratulations on your victory and my best wishes for your success as you prepare to take up the responsibilities and challenges of your high office...

I look forward to working with you not only to develop closer relations between our countries but also to concert our efforts in the cause of peace and the brotherhood of all peoples.
Sincerely,
Richard Nixon

In the example of greeting letters in Uzbek and English given above, we can see that subjective modality is reflected through the words Janobi oliylari and Dear Mr. President. Open expression of subjective attitude through official letters is clearly reflected in offer letters. In particular, invitation letters are written on behalf of an organization or an individual, and mainly reflect the positive attitude of the addressers. We focus on the following:

Muhtaram Aziz Rahmonovich!
Sizni 12–15-oktabr kunlari onamiz Habiba ayaning tavallud ayyomlari munosabati bilan yoziladigan dasturxonimizga lutfan taklif etamiz!

Dear Mr. Pritchard,
I would like to invite you to our annual club meeting which will take place this year on 21st December. The meeting will be held in the clubs own banqueting suite at 8.00 pm.
We woul be honoured, if you join ...
The words muhtaram, lutfan and the phrase we would be honored used in these invitation letters serve to express a positive attitude and reveal the subjective attitude of the owner of the letter.

A negative evaluation attitude of the owner of the letter can be felt in the letters of refusal to requests, offers, orders, etc. This attitude is expressed in the text of the letter in such usages as iltimosinggiz rad etildi, iltimosinggiz qabul qilinmadi, iltimosinggizni bajara olmasligimizni ma'lum qilamiz, buyurtmanggiz qabul qilinmadi, taklifinggiz rad etildi (Lutfullaeva D. 2020).
Dear Mr. Prescott,
I am sorry to say that I will not be able to attend the annual club meeting on the 21st of December...

The phrase I will not be able to attend used in this letter shows the negative response of the owner of the letter to the invitation letter.

A negative attitude can also be observed in the letters stating the objections and demands. As it is known, claim letters often require to include this kind of phrases. "...shartnoma(bitim)ga ko'ra o'z zimmasiga olgan majburiyatini olgan tomon yetkazgan zararni qoplash talab qilinadi" (Aminov M., Madvaliev A., Maҳkamov N., Maҳmudov N. YO. Odilov 2020).

In the text of claim letters of this content, special units are used, such as talab qilamiz (talab qilaman), so'raymiz(so'rayman), kamomad, undirish, jarima to'lash, 10 kun ichida, 30 kunlik muddatda, hisob raqami. These units are semantically the basic units of the text of the claim letter, and its essence is revealed through these units. Sentences such as "Kamomadning undirilishini talab qilamiz", "Ko'rsatilgan jarimaning belgilangan muddat ichida to'lanishini talab qilamiz", "Jarima belgilangan muddatda to'lanmagan holatda ish xo'jalik sudiga oshiriladi" in the letter serve to express the negative attitude of the owner of the letter.

Da'vo xati qarzni to'lash bo'yicha
"ZhKH-servis" MChJ sizga uy-joy kommunal xizmatlarini to'lash uchun 482 rubl miqdorida qarzingiz borligini ma'lum qiladi. 2016 yil 01 oktyabr holatiga ko'ra shakllangan 78 tiyin. Ushbu xat olingan kundan boshlab bir hafta ichida ko'rsatilgan qarzni to'lash zarurligi haqida sizni xabardor qilamiz. Agar belgilangan muddatda to'lov talabi bajarilmasa, Hukumatning 2011-yil 06-maydagi 354-sonli qarori, 11-bo'limiga muvofiq, kvartirangizga suv ta'minoti cheklanadi va keyinchalik to'xtatiladi, qayta ulanish to'lanadi to'lanmagan taqdirda, qarzni undirish masalasi sud tomonidan hal qilinadi...

Dear Sir/Madam,
I am writing to express my complete dissatisfaction with the meal I was served last night at the local branch of Benny's, and my anger at the behaviour of the supervisor when I complained...

As you can imagine, I am extremely upset. I feel I am entitled to a full refund, in addition to a written apology from local manager...

In general, such usages used in claim (complaint) letters (I am writing to express my complete dissatisfaction, I am extremely upset, I am entitled to a full refund) turn into stereotyped sentences and are an important attribute of this type of letters.

It seems that special language units and specific speech usages are often used in letters expressing the attitude of value. But this situation is not the same for all types of letters. Due to the fact that the text of official letters has a strict syntactic structure, the units expressing the value relationship are not freely used in all types of letters. A characteristic point is that pragmatic factors such as communication environment, language knowledge and skills of the addresser are not taken into account when composing the text of letters.

Although some official letters do not use special units that serve to express the subjective attitude, it is possible to perceive the negative or positive attitude of the addresser. For example, in letters agreeing to scientific supervision of a researcher, special units that show the subjective attitude of the addresser towards the researcher are not used. However, from the text of such letters, it can be understood that the positive attitude of the owner of the letter is hidden (Lutfullaeva D. 2020).

In some official letters, the addresser's pragmatic assessment of reality may be hidden. However, in all types of reply letters, the addresser must openly respond to the suggestions, comments, objections, and give his assessment to the letter. In such a situation, the addresser will publicly state his attitude to the letter. Even in the reply letter, when the addresser states his denials and objections, he will certainly cite certain reasons for this or give an explanation. Sentences such as "So'rov xatinggizga javoban sizga shuni ma'lum qilamizki", "So'rov xatinggiz bo'yicha quyidagilarni ma'lum qilamiz" found in the text of the reply letter indicate that the reply letter has a reacting character (Lutfullaeva D. 2020).

Conclusion

As can be seen from the above examples, the communicative and pragmatic aspects of official letters in English and Uzbek languages are similar. That is, official letters in both languages serve as a means of realizing the pragmatic goal of the addressee. So, based on the analysis of the pragmatic features of the text

of official letters in the compared languages, the following conclusions can be summarized:

The text of official letters provides a communicative connection between the participants of the speech, that is, the addresser and the addressee, creates a communication environment, a speech situation;

- The text of official letters will have a sign of communicative effectiveness;
- The text of official letters shows the pragmatic purpose of the letter writers;
- The text of official letters expressing attitude also reflects the owner's pragmatic assessment of reality;
- The text of official letters has the function of having a speech effect on the addressee.

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SEMANTIC PRIMITIVES IN ENGLISH AND KARAKALPAK LANGUAGES AND THEIR LINGUOCULTUROLOGICAL FEATURES

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Abstract

This article deals with the concepts and assessments of structural and functional differences of semantic primitives and stages in the English and Karakalpak languages.

Keywords: *linguistic culture, sense, initial primitive, syntactic structure, lexeme, conceptual primitive, intro-speculation, extra-speculation*

Introduction

Do the differences in the culture of the peoples and civilizations of the Danube also imply differences in thinking? Twenty years ago, one of the famous psychologists, the American George Miller, wrote: "Every culture has its own myths. In our country, in the most developed countries, people have written that there is a special primitive thinking that is below ten in the brilliant round of our thinking. To deny the existence of these differences will not come to anyone. Denying this is tantamount to recognizing that differences in culture and technology, differences in life experience gradually, step by step lead to significant psychological consequences. Rather, the origin, formation, and development of these differences in conflict thinking is related to people close to a person and their sources" (Miller, 1971, VII).

We see that terms such as "primitive thinking" in linguistics and anthropology were the cause of many controversial problems twenty years ago. However, the question of whether there are real cognitive differences between different cultures, especially between Western and non-Western territories, areal culture, the extent of their observance, the definition of the present and the future remains open.

Disputes on this issue occurred frequently, and in different circles time turned to the language. This is quite appropriate, because language is "the best of human thinking" (Leibniz, 1709/1981), and linguistic data are extremely important for determining the basic patterns of thinking in various social and other groups. However, in this case, linguistic data may be misinterpreted for ideological purposes. And if we look at the opinion of one of our scientists, we will see that since the first primitives appeared in human consciousness, various concepts have arisen.

Interpreting the absence of abstract thinking in some human communities, Hallpike says: "Before effectively discussing whether

elementary, primitive thinking can or cannot be abstract, it is necessary to spend a lot of time on small and multithreaded semantics" (Hallpike, 1979).

In this article we will try to find a solution to the question connected with strong foundations. We do not refute the claims of the supporters of "elementary thinking" that their arguments are wrong, and we do not try to make it clear that they are wrong, because this concept has been accepted by most anthropologists, psychologists and linguists.

Materials and methods

If there are no words, there is no concept? If in any one language there are no words for such concepts as "everything", and "if", does this affect the cognitive abilities of speakers? If words in this language were fragments in which emoticons were added instead of general concepts, the absence of special words would not fulfill the role.

For example, if the essence of a common word is associated with various cheeky structures, then the use of a common lexeme there is usually insignificant: because the concept of "cause" and then the concept of "after" can still be given clearly. The same is true if the common word all " barliq " and many "kop" are used to convey the content, but each individual word is associated with the grammatical construction of themselves, then the common lexical material in this case does not affect the conceptual picture: any idea containing the concept of all "barliq" is still such it can be expressed in language.

However, in some languages there is only one word to convey Mani "because" and then "then", and these two entities cannot be separated, so there is no reason to interpret Mani before the two words, they are not separated.

Many believe that this does not mean anything, because "beings have more equal and unanimous potential, therefore, even if there is no special word for a particular concept, these entities can be combined or otherwise, and the absence of a word does not limit them in any way. "But here, abandoning a biased attitude to facts, empty rhetoric means secrecy.

This situation largely does not correspond to the ideas of the keepers of the idea of "elementary thinking" primitive thinking.

We think that humans have a greater capacity for uniformity, but the use of this language and the existence of natural languages, in fact, have a common expressive power. We say "fundamentally" because some ideas are easier to express in some languages than in others. However, if something is not allowed to be expressed in the language of the concept of fll "hámme", if "eger" or because "because", its expressive capabilities would be really limited.

For example, let's look at the following dialog:

– Неге жылап атырсан? Сени кимдур урды ма?

– Пул жоғатқаным ушын әжағам мени урды. Мени урғаны ушын жыламайман. Пул ушын жылап атырман.

We think that in a language where there is no word (morpheme, expression) for because "reason", it is impossible to convey this meaning in a dialogue.

But why is it so important to have some words? People can't have concepts without pe words? Those who don't have hidden categories in the pa language?

Of course, there are hidden categories, and concepts can exist even without the words that represent them. However, first of all, the presence of the word as (a lexical unit in front of itself) serves as a direct proof of the existence of concepts, and in its absence -the best, the only indirect proof. Secondly, it is not enough to "earn" a concept in human speech, the means of communicating it to other people are also important. For some concepts, such a transfer can be implemented using constructions to give meaning or paraphrasing; for others, it should be a direct lexical expression. This last statement requires some interpretations and illustrations.

The situation would be hopeless if there was no word in the language to express the meaning of all "hámmesi", the reason is that the more this concept is present in the vocabulary, the more it cannot be obtained in the same way from other concepts.

The idea of the phrase "every person" (in Greek pantaanthropon "every person") is an important part of Christian teaching. If it were not for the word (or morpheme) every "every" or all "all", this idea could not be conveyed in other languages.

Only inaccurate statements about such a sequence manilerdi hides the presence of words necessary to transfer from one language to another, but not all words are like that.

If something is not a semantically compatible word (or morpheme) in the language, this will not cause difficulties with translation, such difficulties may arise, because if the essence cannot be derived from simple concepts in a general way.

On the other hand, the concept of a goal "Goal" can be derived from the concepts of cause, because "reason (reason)", thinking "oylaw" and want "qalew", and the following cannot be derived from the other two things. This will not be a difficult task if there is no word in the language for the expression for "catch":

I went out for some hunting. Я вышел поохотиться.

I want to the forest. Я пошел в лес.

I thought because I want to go Hunting. Я подумал, я хочу пойти на охоту.

I go hunting. охотиться (или я иду на охоту, я пойду на охоту).

If these words "sebebi", "oylaw" and "kalew" were not in this language, then among them, of course, it would be difficult to explain anything.

Some concepts can be derived using other concepts, while others can be derived directly using lexical stress. On the one hand, this proposal seems obvious. In the presence of figurative-conceptual primitives, the existence of these primitives can serve as a solid basis for other concepts: infinitely many new concepts can be derived from a small number of semantic primitives.

Although there are an infinite number of concepts that need to be understood, most of them can be understood directly. By combining several elements into one, you can get an unlimited number of them. In principle, this is possible not only, but perhaps because people close to person t sought to achieve maximum memory with the minimum number of elements, that is, to act in the simplest way.

Linguoculturology in the semantics of words is a language or a unit of speech that forms a certain part of culture. These can be words (tone or compound fragments and complex words), phrases, phrases, sentenc-es, paroemias, complex syntactic integers, text, and others (Yusupov U. K., 2021).

In our opinion, in linguoculturology, a person turns to words and sentences involuntarily, because they arise due to the conditions of socialization and the need for language. Further on, V. A. In her works Maslova divided linguoculturology into 9 types. 1) dictionary category without equivalent — realities (covers national costumes, food and drinks, holidays and holidays, program, names of individual items) and lacunae; 2) mythologems-archetypes, mythologies, heroes, images, program and customs, rituals; 3) paremiological fund of language (covers proverbs and sayings); 4) phraseological foundation of the language; 5) standards, stereotypes, symbols; 6) images and images (parables); 7) various linguistic stylistic overlays (literary / non-literary forms, etc.); 8) conversational etiquette and manners; 9) conversational etiquette. One of the basic concepts of linguoculturology is the "world language view". The world language image is a single whole of signs and icons in the general consciousness that contribute to the development of human thinking in acquiring new world knowledge and reflect the basic and self-conscious features of the lifestyle of the population, giving rise to the world core of human eyes. Every culture has its own cultural manner, including language, personality, and behavioral characteristics. According to Likhachev, in linguoculturology, the term "branch of concepts" means "a set of possibilities arising in the vocabulary of a person and a common language. "... the richer its literature, folklore, science, art, the richer it becomes in the national linguistic branch of concepts, the richer it is in itself with all the historical experience of the nation and especially with religion. an intermediate comparison will be" (Likhachev D. S., 1997).

Further, N. D. Arutyunova, taking into account that the concept of a concept is a simple philosophical concept that arises from the causal relationship of the national program, folklore, religion, life experience, art images, a system of thoughts, feelings and values. Concepts of service between man and society executive cultural shell (logical analysis of language... 1993: 3).

The possibility of successful communication between different cultures is directly

related to the universality of the basic set of semantic primitives, in which each language can create an almost endless series of more or less "tanned" concepts. The existence of such a common initial run can explain the "spiritual community of humanity", and the hypothesis that the vocabulary of different languages reflects different configurations of this run is responsible for the language and thinking of each culture.

Result and discussion

We have repeatedly tried to show how this happened in Vizhbitskaya 1992 and many other books and articles: the presence of a set of semantic primitives corresponding to a set of lexical worlds, and it was listed to shed light on the fact that this set of primitives is the universal basis of human communication and thinking, and this reflects that the configurations recognized in the original the language of humanity is different in the cultures it makes. The Leibniz primitive is a universal generalization, and we think it is correct to assume that it can only be obtained by trial and error, here is a summary of the research conducted on primitives of relative semantics in various cultures. During twenty years of intensive research conducted by our colleagues, we can consider semantic primitives as the basis for constructing other concepts of existence, the search for lexical overlaps in the languages of existence has revealed a complex of several dozen concepts.

I would not say that there is no uncertainty here, the reason is that polysemy often leads to uncertainty. However, for example, the fact that She was attached to the dog — "Ol iytke baylangan edi" in English – "he was tied to the dog" – may have a conjugate concept, means that the attached "tied" does not have two different entities (1. leash, jeep or chain, 2. like, get used to). The polysemic meaning is difficult to distinguish, but it can aggravate the situation, but does not change the meaning.

Here it is understood that events occur simultaneously, and the reason is not depicted. The territory is the same, in the following sequence in English After her husband died, she fell ill. "Күйеӯи өлгеннен кейин, ол кесел болып қалды" here implies interpretation, (interpretation due to the time sequence of events is still unambiguous).

On the other hand, "dan", "keyin" or "sebepli" (sequential) concept, which in various contexts can be represented as "from", "After" or "causally", can also be represented as "causal relationship". For example:

– Неге жылап атырсаң?

– Тис аӯрыӯым бар. (Тисим аӯырып атыр).

Consistently ("son") according to Goddart, it does not correspond to the sentence, it is necessary to determine the meaning of "sebeby".

Consider the following sentence in (Wilkins D., 1989).

You must care your mother, because she ill very ill. You have to take care of your mother "sebebi" she is very sick.

In this alternation analogy, here "sebebi" is translated as a processed ablative morpheme can mean "dan" or "dan keyin" in other contexts, but in this context, the explanation of "dan" or "dan keyin" will be meaningless. The speaker suggests visiting the mother during the child's illness, and not after. If we assume that such recommendations are meaningful in themselves, then we can assume that this morpheme is polyphemic and that they have different meanings: "dan", "dan keyin" and "sebepli".

A word (or morpheme) that can be distinguished as a primitive "yaki" primitive "yaki" or "keyin" has no meaning in its preposition, more abstractly than the words "cause" and "after", and both are equally present in the usage. If someone says that he may have such a mania, but we don't have the words in the context to avoid it, we repeat that we need to remain calm. There is no word "spiritual meaning" based on the semantics of the prediction is not verified, and therefore the semantics of them have no place in the analysis.

On the other hand, a semantic primitive is a set of universal predicates, including if "eger" and because "reason", which are transparent for empirical verification (this analysis can lead to many new assumptions and versions proposed earlier by semantic primitives for many years).

Therefore, it would be inappropriate to try and justify various assumptions that we support our predictions with lexical universals in order to express criticism from an em-

pirical standpoint. It is necessary to confirm the existence of polysemy, it cannot be used without a good reason. For example: as described above, the hypothesis refutes the fact that "after" and "consistently" meaning in English is relative, since after corresponds to the discussion of after in any context.

If someone wants the vocabulary to be universal for understanding, and there is a special word in English for this, he cannot find a carrier of the mania vocabulary that could be a sequence of these predictions in English.

Let's add that at this stage it is impossible to distinguish all languages in which there is only one lexical indicator for the expression "after" and "because of" Because".

Semantic primitives are primitives of lexical indicators that are used in various constructions as evidence of polemics.the recognition of everyone is extremely important, we will illustrate this with another example.

Generalizing that we can exist without distinguishing polysemic syntactic constructions, as is the case with the English words attached or bank ("дәрья қырғағы» and «кредит банки "). However, if the basic concepts that are the basis of human communication and thinking (for example: all "barliq", if "eger", because "because", then "then", I "I", you "you"), polysemy is allowed only when there are some syntactic properties (or differences in other types of indicators) can be provided. This request requires further study, but emphasizes that denoting one language denotes a common word like "you" and "I", usually two universal semantic primitives found in common grammatical contexts confirm this idea.

Two words may have a common origin, but may refer to different areas of use. For example: despite the fact that languages with a certain existence have special words for "you" and "I", the areas of use of these words can vary greatly.

Similarly, intro-speculation and "talking about feelings" are reflected differently in different cultures. For this reason, the number of terms related to feelings can vary from one to several. The differences in the scale of the dictionary of feelings are related to the sphere of use of the word "feeling". The use of the English verb feeling has an unusually wide scope and expresses the state of feeling Holi, combined with various words (for example: I feel depressed — I feel depressed), feeling (for example: I feel hungry — I feel hungry), including to express surface states for the subject with words (for example: I feel abandoned — I feel abandoned, I feel betrayed — I feel abandoned). However, in many other languages there are enough questions and topics for conversation. Very little is known about feelings, and the use of the word is limited to a very small number of combinations. However, this does not mean that the essence of English Sezim is very different from similar words in a narrow area of use in other languages, or that in a language that has a narrow area of use of the closest spelling of English Sezim, there is no word containing the concept of feeling.

Conclusion

As mentioned above, "eger" is a concept that we have demonstrated in contradiction with any attempts to fragment it, and nevertheless, researchers believe that it is not observed in some languages other than the European standard. We believe that such messages often arise due to the inability to distinguish between lexical polarity. Hallpike mentions that there is no concept of "everything" in what he calls "primitive cultures", which avoids references to multiple languages to confirm this. The results of this statement are so significant that they deserve full consideration. He writes that "plural" and "integer" are the basic concepts of logic and are fundamental for input sentences connecting sections into a single whole. However, when using primitive words that ethnographers translate as "several" and "all", "all" does not mean "possible members of the being", but "to know us" or simply "a lot". Usually primitive thinking tends to use "everything" in the sense of "too much" because of the desire of fugitive elements to maximize the number; primitive, of course, can be called "being" if there are physical, possible members of being, but in the sense of "completeness" there is a spatial concept of "filled vessel".

In fact, in most non-European languages, the word "nothing" has the meaning "nothing" in the sentence for the meaning of negation alternately. In many languages, the word

that ethnographers translate as "everything" is, in fact, an abnormal template.

While for many languages the main essence is sentences containing the word "many", English translations cover not "many", but English "all" sezim.

Linguoculturological search for semantic primitives in English and Karakalpak allows us to mark the following as the ending. The theory of semantic primitives is the most promising, debatable, theoretical and practical direction of cognitive linguistics. This theory created the basis for a more associative method of concepts. Semantic primitives make it possible to classify concepts based on the principles of nominative density of concepts and metaphorical diffusion, when the dynamics of the development of concepts makes it possible to classify.

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LINGUISTIC AND PRAGMATIC ASPECTS OF PUBLIC SPEECH IN THE ENGLISH AND UZBEK LANGUAGE (USING TED TALKS VIDEO MATERIALS)

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Abstract

This article discusses the importance and elements of public speaking in linguistics. The aim of the study was to clarify the linguistic and pragmatic features of delivering public speech with the help of effective TED Talks videos. According to the gathered data, the researcher recommends interactive and authentic materials to overcome glossophobia in students and improve their public speaking in both English and Uzbek.

Keywords: *public speaking, TED Talks, glossophobia, linguistic and pragmatic aspects, authentic material, communicative competence*

Introduction

Speaking is considered to be one of the most important skills a person has to master. People express their feelings in various ways, which means that speaking is vital to individual's living process as it is the most natural way to communicate. It is essential to express oneself in words and converse with others in order to deliver a message Speaking skill is the use of language in a simple voice; knowing and being able to use a language and uttering words. Since human beings are easily impressed by others' thoughts, public speech has always been the most effective method to persuade and motivate people no matter which language it is delivered. Human speech is not just about producing and articulating words. It is vital to combine the way to convey a message with your own skills. Although logical arguments are important, the emotional content has a great impact on a person's mind. In other words, public speaking is being able to speak effectively in front of a community by presenting the art of speaking. In addition to English scientific researches, linguistic features of public speech has also been investigated in the articles and books of Uzbek linguists (Qo'g'urov R., Begmatov E., 1992). Nowadays current lectures take place not only in academic settings but also gradually spread among ordinary people through offline and online modes. In this case, using public speech is developing in various aspects via modern technologies, especially, the most popular format has become TED Talks, which is viewed and subscribed substantially on You Tube. Below, the impor-

tance of public speaking in English and Uzbek language is discussed.

Literature review

Public speaking is a person's ability to present or convey a topic orally in front of a particular audience. Lucas (2009) states that speaking in public means expressing his/her notion to public and they have important message to deliver. However, if the speech does not contain any message or purpose, that speech cannot be considered as public speaking (Stephen E. Lucas, 2009; Yildiz Y., 2020) mentions that communicative skills can be improved when both listeners and speakers engage in meaningful conversation in the target language (Yildiz Y., 2020). The most important reason why public speaking became so widespread is that it is compatible with human nature. As emotional aspects of people have always been considered to be prior to rational dimension which means that speaking in public manipulates and impacts person's perceptions (Mastrangelo L., 2009; Steels E., 1997) proves that language has a constructive aspect to societies. Therefore, using it appropriately is a crucial factor in guiding community and an expert of public speaking has an ability to change even the whole society (Steels E., 1997). Each country has its own experience on this subject and one of the thinkers who wrote necessary words on this subject in history is Aristotle. In his work called Rhetoric, he explains the rules of effective public speaking and these rules have existed until today (Nichols M. P., 1987). As a matter of fact, the importance of public speech has never changed from the ancient era to the modern age because it is possible to manipulate people's mind with the effective use of language and it will continue to be important in the future (Chollet M., Wörtwein T., Morency L. P., Shapiro A., & Scherer S., 2015). Because it is a crucial ability to acquire and has a tremendous impact on a person's career and level of success in the workplace. While making a public speech, there are various linguistic aspects and rules that a person should take into consideration. For instance, person's tone of voice, intonation, attitude, body language emotions are crucial to affect the audience's perceptions. Moreover, such as dressing, eye contact, posture and other codes are crucial

to make it more impressive. In addition to the abovementioned components, the level of listeners' comprehension, their cultural beliefs and attitudes have tremendous effects to the speaker's message. For this reason, addressing to the audience without considering their values may bring adverse results that a speaker has never expected (Turner K. J., Osborn R., Osborn M., & Osborn S. 2018). In this situation, linguistic and pragmatic aspects should be clarified. Linguistic aspects are concerned with the linguistic level of language like phonology, lexis, morphology, syntax, semantic (grammar and meaning) as well as the textual competence (cohesion and coherence). With regards to the pragmatic aspects of communicative competence, it is the speaker's ability to use linguistic knowledge in different social contexts and situational interactions to convey meaning, and the ability of the listener to use the knowledge to perceive the intended message. Pragmatics has an important contribution in speech as it focuses on the appropriateness of language in its social context and it emphasizes the function of language to achive communicative goals. To clarify, pragmatic competence focuses on extralinguistic level of language such as interactional skills, socio-cultural framework, functions and language variations (EL-Samir Sausen, 1999).

If the delivery of public speech in the English and Uzbek languages are compared, they differ from each other in terms of both linguistic and pragmatic aspects. English speeches tend to be very emotional, quite moving and impressive. Speakers use many gestures, high intonation and body language to convey the target meaning. However, in Uzbek public speech, the speaker does not usually tend to speak with frequent use of gestures or body language. Therefore, the way of delivery seems to be a bit monotonous as it is not as emotional as English speech. In Uzbek public speaking, the attitude of interlocutors is more important than the quality of a message delivery effect while English speeches focus on the effectiveness of persuading and conveying a message.

Towards the end of the 20th century, electronic tools became available to help people enhance the quality of their public speech delivery. N. D. Galskova states that the process of teaching should be based on "an

authentic foreign text as a unit of communication", which presents signs of another foreign language linguistic community and the information should be socially significant and culturally specific (Galskova N. D., 2003). In the modern education, people share their experiences not only face-to-face conferences but also on different online platforms. One of the most popular language platforms is international "TED Talks", where people from all over the world can access. Many schools use authentic and official video materials to develop learners' visual education, communication skills and personal public speech. TED, which officially stands for Technology Entertainment Design, is well-known with its annual conferences and the main goal of this platform is distribution of unique ideas. The platform is one of the most successfully implemented projects as people from different parts of the world enjoy viewing useful live and online videos. Media resource TED Ed (http://ed.ted.com) can be considered as innovative educational development. The main difference between innovative electronic resources and traditional ones is their interactivity, which stimulates learners' independent learning activities and involves active learning (Osin A. V. 2010). Therefore, students are involved in a live native speech, perceive the reaction of audience, feel public atmosphere, enter into discussion instead of working with ready-made tasks in a textbook. In fact, TEDx Talks's You Tube Channel has 38.800.000 subscribers with 202.117 videos uploaded so far (videos lectures are shorter than 18 minutes) and the overall channel views are 7.4 B according to 2023 statistics (E-resource: https://www.speakrj.com/audit/report/UC-sT0YIqwnpJCM-mx7-gSA4Q/youtube).

Methods

This study combined qualitative and quantitative research approaches and used an opinion poll among senior students of Kokand Pedagogical Institute. It sought to answer the questions: "What are the causes of speech anxiety among university students?". Students' answers were acquired deliberately. In order to conduct linguistic investigation, the researcher wanted to compare the students of two different faculties (Faculty of English and Uzbek philology) in order to compare linguistic and pragmatic aspects of learners' public speech in the Uzbek and English language. For the purpose of the study, forty students were selected among final year students, 20 students from Uzbek and the others participated from English faculty. Fourth year students were considered the most suitable participants as they had more experience in making presentations among the audience. Besides, they can analyze the causes of their linguistic problems in public speech which the research intended to investigate. As an exploratory research, the researcher utilized the technique of gathering information with the help of interviews and questionnaires where participants filled in their responses. The researcher also asked questions like "Do you use authentic videos for public speech development?", "Do you find TED Talks useful?". The data obtained were subsequently analyzed and conclusions were made from findings. The discussions will be described below.

Results and discussions

The findings are presented in charts, tables and graphs to present the quantitative data obtained. It summarizes the demographics of participants, their individual prior involvement and experience in public speaking and the causes of their problems confronted with public speaking. The other part presents a qualitative analysis of respondents taken from participants through interviews and open-ended questions in the questionnaire. The findings are discussed in turns.

Table 1. *General information about the respondents involved among two different groups*

| Faculty	The number of participants	Age	Gender	L 1
Uzbek	20	18–24	2 male, 18 female	Uzbek
English	20	18–28	8 male, 12 female	Uzbek

Figure 1. *The students' prior knowledge in public speaking*
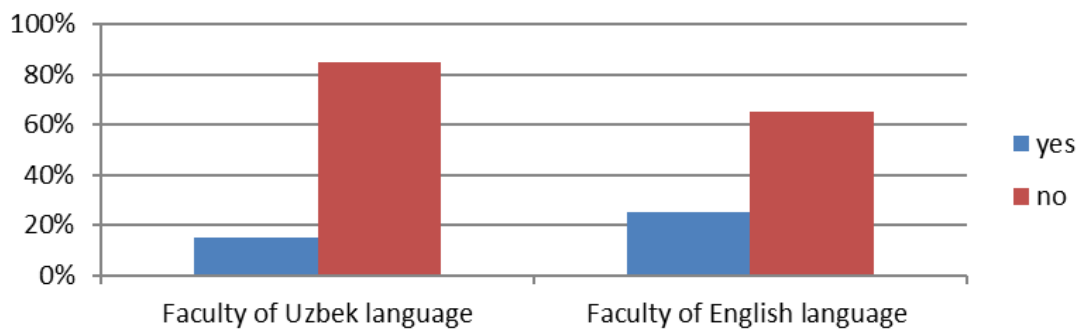
The bar chart **students' prior knowledge in public speaking.** Students in Uzbek language faculty said that they did not have enough experience in public speaking (15% minority responded in affirmative, 85% said they had never had public speech) while the ones from English faculty mentioned that they usually had power point presentations and speech contest (25% students attest to having spoken in public before). However, they said that it was not presented among a lot of audience.

Before discussing about the following reasons, the researcher wants to state the fact that 75% of the students had glossophobia, which is the fear of making speech in public. Actually, it is a social phobia and the terms such as "the fear of speaking in public", "nervousness", "speech anxiety" and "communication apprehension" are used interchangeably (Segar G., 2021).

Figure 2. *Causes of students' problems in public speech*
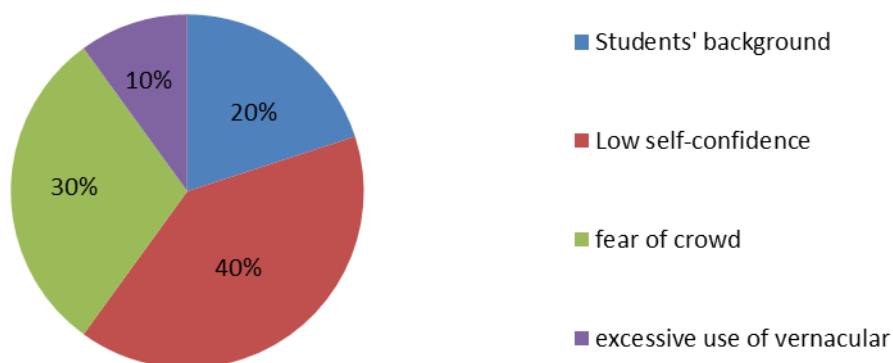
The pie chart shows that all forty respondents in the research acknowledged that some problems causes them to be reluctant to make a public speech. The problems shown by the participants were also stated in the findings of earlier studies (Fish B., 2001). Majority (40%) of the students admitted low self-confidence as the main reason of reluctance in public speaking. This was followed by students' fear of crowd with 30% respectively mentioning that they are not educated and knowledgeable enough to express their ideas in formal occasions. Furthermore, 20% students claimed that their family background may cause their initial inconvenience

in public speaking. To illustrate, one participant proved that "students who suddenly come to town from a traditional Uzbek family in a village setting feel daunting experience in front of large crowd. According to the data gathered from students, it is clear that a kind of prior upbringing each student receives before tertiary education may negatively impact on their self-confidence in front of people. This research result aligns with Cherry's (2012) observation stating that an authoritarian parenting style expects a child to obey strict rules set by parents (Cherrry K., 2012). In fact, in many cultural settings in Uzbekistan, it is almost taboo for offspring to

keep quiet and listen when elders are speaking. Although this is a respectful habit, such cultural norms cause timidity in many Uzbek youth resulting in speech apprehension challenges later in life when they have to speak in public. Apart from this, 10% belongs to too much use of vernacular by students (a form of language, especially the one that is not official that ordinary people use). This was also emphasized in the arguments of Kankam and Boateng (2017) affirming that overuse of vernacular is the main reason of shyness caused by the fear of making errors (Kankam P. K., & Boateng S. O., 2017). However, if these results are compared to English speaker,

they are free to express their ideas in public with emotions and gestures. Young children in English families are quite free in front of parents and they have other socio-cultural norms. These are the other factors that affect English students feel quite independent in public. After TED Talk videos were recommended and utilized, students were asked to participate in the questionnaire in order to share what kind of influence TED Talks had on linguistic and pragmatic factors of their public speaking skills.

The results of the questionnaire are shown in the table.

Table 2.

№	Statement	Students in English philology	Students in Uzbek philology
1	I feel motivated by TED Talks speeches	+	+
2	I am improving my listening skills	+	
3	I learn how to use facial expression	+	+
4	I am learning about gestures	+	+
5	I am learning different accents	+	
6	I am improving my self-confidence	+	+
7	I am learning word and sentence structures	+	
8	I am enhancing my intonation, tone and voice pi	+	
9	I am learning the correct pronunciation	+	
10	I am learning fluency	+	
11	I am learning grammatical accuracy	+	
12	I am learning to deliver ideas to others	+	+
13	I am learning to keep eye contact	+	+
14	I am improving my world outlook	+	+

It is clear that the students of both faculties found TED Talks useful and effective to develop their linguistic and pragmatic aspects of their public speech.

Conclusion

Based on the abovementioned results, the researcher concludes that each public speech has its function: to entertain, influence, motivate or influence the audience. A person who makes a public speech can achieve his/her intention only when the audience can re-

member the message that they have heard and learnt. It is proven that in comparison with English students, Uzbek tertiary students deal with glossophobia which is the fear of presenting ideas in public. The study emphasizes that with the help of TED Talk videos, learners achieved positive effects in terms of linguistic and pragmatic factors. They can boost their confidence in speaking, promote oral communicative skills, enhance their proficiency, message delivery to public and expand their world outlook.

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LINGUOPOETIC UNITS IN POETRY TRANSLATION

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Abstract

This article examines the specifics of literary translation, in particular, poetic translation. Theoretical generalizations are based on the translations of Alisher Navoi's ghazals into Uzbek and French. Theoretical conclusions are based on the comparative analysis of the texts. In the translation of ghazals, which is one of the most important genres of classical Turkish literature, the translated text is closer to the original text. The features of poetic translation, the complexity of translation methods with the periodic change and improvement of poetic genres, and the differences between them were analyzed.

Keywords: *translation, cognitive linguistics, image, rhyming words, rhyme reconstruction, ghazal, composition, artistic translation, poetic translation*

Introduction

Poetic translation involves a complex creative process. We observe that this complexity is especially evident in the translation of poetic works. That is why we rightfully call the representatives of this field poet-translators. In doing so, they create like an artist and try to convey the author's thoughts to the reader more clearly through various ways, including the detailed description of the hidden meanings of the translation.

However, translating the tone and lyrical experience of the four-line poem to the extent that the reader can find a place in his heart requires poetic inspiration and great skill from the translator. A poetic translation, like a poem, is born when inspiration comes, when the work has a strong influence on the translator. However, we cannot help but admit that translating poetry is a work of the heart. Because the translator recreates with aesthetic pleasure only the ghazal or poem that is close to his heart, matches his heart, and touches his soul.

Literature review

If the translator does not get aesthetic pleasure from the ghazal or poem in his translation, the translation he made will not have an aesthetic impact, as a result, the translation will be dry and tasteless. Poetic translation is important in the study of native and foreign languages, in the development and improvement of terminology, in the scientific interpretation of linguistic texts; it allows to solve the problems of interrelationship of real and imaginary things (materiality and ideality), to draw theoretical conclusions for the correct understanding of social consciousness and the human being as a social

being. Language and thought, linguistic and logical unity The problem of interrelationship of (magnitudes) is simultaneously studied by linguistic cognitive analysis of poetic translation.

Research methodology

Descriptive (comparative, confrontational, contrastive, typological), historical (comparative-historical, comparative) and normative stylistic (normative methodological) methods can be mentioned as the main linguistic methods. There is also a linguistic-cognitive method in poetic translation.

Analysis and results

The word cognitive is derived from the English word "cognize – to know, to understand, to understand", and this field is not limited to the theory of knowledge in philosophy, but connects language with thinking and conducts in-depth scientific research on its integral connection with linguistic phenomena. Cognitology ranks the description of the process of linguistic realization of knowledge as one of the most basic problems in the field of humanities. This problem determines the important directions of scientific research that is developing in our time. Professor Sh. According to Safarov, the task of cognitive linguistics is to acquire and store knowledge with the help of language, to apply and transmit language in practice, and to connect the system and structure of language with thinking in the human brain, and to carry out in-depth scientific research (Cognitology. p. 115 S. H. Safarov.) (3.65). Therefore, a person's attitude to everyday events is inextricably linked with the practical application of the cognitive theory of language. Already, based on our life experience, knowledge and skills, which have been formed over the years, we get ideas about things that exist in reality in one way or another – objects, events, and based on this, we use our speech in the process of conversation we will achieve more smoothness, that is, fluffiness.

We know that cognitive activity begins with a person's direct perception and feeling of reality. In modern linguistics, the cognitive direction is closely related to the analysis at the lexical-semantic level, according to which language is a general cognitive mechanism,

as well as a system of signs that performs the function of transmitting and changing the presentation of speech in the form of a cognitive weapon. The specific features that separate and distinguish poetic works from prose work also have an impact on the translation process. As soon as you get hold of any poetic work, the first thing you notice is its appearance, which allows you to distinguish verse from prose without knowing its content. This is the external side – the form of poetic works in a certain order: measure, clause, rhyme. External qualities affect the way of expressing the content of a poetic work (conciseness of expression, extensive use of figurative stylistic devices, unique syntax).

It is of interest from the point of view of the theory and practice of translation to study how and in what quality the special features characteristic of poetry are reused in the translation process, and the essence of their restoration of the aesthetic effect of translated works. Due to the fact that poetry is the most lively and influential among other styles and genres, and because it has reorganizing elements such as rhyme, verse, stanza, the word order in its sentences is more and more ancient than that of prose undergoes changes. Syntactic stylistic tools are used more in poetry than in prose, they participate in organizing the rhythm of the poem, increasing its expressive power, and most importantly, in conveying the necessary impact of its ideas and content on the reader's feelings.

For centuries, poetic translation has been the focus of attention of philologists, poets, and experts who are specially engaged in poetic translation. Although poetic translation differs from prose translation in many ways, there is a commonality between them. They serve interlingual poetic or poetic communication . The information in the poetic text is fundamentally different from the information in the prose text. The content of information in the poem can be different, contradict each other and even negate each other. Poetic information includes factual and conceptual information, that is, information related to meaning. They are closely related to each other and at the same time they are dynamically opposed to each other. Factual and substantive information is a specific fact about the external real or unreal world, provides information

based on events. The translation of the poetic text, which is part of the artistic speech, takes into account the rules of the structure of the poem. In this, rhythm, tone, syntactic structure, artistic image and other artistic elements used in the analysis of prose are in the focus of attention. The above-mentioned concepts and terms are also used in the analysis of the poetic text, but they are implemented on the basis of the strict rules of poetry. Each time, the translator tried to study the experiences of poetic translation, identify the achievements and shortcomings of poetic translations, and develop some recommendations based on the results of the analysis of poetic translation. The most important task of poetic translation is to try not to turn a good poem into a bad poem in translation, to preserve the content of the translation as completely as possible, to preserve both the weight and tone of the poetic text forms in accordance with the content of the poem. is considered Not only the translator, but also the reader should feel the good or bad of the translation in one reading. There is a difference between languages, poetic systems, weight, and musical factors. However, by re-creating these differences in translation, a translated text is created. In poetic translation, regardless of the original and the translated text, the poetic system of two languages, each poem is considered a unique work in its own right.

In the poetic translation, it is not possible to completely preserve all the elements of the work, but according to the opinion of some translation scholars, the image in the poem and the poetic harmony should be preserved. How well the poetic image and harmony is preserved is determined by the skill of the translator. If the above-mentioned phonetic and stylistic tools and methods cannot express the idea beautifully and meaningfully and perform only a formal function in the translation, the content of the poem will be damaged, and in most cases, the text of the poetic translation will be far from the original text. If the used means of expression cannot enhance the artistic impression, the tone, rhythm, and most importantly, the content of the poem will change, it will be difficult to get the appropriate aesthetic pleasure from the poem, the content will become shallow, and the means of expression may become just a

collection of sounds. In this case, it is necessary to take into account not only the poem's weight, rhythm, rhyme, tone, harmony, but also the type and characteristics of the poem in different combinations, as well as the individual style of the author and the characteristics of the poem in each language. The translator of this poem has in-depth knowledge, traditions of two languages, national characteristics, linguistic and cultural aspects, the main idea, image, stylistic means and methods in the poem, and participated in expressive delivery of poetic information to the reader it is necessary to take into account the function of each of the language elements, the characteristics of the period in which the poem was written, and so on. The suffix at the end of the rhyming verses is the harmony of words and phrases. Rhyme enhances the musicality, melodiousness and impressiveness of the poem, makes it easier to remember. Rhyme is the main element that creates a poetic rhythm like weight in classical poetry, and its use at the end of a stanza was one of the necessary requirements. The East is Muslim theoretical views on rhyme in literary studies are expressed in the special science of rhyme. In classical literature, the artistic potential of poets is determined by the meaning of the rhymes used in the poem, the importance of revealing the world of symbols, and the melodiousness of the words chosen for the rhyme. Effective use of rhyming arts and types, paying attention to the relationship of rhyme with other poetic elements – weight, artistic arts, was considered one of the important aspects of the skill of a classical artist. For this reason, in the past, our poets studied the science of rhyme as a special subject, and received education from experienced teachers in this field.

As we know, rhyme is one of the unique and important means of deep and effective reflection of the ideas intended to be expressed in poetic works with the help of artistic words. In the rhymes of each stanza or stanza, the poet's ideological and artistic intention is expressed in a certain sense. 50 French words have 9 rhyming pairs. In a French text consisting of 200 words, 100 of which are not repeated, 37 rhymes can be made from this linguistic material. Rhyme performs several functions in a poem:

a) meaning task – establishes a meaning connection between rhyming words (at the same time, between verses);

b) rhythmic task;

Rhyme takes place at the most important point of the poem from the point of view of composition, as a result, a rhythmic task is formed in the poem. These two tasks are characteristic of every poet's rhyming system and are intertwined with each other. According to experts, there are about 400 stable rhyming groups in the analytical English rhyming dictionary, that is, a collection of words that end in the same way. There are about 600 such groups in the French language. Each word rhymes only with other words of its own category, and does not rhyme with words of another category.

Wazn means measure, standard in Arabic. The phenomenon of rhythm that is clearly realized in each poem is called weight. Weight is the main feature of the poem. It's not just a measure of speech. The basis of weight-rhythm is the ground that creates poetic systems. Jakhan's poetic system (aruz, hijo, syllabo-tonic, alexandria, metric) all arose from the nature of weight. The feature of weight is formed from the phonetic structure of each language. Emphasis is a form of rhythmic possibility in a specific language that is transferred to verse. The same poetic weight can be common to several folk literature. For example, it is impossible to translate a ghazal written in aruz into Russian with aruz, and a syllabo-tonic poem into Uzbek with a syllabo-tonic weight. Thus, when translating a poem, you can use only the weight that exists in each literature.

For example, it is possible to translate the works created in Aruz through different scales of syllabic-tonic weight, depending on their genre structure and the type of bahr used. Alisher Navoi's "Khamsa" epics are in five-syllable iamb (with muzakkar rhymes), and his ghazals are in the 8–10-syllable system of this weight; ruboyi and tuyugyi are translated with five- and four-syllable iambs. One of the types of translation that has become an important aspect of fiction today is -is a direction of translation carried out in a poetic way. Poetic translation is a special type of verbal art, the subject of which is a melodious word or a musical word.

In such translations, a specific poetic work is translated not only by musical words, but also by melody. Poetry translation is such a method that the work should be created in the second language as it was created in one language. This requires creative work, talent, and artistic skills. In addition to serving as a bridge between different nations, poetic translations have an effect on increasing the aesthetic level of knowledge of the nation that speaks the same language.

Linguistics is inextricably linked with fiction, because language as a tool is not only a simple system of symbols that carries certain information, but also a powerful tool that affects the listener. The first function of language is the object of study of traditional and systematic structural linguistics, and the second function is the object of study of linguopoetics. Lingvopoetics is a shortened form of "linguistic poetics" and studies phonetic, lexical, morphemic, syntactic, artistic-aesthetic means of linguistic units used in artistic works, and cognitive functions of language. In other words, linguopoetics in general is a branch of linguistics that studies artistic speech. Artistic speech is considered a means of expression of fiction. We express our thoughts in our language through artistic speech. Lingvopoetics is divided into such parts as phonetic-poetics, lexical-poetics, syntactic-poetics, depending on which level units of the language are used. Famous Uzbek literary critic

O. Sharafiddinov writes: "There is no visual art without color, no music without melody, and no literature without language. Literature is called humanities. In fact, the writer interprets various human characters and discovers the truths that help the development of society.

However, all this is realized through language in literature" 1. Yes, the written language of an artistic work is such a complex and special phenomenon is accepted as, and in linguistics, they have been engaged in studying and researching it for several years and even centuries. V. Vinogradov expressed his thoughts about the literary language in his treatise "The science of literary language and its tasks" and emphasized two different meanings of the word language; 1) "speech" or "text" reflecting the system of one or an-

other language; 2) Language of art, in the sense of the system of means of artistic expression.

To what extent is "Text Linguistics" a linguistics? In his article entitled, Linguistics objects that it studies the compositional integrity of human text creation and comprehension. Regarding linguistics, it should be noted that experts do not have a clear opinion about the concept of text. If we pay attention to the author's choice of linguistic construction, the theme and general semantics of the work are important.

Now let's analyze the poem written by the Uzbek folk poet Erkin Vahidov:

Vatan, to tanda jonim bor,
Seningdirman, seningdirman,
Tanim xok o'lsa ham sen yor,
Seningdirman, seningdirman.

This poem, skillfully written by Erkin Vahidov, contains a whole world of meaning. The words "yours", "bor", "yor" make up the rhymes of the poem, and the word "Motherland" is used as an exhortation.

Conclusion

In summary now let's look at literary translation. Literary translation is a complex form of human creative activity, and it is the process of re-creating an artistic work created in one language on the basis of the tools of a second language, keeping all the components that ensure its unity of form and content, beauty. The scientific description of artistic translation consists in the fact that it is important not to give words with words, but with meaning with meaning, tone with tone, image with image, humor with humor. The difference between literary translation and other types of translation is that it is not enough to correctly translate a word, a sentence or an entire work. The translator should also be an artist. Poetry translation is "more" art than other types of literary translation. In one word, we can say that poetic translation is the highest type of artistic translation.

An oral translator uses one word several times during the translation, as is often the case in speech, while a written translator has to use many words with similar meanings. After all, wouldn't it be a bit strange if the word "beautiful" is read seven times in a row in a text with an image of a sunset?! Every aspect has its place in works of art, and to be able to use it properly is a true poetic skill. The conclusion is that the basics of linguopoetic analysis and their naming should be brought to a common perspective. Researches created on this issue are our language We believe that, in addition to showing its richness and ensuring the integrity of philology, it will also serve to train mature linguists and literary experts. Based on the above considerations, we can conclude that the text is a complex structure that combines all linguistic features from the point of view of linguistics, and it is one of the main objects of study in all areas of linguistics.

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SEMANTIC ANALYSIS OF TERMS RELATED TO WEDDING AND MUSIC IN "LAYLI AND MAJNUN" EPIC

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Abstract

In the epic "Layli and Majnun", which is the third epic of the great thinker Alisher Navoi's "Khamsa", terms related to various sciences and professions of his time were used. In particular, terms related to social, political, military, economic, animal and plant life, science related to astrology (astronomy), medical, musical, meaning mineral names, related to science, related to religious concepts, wedding and terms related to mourning rituals and several terms related to many other fields are skillfully used in the work. In this article, we will think about the terms related to wedding, party and music, which Navoi skillfully used in this epic. Some of these terms are still used today, some have completely fallen out of use and become historical words, and some have given way to another word. It can be seen that most of the terms related to wedding, party and music used in the text of the epic belong to the word group of nouns and verbs. Also, most of these terms are borrowed from Arabic and Persian languages. Acquaintance with the terms analyzed in the article serves as a source for the discovery of a layer of Navoi's creativity, as well as for the history and development of the field of terminology.

Keywords: *Alisher Navoi, term, terminology, wedding, party, music, historical word*

Introduction

Alisher Navoi's "Layli and Majnun", the third epic of "Khamsa", contains terms related to social, political, legal, astronomy, animal world, geography, literary studies, biology, medicine, tailoring, religious concepts and many other such fields applied. In this article, we addressed the terms related to wedding, party and music used in the epic. In the epic, we come across many terms related to the art of music. They are used in different places of the epic: to describe the state of the heavenly bodies, to compare and describe natural phenomena, to illuminate the processes of the feast. For example, in chapter 4 of the epic – the chapter describing the Night of Miraj, Navayi describes the miraculousness of this night, the Prophet Muhammad (pbuh) riding the Buraq horse and ascending to the sky with beautiful similes.

Materials and methods

Represents the position and position of celestial bodies – planets, stars and constellations with very appropriate and subtle allu-

sions. The artist also effectively uses musical terms to describe the situation:

Necha g'am aro **tuzub tarona,**

Bu shomdin aytmoq fasona (Alisher Navoi, 2020).

Explanatory dictionary of works of Alisher Navoi in volume 3 *tarona – ashula, kuy, ohang* it is said. *Tarona tuzmoq* and the combination *kuy, ohang sozlamoq; kuylamoq, qo'shiq sozlamoq* means (Alisher Navoi's, 1983). In the explanatory dictionary of the current Uzbek language, the following two meanings of the word tarona are given:

1. Melody, tone.

2. A part of the musical work in Shashmaqom (Madvaliyev A., 2007).

Currently in our language *tarona tuzmoq* instead of the form *tarona qilmoq,* yoki *tarona etmoq* forms are used. The meaning of the verse above: How many sorrows of this evening can be told with sad songs? (Alisher Navoi, 2021) Chapter 5, in the chapter on the definition of the word, Navoi said that the value of the word cannot be compared with any jewels, the word is a sea, at the bottom of which there is an infinite meaning. he uses the term **tarona** again to describe the hidden world of no:

Aytib sovumas **tarona** sensen,

Olib qurumas xizona sensen (Alisher Navoi, 2020). The meaning of the verse:

Aytib, eshitib sovimas qo'shiq o'zingsan.

Qancha sarflama bo'shamaydigan xazinasan (Alisher Navoi, 2021).

In chapter 4, describing the position of celestial bodies, Navoi describes the star Venus as follows:

Zuhra yo'lida tuzub **navo zer**,

Mutriblardek bo'lub **miyongir (**Alisher Navoi, 2020).

Navo word in the explanatory dictionary of Alisher Navoi's works, volume 2. *1. Nag'ma ohang* (Alisher Navoi, 1983) defined as In the explanatory dictionary of the Uzbek language *navo (fors. kuy, ohang; qo'shiq)* the meaning of the word *"kuy, ohang; xonish"* given as (Madvaliyev A., 2007). *Zer* and the word *musiqada eng ingichka ovoz, nozik tovush* (Alisher Navoi, 1983) the represents. *Mutrib* so'zi *cholg'uchi* (Alisher Navoi, 1983) if it means *miyongir qatnashuvchi, ishtirok etuvchi* represents (Alisher Navoi, 1983). The meaning of the verse: And Zuhra played

music on the lower curtain on his way and organized a musical party like musicians (Alisher Navoi, 2021). Chapter 6 is devoted to the hymn of Navoi's teacher Maulana Nuriddin Abdurrahman Jami. Speaking about his teacher, Navoi uses another musical term:

Cholib falak uzra **ko'si rif'at**,

Aytib malak ichra darsi himmat (Alisher Navoi, 2020).

Ko's – is a big drum, a big drum played in the king's palace.

Ko'si rif'at – is a drum of height, majesty (Alisher Navoi, 1983).

We know *nog'ora* – is the name of a pair of musical instruments made of clay covered with leather and played with two sticks (Madvaliyev A., 2007). So, the name of the drum musical instrument was used in the form of kos in the language of the Navoi period. The meaning of the verse is as follows: He (Abdurahman Jami) plays the drum of highness in the height of the heavens and teaches the angels to be faithful (Alisher Navoi, 2021).

In the 7th chapter dedicated to Sultan Husayn Boygaro, Navoi Husayn describes Boygaro as a protector of religion, a generous, appreciative of knowledge, a just king, as well as having a sensitive heart as much as he is powerful, and *ziyofat, bazm; shodlik xursandchilik davrasi; ulfatchilik majlisi* uses the Persian word *bazm* to mean:

Kim, arsayi **bazm**i ichra yetsam,

Borini aning nisori etsam (Alisher Navoi, 2020).

Bazm the word is also in the modern Uzbek literary language *musiqa va o'yinlar bilan o'tkaziladigan ziyofat, to'y, o'tirish; o'yin-kulgu kechasi* is used in the sense of (Madvaliyev A., 2007). Navoi uses the term **bazmgoh** in the sense of a place where entertainment and parties are held:

Jannat kibi anda **bazmgoh**e,

Taxt ustida bir xujasta shohe (Alisher Navoi, 2020).

The meaning of the verse: In this place, a feast like Paradise continued, and a happy king sat on the throne (Alisher Navoi, 2021). This word has the same meaning in modern Uzbek literary language *bazmgoh, bazmxona* forms are used. The drink drunk at parties – wine (may) appears in the epic in the following forms:

Er majlisi ichra **roh** erur zeb,

Xotun kishiga saloh erur zeb (Alisher Navoi, 2020).

Roh – may, chog'ir (Alisher Navoi, 1983) this word does not exist in modern Uzbek language. The meaning of the verse: Erlar majlisining zeb-u ziynati – sharobdir, xotin kishining zeb-u ziynati – pokizalik (Alisher Navoi, 2021).

Urg'och **may**i ishqning salosi,

Odamg'a yetishsin ibtilosi (Alisher Navoi, 2020).

May – sharop, boda (Alisher Navoi, 1983). In the explanatory dictionary of the Uzbek language, mai means boda in Persian, wine, a drink made from grapes; it is said that musallas is wine (Madvaliyev A., 2007).

Avval **qadah**ingni ayla gardun,

Quyg'il anga **boda**yi shafaqgun (Alisher Navoi, 2020).

Boda – may, sharob, masq qiluvchi ichimlik (Alisher Navoi, 1983). In the explanatory dictionary of the Uzbek language, boda (fors, sharob, vino) – may, ichkilik, sharob is called (Madvaliyev A., 2007).

The 8th chapter of the epic describes Prince Badiuzzamon, and the poet describes the prince's generosity and justice with beautiful allusions. While describing the parties with the prince's participation, Navoi again refers to musical terms:

Xunyogar-u **nag'masoz** Nohid,

Lekin **daf** aning qo'lida xurshed (Alisher Navoi, 2020).

In the annotated dictionary of Alisher Navoi's works, the words xunyogar, nag'masoz, daf are explained as follows:

Xunyogar – moaner, complainer; musician, singer (Alisher Navoi, 1983).

Nag`masoz – musical instrument, singer, musician (Alisher Navoi, 1983).

Daf – ring, circle (Alisher Navoi, 1983).

The word "hunyogar" is not used in modern Uzbek literary language. The meaning it expresses is found in the words of *sozanda, xonanda*. Nag'masoz – instead of the word, the words *nag`magar* and *nag`machi* are used in dialects. In the explanatory dictionary of the Uzbek language, the word *nag`-masoz* is not given, and the word *nag`magar* is interpreted as a *sozamda, musiqachi* (Madvaliyev A., 2007). *Daf-* the word is not explained separately in the current Uzbek

dictionary. But in the explanation of the word *doira. "Aylana shaklidagi gardishsimon urma musiqa asbobi; childirma, daf"* given as (Madvaliyev A., 2007) the meaning of the above stanza: The composer and singer are the planet Nohid, and the circle in his hand is the sun (Alisher Navoi, 2021).

In chapters 30–31 of the saga, Nawfal decides to give his daughter to Majnun in order to cure Majnun's pain, the wedding ceremony and Nawfal's daughter says that she loves another person after the wedding and offers Majnun to be her sister. It is said that Layli was engaged to Ibn Salam, the head of the Bani Asad tribe, and on the night of the wedding, Ibn Salam had a seizure and fell unconscious. Alisher Navoi uses several terms related to the wedding process in these chapters. In particular, after hearing the news of the wedding, Navfal gathers all his relatives and starts a big wedding as follows:

Jashn anjumanin azim qurdi,

Ul xaylni **bazm** aro tushurdi (Alisher Navoi, 2020).

In this case, the word *jashn* is given in the explanatory dictionary of the works of Alisher Navoi in the 1st volume as entertainment meeting, party, (Alisher Navoi, 1983). In the 2020 edition of the epic "Layli and Majnun" edited by Vahib Rahmanov **Jashn anjumani** compound **to'y majlisi** explained as (Alisher Navoi, 2020). We got acquainted with the explanation of the word party above.

O'lturdi **xatib**i Isoe' joz,

Haq hamd-u sanosin aylab og'oz (Alisher Navoi, 2020).

In this stanza *xatib* so'zi *nikoh o'qiydigan imom*ni means The word *hatib* is defined as *imom, va'z etuvchi* in volume 3 of the explanatory dictionary of Alisher Navoi's works (Alisher Navoi, 1983) this word is still used today. In the explanatory dictionary of the Uzbek language, the word khatib is explained as follows: *Xatib – (arab.notiq, voiz, va'zxon; unashtirilgan, kuyov) masjidda juma va hayit nomozi paytida xutba o'qiydigan, va'z aytadigan domla, imom; voiz* (Madvaliyev A., 2007).

Oy birla quyoshni **bog'ladi aqd**,

Boshi uza sochtilar, base, naqd (Alisher Navoi, 2020).

Aqd- band, bog'lash, tugun; nikoh (Alisher Navoi, 1983).

To means Aqd bog'lamoq – nikoh bog'lam-oq, nikoh o'qimoq. The word Aqd is not used today. Only its meaning has been preserved. The meaning of the verse: He married the moon and the sun, that is, the bride and the groom, and sprinkled silver and gold on their heads (Alisher Navoi, 2021).

Another byte:

Chun bo'ldi mahalki, **aqdi tazvij**

Bergay bu nishot ishiga tarvij (Alisher Navoi, 2020).

Aqdi tazvij – the combination gives the meaning of conjugation (Alisher Navoi, 1983).

The meaning of the verse: The time has come to make a marriage, the wedding ceremony has begun again (Alisher Navoi, 2021). Also, together with the word aqd, the word marriage, which is synonymous with it, is used in the epic:

Chun topdi **nikoh** ishi saranjom,

Layli haramig'a urdilar gom (Alisher Navoi, 2020).

The meaning of the verse: Nikoh o'qib bo'lingach, Laylining xonasiga yo'l olishdi (Alisher Navoi, 2021). Another byte:

Emdi budur iltimos-u darxost-

Kim, qilsoq ikov **nikoh** ishin rost (Alisher Navoi, 2020).

The meaning of the verse: Ensi iltimosim va talabim shuki, ikkovining nikohini qilib, to'yini o'tkazsak (Alisher Navoi, 2021).

Important words related to the wedding ceremony – the words bride and groom are also used in the epic:

Chun mehr **kelin** kibi yoshundi,

Tun yerga **kuyov** kibi yukundi (Alisher Navoi, 2020).

The meaning of the verse: quyosh ham kelinlardek yashirindi, tun ham kuyov kabi yerga yastandi (Alisher Navoi, 2021).

Ham Ibni Salom ittifoqi,

Soz ayladi **uylanur** yaroqi (Alisher Navoi, 2020).

The word *uylanmoq* is also in modern Uzbek *"biror qiz yoki ayolni o'z nikohiga olmoq, oila qurmoq (er kishi haqida)"* means (Madvaliyev A., 2007). The meaning of the verse: Ittifaqa Ibni Salam also started planning a wedding (Alisher Navoi, 2021). The word marry is also used in several places in chapter XXVII of the epic – Majnun's reply to Laila:

Bo'lg'onda fusun qilurg'a hamdam,

Uylanmak ishin dedi ekin ham (Alisher Navoi, 2020).

Uylanmak ishiki, nisbat etding,

Bizga o'z ishingni tuhmat etding (Alisher Navoi, 2020).

Also, let's pay attention to the following verse in Laila's last letter to Majnun:

Chun hajlasi sori ko'z solibsen,

Qo'lmoqqa qizini **so'z solibsen** (Alisher Navoi, 2020).

The word *Qo'lmoq* is not given in the annotated dictionary of Navoi's works. The stanza is translated into prose as follows: ... looking at his decorated house, you say you want to marry his daughter (Alisher Navoi, 2021). *Qo'lmoq* so'zi *uylanmoq* changed to And the combination *soz solmoq* is equated to the expression *og'iz solmoq*. The phrase *"og'iz solmoq"* is in the modern Uzbek language *birovning qizini kelinlikka, yoki o'g'li-ni kuyovlikka so'ramoq, so'ratmoq* means (Madvaliyev A., 2007).

In the epic, together with the word wedding, the word sur is also used:

Ul bo'ldi hayotidan chu mahjur,

Motamg'a mubaddal o'ldi ul **sur** (Alisher Navoi, 2020).

Sur – to'y, bazm, shodlik yig'ini (Alisher Navoi, 1983).

The meaning of the verse: Uning hayot shami o'chgandi, to'y azaga aylandi (Alisher Navoi, 2021). The word *sur* is not used in the modern Uzbek literary language.

The terms "guest" and "host" are typical for weddings and ceremonies of our people, and in the epic these terms are used almost in their current state:

Topib chu bu nav' komronliq,

Yuz mehr ila qildi **mizbonliq.**

Mehmonlar ani chu ko'rdilar garm,

Fosh ayladilar sharofat-u sharm (Alisher Navoi, 2020).

The following stanza from the epic also uses several terms related to weddings and ceremonies:

Ko'z ustida ulcha **rasm**-u **oyin**,

Jon o'rtada ulcha **aqd**-u **kobin** (Alisher Navoi, 2020).

In the explanatory dictionary of Navoi's works, the word *rasm* is defined *"qoida, udum, qonun"* (Alisher Navoi, 1983), *oyin* the word *"rasm, odat"* explained as (Alisher Navoi, 1983) therefore, it is used in pairs in

the above stanza *rasm-u oyin* the word *urf-odat* gives meaning. It is clear from the above examples that the word *Aqd* is used in the meaning of *nikoh. The word Kobin mahr; nikoh oldidan kuyov tomonidan kelinga berilishi shart bo'lgan mol, mablag'*means (Alisher Navoi, 2021). Currently, the word *kobin* is not used in consumption. The meaning of this word is currently assigned to the word *mahr* So, the meaning of the verse is as follows: If we put the images and customs on our eyes and bet our soul to dowry (Alisher Navoi, 2021).

In our opinion, the word **visol** is also a term related to the wedding ceremony:

Kim, Ibni Salom etib xayoling,

Balkim, tama' aylabon **visol**ing (Alisher Navoi, 2020).

Visol – uchrashuv, birlashuv, erishuv, yaqinlashuv (Alisher Navoi, 1983).

In the explanatory dictionary of the Uzbek language, the word visol is Arabic and the connection; love affairs; It is mentioned that it means achievement, (Madvaliyev A., 2007).

Conclusion

Thus, the following conclusions can be drawn from the studied data:

1. Terms related to various fields are used in Navoi's works, and their identification, analysis, and interpretation will be a great achievement for understanding Navoi's skills and for the field of terminology of linguistics.

2. Alisher Navoi uses several terms related to the art of music, wedding and party in the epic "Layli and Majnun". Some of these terms are still used today, some have completely fallen out of use and become historical words, and some have given way to another word.

3. Most of the terms related to music, wedding and party used in the epic "Layli and Majnun" are nouns (tarona, navo, zer, mutrib, miyongir, kos, bazm, bazmgoh, hunyogar, nagmasoz, daf, celebration meeting, letter, marriage, bride, groom, sur, host, guest, image, oyn, kobin, roh, boda, may). Also, it was found that part of it is related to the verb word group (to make a song, to tie a contract, to marry, to marry, to put words).

4. Most of the terms related to music, wedding and party used in the text of the epic are words borrowed from Arabic and Persian languages.

5. Most of the terms related to music, wedding and party used in the epic are simple and simple artificial words.

6. Studying and researching the terms used in the work of art reflects the encyclopedic knowledge of the creator. It also allows to imagine, compare and contrast the old and current state of terms related to the field. This is considered important in studying the history of the terminology of the Uzbek language, and it is also important for the future of the field of terminology.

In general, it is a pleasure to study Navoi's work. Every time we refer to Navoi's works, we discover the great genius of the creator again and again.

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Section 2. Folk art

THE LINGUOCULTURAL DIFFERENCES OF PHRASEOLOGISMS IN KARAKALPAK FOLK-SONGS

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Abstract

In the article, the problems of the phraseologisms used in Karakalpak folk songs, their learning and classification in the linguistic and cultural aspect are discussed. Some groups of phraseologisms: kinematic phraseologisms, phraseologisms with zoo components and euphemism phraseologisms were analyzed with the help of examples.

Keywords: *Linguoculturalogy, folk songs, phraseologism, kinematic phraseologisms, phraseologisms with zoo components, euphemism phraseologisms*

Introduction

The phraseologisms are considered to be the pride and rich treasure of the language of every nation due to its imagery and deep meaning. However, the difference of the phraseologisms from words and other word combinations, types of meaning, especially their classification issues are still being studied from different points of view.

Learning phraseologisms in relation to people's world view, culture, in the aspect of linguistic culture is one of the important issues of modern Karakalpak linguistics.

Phraseologisms form a certain part of the vocabulary of the language. It is possible to learn them as an object of study in any aspect, from any point of view. As, the customs and traditions of the people, nationality, the way

of life and faith of the people have found their expression in the phraseologisms. During the captivity, they were developed as the fruit of the people's mind and thinking level, and they are being used in the language in a ready form. "Because the culture of the every people is especially reflected in phraseologism" (Aybarsha Islam, 2004). Therefore, in this article, we aimed to study the phraseologisms in the language of Karakalpak folk songs in relation to the world view, way of thinking of the Karakalpak people, national peculiarities, that is, in the linguistic cultural direction.

Materials and methods

There are many works devoted to the problem of classification of Phraseologisms in world linguistics. However, most of them

are related to the problem of language learning from a theoretical point of view. And meaningfully guided works, especially in the aspect of linguistic and cultural studies, are met. Even so, the opinions of the Kazakh linguist Aybarsha Islam on the classification of Phraseologisms from the linguistic and cultural point of view in her work "Linguistic and cultural studies: language in the context of culture" were guided. Because the Kazakh language is one of the closest languages to the Karakalpak language, both in terms of kinship and territoriality, and the language, religion, way of life, and world view of these two peoples are similar to each other.

Learning language units, including idioms in the linguistic and cultural aspect "requires the researcher to use information on history, culture and ethnography in many cases". That's why we tried to learn the linguistic unity that we have learned not only from a linguistic point of view, but also more deeply with the knowledge in other fields.

In the some sections of A. Pirniazova's doctoral thesis, the semantics of the phraseologisms in the Karakalpak language was studied in relation to the linguocultural and linguocognitive parameters. In other words, the phraseologisms of a national character in the Karakalpak language were analyzed. Special attention is paid to the arrival of phraseologisms, especially in the composition of words of blessing, wish, and thanks. And in the section dealing with the linguocognitive parameter, the problem of the expression of the human concept in the phraseologisms is learnt (Aybarsha Islam, 2004).

As we mentioned before, in order to learn any language from a scientific point of view, especially in the linguistic and cultural aspect, it is necessary to study it in a complex way. "In order to properly understand the meaning of phraseological units, it is necessary to have a linguistic and cultural base — knowledge and information about the culture manifested in a certain language" (Vorob'ev, 1999). We learned the phraseological units used in the Karakalpak language by dividing them into several groups, taking into account the characteristics of the Karakalpak people's culture, opinion and level of thinking, and other sides and the phraseologisms which are used in folk songs. In the article, we will focus only on some types.

The kinematic phraseologisms. Every gesture, facial expression, kinetics reflects the character and psychology of each nation. Therefore, they are closely related to the culture of the people.

Mimic actions and gestures are performed with the help of human body parts, somatisms are effectively used in the composition of kinematic phraseologisms.

As we have mentioned above, a person learns the world around him first of all, starting from himself, from his body organs, that is, from comparing things, events and incidents in his life to them. As a person looks for and starts forming such knowledge and habits from the place close to him. Variable meanings of words also appear in this way.

The meaning of greeting is different from the specific actions of each nation. On the one hand, it is differntiated among representatives of various social groups, and sometimes it has a gender character. In Eastern countries, most of the time, men do not shake hands with women. He only bows politely or greets verbally. This tradition is preserved in the related Kazakh people especially the bride does not shake hands with her father-in-law, brother-in-law or other older men. She greets by putting her right hand on his knee and bowing.

"Many Turkic languages, in the composition of their somatic phraseologisms there are also phrases that express national-cultural movements (gestures) related to the word hand. Greetings, showing respect, etc. in the Karakalpak language are based on national and cultural movements (gestures)" (Bekniyazov B. K., 2021). According to tradition, the young person should greet first. A person greets a crowd, a young person greets an older person, a person with a horse greets a person who is walking, and a walking person greets a person who is sitting. For example: Qıtay qızı kiyatır jol berińiz, On tórt urıw jıynalıp *qol berińiz* ("Toy qosıqları", p. 28). (Chinese girl is coming, give a way, Gather fourteen tribes and greet).

As a synonym for it, the phraseologism of *qolınan alıw* (taking from the hand) is used, and expresses the meaning of greeting, meeting: *Alıp qollarınan* sálem degeyseń ("Báyit", p. 166). (you'll say hello by taking from hands (shaking hands)).

And in other related languages, the idiom of handshake does not mean the meaning of greeting. In the Kazakh language, this phraseologism means following the path of Ishan, Imam, healer, etc, and bowing. Greetings in Uzbek explain the meaning of being a disciple of Imam or healer. In the poem rows above, it is used as a greeting. In the Karakalpak literary language, this phraseologism only means greeting, asking one's health, and caress.

In addition, the word "*qol qawsırıw*" explains the meaning of humanization and is an a unit with a figurative character that means a sign of slavery that is used not only in Eastern peoples, but also in other peoples. For example: *Qol qawsırsam* óńgesine ("Mende júrsem qızlar menen", p. 297). (If I bend my hands to my chest).

The phraseologism *qas qaqtı (raise eyebrow)* explains the meaning of the signal. For example, Kostyumine sádep taqqan, Qatını-na *qasın qaqqan. (sewed button on* his suit, raised his eyebrows on his wife) ("Bet ashar", p. 53). Aytta, toyda ımlap *qasların qaǵar. (*Make a gesture and raise eyebrows at Eid, at a wedding), ("Shımbay", p. 268). The facial expression of the raising eyebrow indicates all kinds of feelings of a person, as well as meanings such as instructions, encouragement and signs. In which sense it is used will be determined in the context. Underneath it is hidden the meaning of politeness, mannerisms, and gestures characteristic of a certain nation and culture, expressing one's feelings in the crowd without saying anything, using facial expressions.

The phraseologizm q*abaq úydi (frown)* expresses several meanings, such as angered, offended, sad, and displeased. A person can express his feelings or his attitude to an event or incident not only with words, but also with some gestures and signs. This is a common situation among many peoples, and in the Karakalpak language, the phraseologisms of this nature are also met. For example: Dush-panǵa ozalda *qaba ǵ ın úygen. (Frowned to the enemy)* ("Aq boz at", p. 209). Here it depicts the state of a horse, not a human.

Phraseologisms containing zoo-components. In the language of Karakalpak folk songs, there are the phraseologisms with zoo components in their composition. Be-cause in the culture of the Karakalpak people cattle breeding occupies a special place, the phraseologisms, in which the image of tórt túlik mal (the four types of cattle) is given, are often used.

In the language of folk songs, the linguistic units that have the image of the horse are met. Especially, they come in the composition of similes, metaphors, and phraseologisms, and explain all kinds of changing meanings. "... our ancient ancestors valued the horse as an intelligent creature and as a holy animal that was divine talisman and can fly, sense future disasters, and recognize the friend and enemy" (Ashirov A., 2004).

The phraseologism of *Atqa mindi* (riding a horse) explains the meanings of became a leader, be official, as well as joined a line, walked in a line. For example: *Atqa minse* qa-ramaǵan, Malaqayǵa jarımaǵan ("Bet ashar", p. 48). (He didn't look when he rode horse, couldn't even get hat).

Among the phraseological units from which the word "Jan (soul)" comes, the phraseological unit "*shıbın jan* (fly soul)" is particularly interesting. "In Turkic peoples, the soul is understood in every way. Academician Bartold wrote about this that" according to the faith of the people, the soul of the deceased turns into a bird or an animal. "The famous ethnographer" O. A. Sukhare-va expressed the opinion that the human soul turns into the form of a butterfly or a fly. G. P. Snesarev, who studied the beliefs and rituals of the Khorezm Uzbeks deeply and thoroughly, pointed out that the soul leaves the body of died person in the form of a bird (generally pigeon) or moth (night-butterfly). The most widespread belief among the Karakalpaks is that the soul of the deceased is compared to a fly ("fly soul"). Similar interpretations are also found in other Turkic peoples. For example, such terms spread among the Nogais — shıbın yan, among Kazakhs — shıbın jan, among Kyrgyz — "chıbın jan" (Turekeev K. J., 2022). Ethnographer A. Ashirov shows that those who wash and bury the dead are called "nasasas" (nasu is a sign of death, it is understood that death is brought by a fly flying from the back) (Ashirov A., 2007). Therefore, we can see that the human soul is connected with the fly in the folk understanding. So, for ex-

ample, Shıqpaǵan kókirekte shıbın jan bar (there is a fly (little) soul in the alive chest) ("Sıńsıw", p. 176).

Euphemism phraseologisms. In many cases, we see places in the language where any object or phenomenon, as well as action, is expressed politely or softened with the help of the second words, without saying it directly.

The Karakalpaks believe that the transient world is not everlasting, but another world is eternal. That's probably why they say with the word combinations like "qaytıs", "qaytıs etti", "qaytıs boldı" ("died") ("the person has returned") (Berdimuratov E., 1994).

According to the concepts widely spread among older people, this world is a fake world, and that world is the real world. A number of ethnographers who studied the funeral rites of the peoples of Central Asia emphasize that the word combination of "qaytıs bolıw" (óliw) ("to die" (death)) means the transition from one world to another.

The phraseologism of *Dúnyadan ketti* (ótti, qayttı) (died from the world (passed, returned)) means died, passed away, died. For example, Sen *dúnyadan ketkeli*, Kewilimniń bári bos ("Joqlaw", p. 222). (Since you leave the world, all my soul is empty). Siz hám bul *dúnyadan kettiń* aǵajan ("Qaliyla", p. 173). (You also left this world, my brother). The phraseologism *Qaza boldı (taptı, qıldı) (died)* is also in the same meaning with this and explains the meanings of "died". For example, Bul sawashta *qaza bolsam* ("Saǵınısh", p. 165). (If I die in this war). Jan ákem *qaza bolǵan* soń ("Joqlaw", p. 232). (After the death of my dear father). Also, to explain these meanings, in the language the phraseologisms ájeli jetti, ájel keldi, ájel kúni jetti (death time) are used. They are also productive in folk languages. They explain the meanings of "killed" and "died". For example: Ájel jetken bende jollarda óldi ("Qaraqalpaq", p. 386). (A person who has death time died on the ways). Ájel nege *kelip* almaydı,

Kel há ájel, meni ket alıp! ("Jesir hayaldıń muńı", p. 197-bet). (Why can't quietus come and take, Come, quietus, take me away!). Ájel kelse búytip xor bolıp júrgenshe ("Jılamayın ba", p. 193). (May the quietus come in spite of living humiliated).

The phraseologism *Paymanası toldı* means that he is dead. For example: *Paymanamızdıń toǵanı* ("Baysınǵa", p. 387). (It's our death time). Búgin *paymanası toldı* degeyseń ("Qońıratbay", p. 205). (may you say that today he's died). *Paymanam* meniń *tolǵansha* ("Joqlaw", p. 220). (Until my death time comes). In a language related to it, the phraseologism *qurban boldı* ("to be victim") is also used. For example: *Qurban bolsam* qálem qasqa ("Yar qırmızı kiyinipti", p. 289). (May I be victim for this beauty).

Therefore, it is hard and difficult situation to report the death of a person. Therefore, in order to inform about the loss of a loved one, not using the word "died" directly, they told it in a polite and soft way. There are a few monosemantic phraseologisms that prove that the service of phraseologisms is special in this place. In this place, our people's own manner of speaking, ethical rules, and others is visible.

Conclusion

Finally, as a result of the classification and linguistic-cultural analysis of the phraseologisms used in the language of Karakalpak folk songs, we have come to following conclusions:

1. The kinematic phraseologisms used in the language of Karakalpak songs reflect the unique gestures and greeting culture of the Karakalpak people.

2. The phraseologisms with zoo components are related to the religious and mythological beliefs of the Karakalpak people.

3. Euphemism phraseologisms include concepts such as the speech culture of the Karakalpak people, the ethical principles of using word and expression of the thought.

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THE LINGUOCULTURAL DIFFERENCES OF PHRASEOLOGISMS

Section 3. General questions of literary criticism

FAUST AND ARIF: ROLL CALL OF HEROES

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Abstract

This article presents an analytical review of two symbolic heroes – Faust and Arif. The study of original works, such as Goethe's tragedies "Faust" and Javid's "Iblis", revealed the significance of these heroes in the context of human thirst for knowledge, freedom and truth. Literary, historical and contextual analyses were used to compare the study of characters, their similarities and differences, as well as to determine their influence on literature and culture. Faust and Arif are the symbols of the search for meaning and intelligent cognition, and their stories provoke discussions about the human soul and the desire for knowledge and freedom. The result demonstrates the importance of Faust and Arif in history and literature, as well as their influence on human thinking and culture.

Keywords: *Goethe, Javid, Faust, Arif, hero*

Introduction

Faust and Arif are two iconic figures in world literature and history that reflect the eternal struggle between the pursuit of knowledge, freedom and truth. In this article, we will view both characters and their influence on literature, as well as their symbolic meaning in the context of the human soul and the desire for knowledge. Faust, the protagonist of Goethe's tragedy, and Arif, Javid's character, represent not only the human thirst for knowledge, but also represent unique aspects of perception and the need for knowledge. Faust, the protagonist of Goethe's tragedy, and Arif, the Javidian character, represent not only the human thirst for knowledge, but also represent unique aspects of perception and the need for knowledge. Faust, the protagonist of Goethe's tragedy, and Arif, the Javidian character, not only represent the human thirst for knowledge, but also represent unique aspects of perception and the need for knowledge.

Together with us, you will learn more about the complexity and contradictions these heroes face and how they continue to inspire and provoke discussions about the nature of human entity.

To write this article about Faust and Arif, the following **materials** and **methods** were used:

1. Literary analysis: The original works in which the characters Faust and Arif appear were studied and analyzed. The main source of the material used is the tragedies of Johann Wolfgang Goethe "Faust" and Huseyn Javid "Iblis", the main character of which is Arif.

2. Comparative analysis: Comparative analyses of the characteristics and storylines of the heroes of Faust and Arif were carried out. Their similarities and differences were investigated, as well as their meaning as symbols in different cultures and times.

As a result of using these materials and methods, the article about Faust and Arif provides a comprehensive and analytical overview of their symbolism, their role in history and literature, as well as their influence on human thought and culture.

Results and discussion

According to a literary critic Ali Nazim, Javid's tragedy "Iblis" is an imitation of Goethe's "Faust" (Nazim A. Javid, Huseyn, 1930). Taking into account the critic's point of view, we will try to compare the images of Faust and Arif. What unites these two images? It is necessary to begin the discussion of the question posed with science, comprehension of the Truth, doubt and disappointment in one's own abilities.

Both Goethe and Javid present their pensive heroes at the very beginning of the tragedies, after the dialogue of God with Mephistopheles and Angel with Iblis, respectively. Both characters are quite enlightened people. Goethe's character is endowed with the name Faust, which means "happy", the name of Javid's hero is Arif – "sage". In the remark of the first act, Arif has a preoccupied look, Javid portrays the main character in heavy thought: with his head propped on his hand, he lies on a wooden couch. Faust has a similar condition. Let us recall the first scene of Goethe's tragedy, where, against the gloomy background of a cramped Gothic room with a vaulted ceiling, a thoughtful Faust sits awake at night in an armchair with a book on a folding stand. Faust and Arif possess knowledge that allowed them to find answers to their questions up to a certain point, but soon despair takes hold of them.

Goethe's: I mastered theology, / pored over philosophy, / I was hammering the law / And he studied medicine. / However, I am at the same time all / He was and remained a fool (Goethe I.-V., 1985).

Javid's: Every moment, however, hearing unexplained sayings, /A thousand different truths, / A thousand different unknown truths, laughing at me, / Everything is darkness...) (Cavid H., 2007).

I believed in the Prophet, the laws, the books, / And from the beginning to the end I still felt the cruelty, the curse, /Repentance is an indicator of impotence.../Every philosophy is confusion, everything is sweet melancholy, /No conscience; /Alas! Without you, a bright enlightenment of the soul, conscience will not be born) (Cavid H., 2007).

The given quotes indicate that the heroes become afraid of the thought of wasted years. Therefore, they are tormented by doubts, because the meaning of life is to use their knowledge for good.

Both turn out to be the object of the devil's interest. Only Goethe's contract with Mephistopheles is concluded at the request of Faust:

Faust: Let me not last another moment, /At the very hour when in peace/ Will I listen to the flattery of praise, /Or will I indulge in laziness or sleep, /Or fool yourself with the passions of the ladies,– /Let then in the midst of pleasure /Death will come to me!

Mephisto: Let's remember!

Faust: It's a deal! /Hardly will I magnify a separate moment,

Shouting: "A moment, wait!" – /It's over, and I'm your prey, / And there is no escape for me from the trap, / Then our deal comes into force, / Then you are free – I am enslaved. / Then let the hour hand become, / The death knell will ring for me (Goethe I.-V., 1985).

And Javid's Iblis offers Arif the symbols of enrichment – "gold" and "lead", in return he demands the soul of a young man:

Iblis: "If there is nothing, there is a soul, give it to me.". Arif: "No way, no way!". Never expect this from a quiet Arif, I have given my heart to Allah)

Some similarities in the development of the plot: love, crimes caused by it.

The first test for Faust after the conclusion of the contract with Mephistopheles is a meeting with Margarita.

Oh heaven, that's so beautiful!

I've never seen anything like it in my life.

How unspoiled-pure

And how mockingly-without malice! (Goethe I.-V., 1985).– this is how Faust conveys his first impression of meeting Gretchen.

Rena reappears in Arif's life after a long separation and the young man confesses to her:

What happiness! What a pleasant meeting! Believe me, I didn't have the strength until I saw you. I missed you in my night dreams, you know, this arrival is such a moment, what a pleasure it gave me, however, if you like to stay here, we will get along with you, there is no doubt if unprecedented luck smiles on us).

Both Faust and Arif are seized by a great human feeling, which develops into mania and leads them to crime. In Faust, Margarita's mother dies from the poison that Faust gave to the girl, he also kills the beloved's brother in a duel. In "Iblis" Arif also committed murders: he strangled Haver, shot Vasif.

Taking into accounth some similarities, it is necessary to point out the differences that define the essence of the characters. Let's start with age. If Faust becomes young thanks to the witch's potion, then Javid's Arif is a young man. Another significant difference between the characters is that Faust agrees to experiment with the devil, and Arif refuses. If Goethe is talking about the need to fight evil, about the danger of underestimating it, about those secret ways in which the forces of Mephistopheles can penetrate into the world and the human soul, that this struggle is not doomed to defeat, is not hopeless, then Javid has a different situation in Iblis: evil has finally reigned in the world. His hero faces other problems: the world is gripped by madness, he is threatened with destruction, destructive human instincts are spreading with a great onslaught, now they are not restrained by moral values.

The main feature that distinguishes him from Faust is that Arif is "an indecisive child of the East". Let's remember how Arif is depicted in the first act – a passive and weak young man who blames Iblis for all human troubles and curses him for it. However, with the development of the plot, the main character also changes, or rather, life drags him on. If Arif is faced with real problems, he turns into a real criminal. Javid's character finds himself in a difficult position between faith and reason, breaks with traditional oriental humility, tries to realize himself as much as possible, fulfill his desires at any cost, overcoming any obstacles.

In general, it can be noted that the oriental character of Arif, as well as the whole tragedy, is the main thing that the author draws attention to.

It is no coincidence that the action of the tragedy unfolds in Baghdad, the playwright also mentioned Nasreddin's anecdotes and "One Thousand and One Nights" – monuments of Oriental literature and books with which Arif, Rena and Haver were well acquainted.

Undoubted interest is expressed relating to the eastern plot of fratricide, which, apparently, Javid borrowed from Firdousi from the "Shahname" – Rustam kills his son Suhrab in battle, not knowing that this is his son. At Javid's, Arif kills Vasif and only then finds out that it was his brother.

Thus, from the abovementioned, it can be argued that starting from tradition, Javid creates an original work and an original image. As a result of the fusion of Eastern and European principles, a new phenomenon is born – the image of Arif, not similar to Faust, but the one who found himself in a similar situation.

Conclusion

I would like to add that both characters, Faust and Arif, are symbolic figures that represent the human desire for knowledge, freedom and the search for truth.

They both appear to us as symbols of the search for meaning and intelligent cognition, but with different approaches and unique contexts. Faust finds himself in Western European art and philosophy, while Arif is associated with the Eastern tradition.

Both characters evoke deep discussions about the nature of the human soul and the need for knowledge. Their stories hint at the complexity and contradictions that people face in their search for truth and meaningfulness of life. Faust and Arif also serve as an example of the temporarily detectable meaning

that can be found at the bottom of their long journeys, reflecting the idea that the road itself and the pursuit of knowledge are important.

These characters are an integral part of the literary heritage and eternal themes affecting every person.

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NEWS TEXT STRUCTURE AND ITS ANALYSIS AS A GENRE OF MEDIA

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Abstract

This article provides a systematic, in-depth approach to the study of media genres – including reality programs, game shows, situation comedies, soap operas, film noir, news programs, and more. The study of various types of genres is essential for critical analysis of the media and also offers revealing perspectives on society's cultural values, behavior, and myths. Combining theoretical approaches with concrete examples, the article reinforces one's understanding of the importance of genre to the creation, evolution, and consumption of media content. Each chapter in this reader-friendly article contains a detailed discussion of one of the theoretical approaches to genre studies, followed by Lines of Inquiry, which summarize the major points of the discussion and suggest directions for analysis and further study. Each chapter also includes an example that illustrates how the particular theoretical approach can be applied in the analysis of genre. The author's careful linkage of different genres to the real world makes the article widely useful for those interested in genre study as well as media and culture, television studies, film studies, and media literacy.

Keywords: *communication, message, media content, language, pragmalinguistics*

Introduction

The emergence of the genre of "news" is associated with the boring invention of the telegraph to open the telephone in the 19th century. Communication during those Years was unstable, it was necessary to disclose to the journalist to keep up with the most basic point. As a result, they began to call the names of the events not up to the chronology of their development (based on the beginning to the end), only on the basis of the most important to the less important, in the hope that the essence of the event was clear even from the first few phrases to reveal the sentences. It was convenient to show such a selection of material next to the sample: if the paragraph next to the set did not fit into the area reserved for this, it was permissible to tear out the last sentences, with the exception of paragraphs, without rewriting the rest of the text. "Information genres" – "message" and "news".

While the news is new information unfamiliar to others, a message is new information

about a specific thing. For example, "a new car model has been created" – this information is called a message. At this stage, after all, a new machine was created, so why is this not news? you can tell. But this is not news. The reason is that the car has already been created, and the new models are also not new.

The message is basically who? or what?, where? in it, the main distances are in the first place. In most cases, news and messages consist of 2–3 sentences, not exceeding 10–20 lines (in a newspaper).

The author does not comment on the incident. Rather, he passes it on to the reader. This way of transmitting news appeared after the invention of the electronic telegraph in the second half of the XIX century. In modern linguistics, various directions (speech theory, text theory, socio-, psycho- and pragmalinguistics, etc.) are moving towards synthesis, towards the creation of a new theory of language. It is expected that formal linguistic objects will be associated with cognitive and communicative aspects and will take into account user actions. Through language, the researcher penetrates into cognitive processes and knowledge. In other words, the central place in the new theory of language is occupied by a person with unique properties that allow him to produce and receive texts. Their texts may differ in the level of structural and linguistic complexity, depth and accuracy of the reflection of the world and the intended orientation. The type of text mainly depends on the choice of the cultural situation, for example, on the choice of the scientific language and genre of the article. The concept of genre becomes one of the key ones in the description of the language (Efremova T. F., 2006).

Methodological Analysis

We speak only with the help of certain genres. To learn to speak means to be able to create genre-shaped statements (Bakhtin M., 1979). Consequently, there are no out-of-genre utterances. All our linguistic activity consists of choosing suitable genres from their rich repertoire, which does not exclude changes in genre and genre repertoire. This means that genre is not a cognitive construct. Genres are text samples or groups of texts that have historically developed in a similar way, and exist in the consciousness of a public language.

According to a sociological study, over the past three decades and to this day, television has been the undisputed leader in the world in showing a wide range of artistic products. Therefore, television genres have another important meaning – they, like a mirror, reflect everyday life. The study of this phenomenon contributes to improving the quality of artistic broadcasting. The level of development of the problem.

Literature review

In modern science, the general theory of M. Bakhtin, M. Kagan, Yu. A. Bariev, V. Skatershchikov has become widespread. In their works, they include the problems of genres of aesthetic science, the subject of which is art. The authors mention genres of music, theatre, fine arts, and cinematography without referring to television, its genres and their artistic features. It is known that ready-made TV programs appeared in England (London) in 1936, but their mass distribution began in the post-war years and was considered a miracle. At the same time, the structure of programming genres was formed. It was only in the 60s that television was accepted as an art-related activity. During this period, in addition to broadcasting performances and films on the television screen, a special aesthetic ability of television practice emerged, going back to the syncretism of all kinds of art. The ratio of television drama and film series in the works of R. Ilyin, O. Nechai, T. Elmanovich. However, they did not take into account the complex artistic features of television genres (Gay N., 1975).

It is known that ready-made TV programs appeared in England (London) in 1936, but their mass distribution began in the post-war years and was considered a miracle. At the same time, the structure of programming genres was formed. It was only in the 60s that television was accepted as an art-related activity. During this period, in addition to broadcasting performances and films on the television screen, a special aesthetic ability of television practice emerged, going back to the syncretism of all kinds of art. The ratio of television drama and film series in the works of R. Ilyin, O. Nechai, T. Elmanovich6. However, they did not take into account the complex artistic features of television genres.

The first person who raised the issue of the specifics of television was the domestic author V. S. Sappak (Kuronov D., 2013). But, unfortunately, his work "Television and Us" (1960) did not reveal the essence of genre formation. In part, she considered the artistic and expressive means of that period, but had no scientific depth, as it was descriptive in nature. In the 60 s, some television practitioners (R. Boretsky, L. Zolotarevsky, S. Muratov) attempted to comprehend television screen creativity. In their joint work.

"How a Television Report is created", they first introduced definitions of information genres based on the ways of presenting the material, calling them television: conversation, interview, reportage, broadcast (non-commented display of events), commentary, as well as film information (a prototype of the current video tag), film correspondence. In the same years, R. Boretsky proposed his own version of the typology of the material we are interested in. In the book "Informational Genres of Television" the author defines it as follows: conversational genres (speech, conversation, interview, press conference (debate); informational film genres (film information, film reportage, documentary TV movie); television reportage (commented screening of the event, problematic reportage) (Gay N., 1975).

Results and discussion

News is information that interests listeners politically, socially or economically with its novelty, that is, reports of events that have happened recently or are happening now. News is also called Programs (a collection of several news items) on television and radio, in the print press or on websites – news bulletins, in a special section of the newspaper. First of all, we should note how important the news is in the grid of any television channel. "high-quality" news is considered the "face" of the TV company. As an example, "Uzbekistan, Uz. Report, Manaviyat, Milliy etc.?" The organization of news programs for television requires a lot of daily work by a professional creative team to select news, process it and prepare it for broadcast, and then form (groups) (Toshpulatova N.). The purpose of television news is to convey important, "fresh" information to society in a

timely and reliable manner using television broadcasting technology. In the early 1990s and integrated into the global information space. The Internet has made text, video and audio files accessible to everyone and has forced a radical change in traditional journalism. In the "golden years" of the press – the revolutionary 1990s, everyone read, the arbiters of fate and politics were journalists, and newspapers were captured over the years. Then came stability and *copywriting*.

Copywriting (english *copywriting,* where *copy* is text material, *write* is to write) is the writing of text for the purpose of advertising or other forms of marketing. These are texts that stimulate sales growth or popularize a product, company, service, person or idea. Copywriters are people who write text for the purpose of advertising or other forms of marketing. For example slogans, scripts for TV and radio clips, event events, advertising articles, native articles, etc.

A new type of activity has received a Western nickname – copywriting. Now there are subspecies of copywriting in mass communication, depending on the purpose and nature of writing texts**.** When we talk about the informational genres of television, first of all, it is necessary to answer the question: What connects them? Characteristics of the natural structure of the genre: the subject of attribution, the function of the goal, the methods of attribution methods of display.

The following characteristics of the types of information can be distinguished:

– relevance, efficiency, objectivity, reliability, accuracy, concreteness, truthfulness, brevity, sensationalism. It is necessary to pay attention to the fact that modern news journalism has developed various approaches to covering current events and phenomena: thematic, analytical, and predictive. These approaches are expressed both in the characteristics of a particular genre and its subspecies (Efremova T. F. 2006).

This is reflected in the language and style of modern electronic media. Features of modern television speech: the attitude to colloquialism, some simplification of vocabulary, brevity, conciseness, and lack of length (Gay N., 1975). Currently, under the influence of the tendency to information compression, there is:

- phrases based on strong parts of speech;
- increased verbality of statements;
- simple syntactic constructions;
- condensed structure of phrases;
- the use of words in their direct, nominative meaning;
- saturation with jargon, vernacular, slang and other;
- non-normative elements from the point of view of the literary language for;
- enhancing the expressiveness of speech;
- aggressive assertiveness.

In the characterization of modern television, it is important to take into account such a trend in the development of television journalism as the blurring of the boundaries of genres – they are increasingly interacting with each other. As a result, the most popular in modern news is an information story consisting of:

– from fragments of the report;
– operational comment;
– a short interview.

Experts distinguish the following types of plots: a) Practitioners distinguish the following types of plots; b) Preliminary – announcing the event; c) Real-time plot – what is happening today; d) Ongoing – based on the results of some events, more unfinished.

Genres of news journalism are divided into informative (notes, interviews, reports), operational news (notes of all kinds) and news investigations (correspondence, comment (column), comment). The information message on TV exists in verbal and visual forms: oral and video – answers, as a rule, the questions: What, where and when happened? There are chronicle and scenario (or author's) videos. A voice message can have several options: A voice message – a note; A voice message + a photo or graphic; A voice message + a video sequence. The oral message must exactly match the image. Even the rhythm of the voiceover text should match the pace of the frame movement. For the transmission of news information, the normal rate is 120–140 words per minute when preparing an author's plot, it consists of the following stages: the selection and approval of the topic, the study of the shooting object and the creation of a scenario plan, participation in the shooting, editing and writing of the text. In all cases, the text should be concise, but give an answer to questions that the viewer may have. Often in the audio text of informational videos, we hear such comments to the proposal: "He rises to the platform …"; "The audience greeted this performance with stormy applause …" But it is clearly visible on the screen and does not need verbal explanations (Qoshgariy M., 1963).

When writing a text, you also need to take into account the difference between oral and written speech. Even official documents ("protocols") can be "humanized", and made less bureaucratic and dry. To do this, avoid using long sentences, which is natural when reading "to myself", but difficult to reproduce when verbally expressed. Television vocabulary does not accept clericalism, professionalism and purely scientific jargon. The voiceover text of the official story is read by the news anchor (or TV presenter). The voiceover text of the writer's story is often recorded by the writer-reporter before the broadcast; the timbre of the model's voice emphasizes the uniqueness of this informative material (Kuronov D., 2013).

The doctoral dissertation (1990) by S. V. Ovcharenko is devoted to the study of genre patterns in the development of art. The author notes the main stages of the emergence and development of genre forms and genre systems and does not speak specifically about television genres (Medvedev P., 1929).

To reveal the structure of the genre of the work, it is necessary to determine the function of the genre. As you know, M. Bakhtin defined the task of the genre by the terms completion, and "completeness" in a polemic with V. Shklovsky and explained perfection as a significant quality.

"The genre clarifies reality", M. Bakhtin wrote. "Each genre is a special type of building and completing the whole, moreover, we repeat, it is essential to complete thematically, and not to end conditionally and compositionally" (Bakhtin M., 1979).

N. Gay also considered the genre as an "artistic formula of the world". "The genre is not a fiction, not a speculative scheme", N. Leiderman writes (Gay N., 1975).– "Genre refers to the individual artistic world of a work as general to particular, as a law to

a phenomenon. The phenomenon is richer than the law, but the law is the core of the phenomenon, controlling it from within" (Leiderman N., 1982).

Genre is a stable form of work. The presence of genres allows a journalist to use ready-made templates and matrices to provide information, and not invent a new form for each material. Genres help the reader to understand what kind of information will be in the material. For example, if this is news, then the most important thing will be reported at the beginning, and then the text can not be read. If this is a report, then the journalist has visited the scene of the event and will tell what he saw and experienced, giving the reader the opportunity to also see and experience it. If this is an interview, then the text will consist of the journalist's questions and the interlocutor's answers.

Genre classifications differ in Western journalism. For example, the Reuters 29 Handbook of Journalists lists "other types of text" in addition to different types of news, including chronology, column, review, survey, and "eyewitness testimony". (The Reuters Journalism Guide).

Russian researcher A. Tertichny describes 42 genres, including questionnaires, predictions, versions, confessions, plays, novellas, essays, and essays. questionnaire, forecast, version, confession, game, legend, epigraph and epitaph (Tertychny A. A., 2004). Now there are no such problems: the relationship is reliable, only the layout is done with computer programs that allow you to rely on any text on the strip, stretching to open by compressing photos, that is, manipulating the inter-letter, inter-line to open the inter-column distances. Internet sites do not allow you to disclose any text of any volume. Nevertheless, news remained the most popular genre. This happened because news articles allow readers to get into the course of business without looking back. On the exploration of a newspaper, is it possible to burn through an online publication for 10–15 minutes, reading in-depth only what is mainly interesting, only up to other topics limited to the first phrases of the text? As a result, familiarization with the dreary picture of the day takes much less time than if the texts were written in other genres.

When studying the development of history, culture, scientific, educational and cultural life of the Turkic peoples, the study of their literary sources becomes important. One of the rare and authoritative sources relating to this period is undoubtedly 'Kisasi Rabguzi, son of Nasiruddin Burhaniddun' in the genre of the epistle (Rabghuziy Nasiriddin Burkhonuddin, Qisa Rabghuziy, 1991). Kuranov D. Thus, the genre system of literature of each period requires study in aspects of synchrony and diachrony (Kuronov D., 2013).

When mentioning some genres in Turkic literature, one has to deviate a little from the ideas of modern genres. Otherwise, it will be impossible to show the origin and originality of the genres of ancient Turkic literature, and their differences from the literary genres of the early classical period (Madvaliev, 2021).

One of the most common literary forms in the work of Kisasi Rabguzi is the news genre. Certain moulded fragments, such as the fragment in 'Kisasi Rabguzi', are also found in Mahmud Kashgari's work "Devonian Dictionary-Turk". In the Devonian Dictionary of Turkic Languages, the term "sav" denoted the name of several genres and concepts among the Turkic peoples. For example, sav is the word of the fathers; sav is a story. Report old news; sav – story. To tell the news; SAV – brochure, letter, small book; SAV – word, speech (Rabghuziy Nasiriddin Burkhonuddin, Qisa Rabghuziy, 1991).

'News' is when we think about some 'news event about a phenomenon, a thing object or a person, information' is a concept that appears in our consciousness. In fact, it is in the dictionary of the Uzbek language 'news' [news, message notification; hearing] 1) Information, signal, message about someone, object or phenomenon; 2) Novelty; 3) Daily information, information obtained in the mass media, radio and television; the article will face the definition (Rakhmonov N., 2002).

This was reported by researcher L. Shibaeva writes: "While among the genres that have arisen in journalism, the interview should have been one of the first. After all, asking questions is a habit of every person since childhood. In addition, there is a huge stock of dialogues left in world literature, from ancient philosophers to playwrights.

Nevertheless, this genre was formed in the second half of the XIX century. There is also a reason for this, requirements and criteria" (Stefanov S. I., 2004).

N. Toshpulatova in her article states that news journalism includes such genres as information, message, news, reportage, interview, and reportage. These genres are mainly focused on reporting on life events, phenomena, and processes that have occurred and should occur in society. Their concrete possibility is determined by the reflection of reality and, if necessary, by the legible transmission of the available facts. If an incident is reported in an informational or news genre, the report highlights the process of the incident in the presence of a journalist on the spot. What happens in an interview is expressed through someone's point of view or opinion (Toshpulatova N.).

Conclusion

In conclusion, we come to the conclusion news is the most popular genre in modern journalism. 80–90% of daily newspapers and most online publications (there is significantly less news in publications based on opinions rather than facts), up to half of journal publications and almost 100% of the texts of news agencies are news. Most writers and journalists are engaged in writing news. News is usually the starting point for a career in journalism because the genre is relatively simple (although writing good news is very difficult).

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Section 4. History of Literature

ORIENTAL PHILOSOPHY IN SYMBOLIST LITERATURE

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Abstract

This scientific article examines the use of Oriental philosophy in the symbolic literature developed in the late 19th and early 20th centuries. In particular, in the poems of W. B. Yeats and Paul Valéry, the views, phrases and images related to Oriental philosophy have been identified.

Keywords: *Symbolist literature, Oriental philosophy, Mysticism and Transcendence, Inner Harmony and Balance, traditional symbols, Eastern art and poetry.*

Symbolist literature is a literary movement that emerged in the late 19th century, primarily in France, and later spread to other parts of Europe, including Russia. The movement is characterized by its emphasis on symbolism, where objects, characters, and events in literary works are used to represent abstract ideas and emotions. Symbolist literature is often associated with themes of mysticism, spirituality, and the exploration of the inner world of the human psyche.

Key features of Symbolist literature include:

1. Use of Symbols: Symbolist writers use symbols to represent abstract ideas and emotions. These symbols can be objects, characters, or events that have a deeper, symbolic meaning beyond their literal interpretation.

2. Emphasis on the Inner World: Symbolist literature often explores the inner world of the human psyche, including emotions, dreams, and subconscious thoughts. The focus is on the subjective experience of the individual rather than the objective reality of the external world.

3. Mysticism and Spirituality: Many Symbolist works explore themes of mysticism and spirituality. Symbolist writers were often influenced by Eastern philosophies, as well as by Western mystical traditions.

4. Rejection of Realism: Symbolist literature rejects the realism and naturalism of the 19th century. Instead, Symbolist writers embrace a more abstract, poetic, and imaginative approach to storytelling.

5. Aestheticism: Symbolist literature often emphasizes the aesthetic qualities of

language and imagery. Symbolist writers use evocative, lyrical language to create a sense of beauty and to convey complex emotions and ideas.

6. Influence of Music: Symbolist literature is often influenced by music, particularly the works of composers like Richard Wagner. Symbolist writers sought to create a sense of musicality in their works through the use of rhythm, repetition, and lyrical language.

Prominent Symbolist writers include:

- **Charles Baudelaire**: A French poet known for his collection "Les Fleurs du mal" (The Flowers of Evil), which explores themes of decadence, sensuality, and the inner world of the human psyche (Mein M., 1973).
- **Stéphane Mallarmé**: A French poet known for his complex, abstract poetry that explores themes of mysticism, spirituality, and the nature of language (Stéphane Mallarmé, trans. E.H. and A.M. Blackmore, 2006).
- **Paul Verlaine**: A French poet known for his lyrical, musical poetry that explores themes of love, nature, and the inner world of the human psyche (Underwood V., Philip, 2023).
- **Arthur Rimbaud**: A French poet known for his innovative, experimental poetry that explores themes of rebellion, spirituality, and the inner world of the human psyche (Davies-Mitchell M.C. 2023).
- **Andrey Bely**: A Russian poet and novelist known for his Symbolist novel "Petersburg", which explores themes of revolution, spirituality, and the inner world of the human psyche.

Symbolist literature had a significant influence on later literary movements, including Modernism and Surrealism. The emphasis on symbolism, mysticism, and the exploration of the inner world of the human psyche continues to resonate with writers and readers today.

If we say about Oriental philosophy, Oriental philosophy had a significant influence on Symbolist literature, particularly during the late 19th and early 20th centuries. Symbolism, as a literary movement, emerged in France and quickly spread to other parts of Europe, including Russia. Symbolist writers and poets were known for their use of symbols to represent abstract ideas and emotions, and their works often explored themes of mysticism, spirituality, and the inner world of the human psyche (Kuan Zhang K., 2021).

Oriental philosophy, with its emphasis on spiritual enlightenment, inner harmony, and the interconnectedness of all things, resonated with Symbolist writers. The Symbolists were drawn to the mystical and philosophical traditions of the East, including Taoism, Buddhism, and Hinduism. These Eastern philosophies offered new perspectives on the nature of reality, the self, and the cosmos, and provided Symbolists with a rich source of inspiration for their literary works.

Several key aspects of Oriental philosophy found their way into Symbolist literature:

1. Mysticism and Transcendence: Eastern philosophies often emphasize the pursuit of spiritual enlightenment and transcendence of the material world. Symbolist writers were attracted to these ideas and explored themes of mysticism, transcendental experiences, and the quest for spiritual awakening in their works.

2. Interconnectedness and Unity: Eastern philosophies often teach that all things are interconnected and that there is an underlying unity in the cosmos. Symbolists embraced this concept and used symbols to represent the interconnectedness of all things and the unity of the human soul with the cosmos.

3. Inner Harmony and Balance: Eastern philosophies often advocate for inner harmony and balance as a path to spiritual enlightenment. Symbolists explored the inner world of the human psyche and the struggle for inner harmony and balance in their works.

4. Rejection of Materialism: Eastern philosophies often reject materialism and the pursuit of worldly pleasures. Symbolists, too, rejected the materialism of the modern world and sought to explore deeper, spiritual truths in their works.

5. Influence of Eastern Aesthetics: Symbolists were also influenced by the aesthetics of Eastern art and poetry, which often emphasize simplicity, naturalness, and the beauty of the ordinary. Symbolist writers

incorporated these aesthetic principles into their works, using simple, evocative language and imagery to convey complex emotions and ideas (Kuan Zhang K., 2021).

Prominent Symbolist writers who were influenced by Oriental philosophy include W. B. Yeats, Paul Valéry, and Rainer Maria Rilke. In Russia, poets like Alexander Blok and Andrey Bely were also influenced by Eastern philosophies and incorporated Oriental themes and motifs into their works.

For example, W. B. Yeats has used different types of symbols in his poetry. They were carefully woven into the pattern of the poem. He uses these symbols to convey his inner sensations, his visions and his mystic experiences. In his early poems his symbols are elementary. They are not complex. Thus they put no obstacles in the way of the meaning. In this phase the poet makes use of traditional symbols.

Yeats contended that symbolism is an element of art, "the substance of all style".

Yeats' poem "The Second Coming" are the symbols are gyre, falcon and falconer, lion body, rocking cradle, and Bethlehem, just to name a few. Each of these is an intellectual symbol, and, depending on the person's individual knowledge, can be interpreted differently and some are only linked to one thing, such as Bethlehem, which can only be linked to the city of the same name and specific historical or religious meaning. In this poem, the 'ceremony of innocence' represent for Yeats for one of the qualities that made life valuable under the dying aristocratic social tradition. The expression 'falcon and the falconer' have a symbolic meaning. A falcon is a hawk and a hawk is the symbol of the active or intellectual mind and 'the falconer' symbolizes the soul of it (Dash Bipin, 2022).

His poems are full of what we have called "personalized traditional symbols". They are largely drawn from Irish legends and Celtic folklore, as well as from the occult. Symbols such as rose, cross, swan, water, tree, moon and sun are all what Yeats calls "ancient symbols", which have come down to us through a hundred generations (Miner Earl, 1990).

Valery's symbols "are either strictly self-consistent or else chosen in such a way that we know what each one means and does" (URL: https://www.poetryfoundation. org/poets/paul-valery). His symbols are, by and large, made through an analogy or corresponding aspect of his sensual outer world. Thus, the growth of a plant symbolizes the growth of meaning, or the maturation of the work of art; sun and light always symbolize intellectual power; the sea conveys the idea of life; the wind suggests emotion, etc. His symbols are always suggestive, ambiguous, often mysterious, giving the impression of being closely related to Valery's intellectual and creative life.

Overall, the influence of Oriental philosophy on Symbolist literature can be seen in the themes, imagery, and aesthetics of Symbolist works, as well as in the exploration of mysticism, spirituality, and the inner world of the human psyche.

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Section 5. Languages of the world

BIOMORPHIC CODES ASSOCIATED WITH THE CONCEPTS OF "WISDOM" AND "FOOLISHNESS" IN ENGLISH AND UZBEK

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Abstract

This article discusses about the formation and types of cultural codes in the field of lingua-cultural study as well as describes the opinions of scientists who have conducted significant research on culture codes in the world linguistics including classification of culture codes presented by various linguists. Additionally, culture codes which are related to plants, fruit and vegetables have been associated with the concepts of wisdom and foolishness in the English and Uzbek languages taking into account cultural and national features.

Keywords: *language, culture, culture codes, phytonyms, wisdom, foolishness, metaphors*

Introduction

Initially, think about what is culture for each individual, how is it stored in his mind, how is it fixed in language and language consciousness, how it manifests itself in human behaviour, including in communicative and speech, how it is "realized" in discourse, determining the national and cultural specifics of the latter. Often this "cultural content" is not realized and is not reflected by the representative of a particular culture. All this creates additional difficulties in the study and description of the basic cultural layer, which is an integral part of the structure of any person speaking.

We will try to understand and define such a concept as the code of culture, and see how the codes of culture are fixed in the linguistic consciousness and in language and manifest themselves in discourse. The codes of culture correlate with the most ancient archetypal representations of man. Strictly speaking, the codes of culture "encode" these representations. The codes of culture as a phenomenon are universal in nature, peculiar to man as homo sapiens.

Materials and methods

Krasnik's V.V. research highlights one of the characteristics of cultural codes, which consists in their correlation with the most ancient archetypal representations of man. Thus, the function of the codes of national culture is that "naive ideas about the universe

are fixed in them; they are fixed in linguistic consciousness and in language and manifest themselves in discourse" (Krasnik V. V., 2002). The codes of culture are understood by the researcher as "a grid" that culture "throws" on the surrounding world, divides, categorizes, structures and evaluates it (Krasnik V. V., 2002), as if encoding these representations as a result. Speaking about the universality of culture codes by its nature, V. V. Krasnik also notes that their manifestations, as well as the metaphors by which they are represented, are always nationally determined and conditioned by a specific cultural space.

The concept of the culture code, as noted by Yu. M. Lotman, is based "on the law of correspondence of the content plan to the expression plan. The code determines the significance of the sign, and the interpreter (user) this information is deciphered, and the rules of reading are set by culture: cultural chronotype, cultural competence of the interpreter" (Lotman Yu. M., 2000). From the standpoint of ethnolinguistics, coding methods are divided into 2 types: substantial and conceptual (Tolstaya S. M., 2019). Substantial are allocated to a group based on "the commonality of the plan of expression – the material, substantial nature of the signs that make up the code (for example, the subject code of the rite)" (Maslova V. A., 2018).

Conceptual codes are defined based on the general meaning of elements that can be represented by ideas, motives, concepts and correlate with various material semantic embodiments. The conceptual ones include zoological, culinary, vegetable, etc. At the same time, the language code is interpreted as a substantial (independent element of the system culture codes), and as a conceptual (meta code of the system) code (Maslova V. A., 2018).

Thus, all areas of human existence and vital activity are represented in the concepts of the national linguistic picture of the world through the corresponding codes existing in the culture of the linguistic community: cosmogonic, somatic, spatial, quantitative, time, subject, natural landscape, architectural, gastronomic, olfactory, geometric and clothing code (Maslova V. A., 2018). In relation to the more specific concept of "real reality", which constitutes the sphere of direct human existence, V. V. Krasnik identifies 6 codes of culture that make up the basic concepts of the national linguistic picture of the world: somatic (bodily), spatial, temporal, subject, biomorphic and spiritual (Krasnik V. V., 2002).

Figurative linguistic units are primarily involved in encoding real reality. As noted in the works of V. A. Maslova and V. M. Pimenova, metaphor and metonymy, which are used to describe the human world, are a kind of fragment of the picture of the world, which does not coincide or partially coincides both with representatives of different cultures and representatives of the same culture in separate historical periods. A figurative representation can be defined as abstracted from the semantics of specific reinterpreted words and expressions, a stereotypical image for a certain language culture embodying the ideas of a language collective about the phenomena of the real or virtual world through the prism of impressions about the world sensually perceived, as well as combining ideas about objects of the real world based on the associative community of their signs (Maslova V. A. 2018).

Result and discussion.

In linguistics or literature, we can find many cases of depicting abstract concepts in the traditional way using objects of flora and fauna. When objectifying concepts to be analysed, a set of phytonym metaphors forms their biomorphic properties.

In English the concept of "wisdom" associated with plants, and their characteristic features are the following:

The Roots of wisdom. Just as a plant receives life from its roots, the basis of wisdom lies in its roots.

Wisdom has its root in goodness, not goodness its root in wisdom.

(Ralph Waldo Emerson).

The fruit of wisdom. In sources related to the Christian religion, the fruit of wisdom is a source of knowledge for humanity. It is symbolic that it can be recognized as a special fruit that develops the mental potential of everyone who eats it, and allows you to become a genius.

...understand the fruits of his wisdom.

(A Buddha from the suburbs. Kureishi Hanif).

The seeds of wisdom. A metaphor is used to popularize wisdom or to describe situations that motivate popularization among people.

As educators we have the opportunity to learn from them and also plant seeds of wisdom (Huffington Post).

In addition, in English, the vegetative signs of the concept of "wisdom" are manifested in the following conjugations of verbs:

– **harvest wisdom.** Wisdom in the meaning of "harvesting":

The members of this organization are men and women who are still active in the community and working to see that we continue to move forward while harvesting the wisdom of our past. (Huffington Post).

– **blossom with wisdom.** Wisdom in the meaning of "flower":

Can you see how wisdom would flourish into genius with waves of innovations that naturally lead to abundance and wealth beyond our imagination today?

In the Uzbek language we have defined some phytonym symbols of the concept "donolik" related to flora:

– **мева ёки мевали дарахт (fruit tree)**:

Доно кишилар мевали дарахт каби обрў ва эътибор қозониш учун илм-у маърифат мевасини етиштиришга жон-жаҳдлари билан уринадилар.

("Ҳикматнома")

– **донолик уруғи (seeds of wisdom):**

Кимки донолик уруғини сочса, улуғлик мевасини теради. ("Ҳикматнома")

– **гул (flower);**

Миллатнинг боғининг гуллари сўлди,
Қолмади доноси, гули раъноси.

(А. Авлоний, Танланган асарлар)

– **мажнунтол (weeping willow):**

Мажнунтолнинг бош эгиб, сукут сақлаши донолиги ва чайирлигидан.

(О. Ҳошимов, Дафтар ҳошиясидаги битиклар).

In both languages there are also phytological symbols, which are related to the concept of *foolishness*:

Turnip. In English, the phrase "turnip head" is widely used in oral speech to describe stupid people.

Ach, you turnip head! You think I am afraid of you.

(Harper's Magazine, 1891).

Cabbage. There is another phrase typical of colloquial style, "cabbage head", which refers to people with lack of intelligence. This phrase is perceived as an easy way to play a friendly joke on someone.

Did you hear that guy's ridiculous question? Geyez, what a cabbage head.

In the Uzbek language, there are also situations in which stupid people are compared to certain vegetables:

Pumpkin (Qovoq). The term "qovoq kalla" (pumpkin head) is used to refer to brainless, unreasonable, stupid people.

Шуни ҳам тушунмай сўраб ўтирасанми, қовоқ бош.

(С. Айний, Жаллодлар)

Additionally, in fiction, the image of the **"reed" (qamish)** is described as "ignorant and foolish":

Мажнунтолнинг бош эгиб сукут сақлаши донолиги ва чайирлигидан. Қамишнинг ғоз туриб шувуллаши нодонлиги ва мўртлигидан...

(О. Ҳошимов, Дафтар ҳошиясидаги битиклар).

Conclusion

One of the most important areas of studying the relationship between language and culture is the concept of "cultural code", which is considered as a phenomenon reflecting the national, cultural characteristics of each people. They are concepts that belong to a particular people, through which each people reflect words about their customs, traditions and mentality. This in turn ensures that national identity is passed down from ancestors to descendants. The phytonym signs associated with the concepts of "wisdom" and "foolishness", which we analysed above, are also considered an important sign in the culture of both peoples and are directly related to the lifestyle of representatives of the same nationality.

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Section 6. Literary theory

THE MOTIF OF COMPOSITIONAL CYCLICITY WITHIN J. GOETHE'S 'FAUST'

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Abstract

'Faust' is a true masterpiece of the world literature. For many years, literary critics have been striving to decipher a series of complex codes and symbols laid down by J. Goethe, alongside the writers have exploited the motifs that are actual within 'Faust'. This work examines the motif of compositional cyclicity and the concepts that are collateral to it. The scientific novelty of the work reveals itself in the presentation of the new broad compositional classification based on the stages of protagonist's personality development and in the disclosing of the act-concept.

Keywords: *'Faust', motif, compositional cyclicity, J. Goethe, oberhalbmenschlich, concept*

'Faust' is the most prominent work of J. Goethe and one of the main masterpieces of world of literature. It can be presented as a multi-layered work and studied as a philosophical tract alongside the literary tragedy; however, within this article, the motif of the compositional cyclicity within 'Faust' is considered. The composition is a set of spatial, sensual, light, perspective and other relations that connect the certain elements of the work into a single whole, i.e. any composition is a system, 'organic unity of structure' (Zelenov L. A., 2004). J. Goethe creates a rather complex composition, piling it up with cyclicity and other related motifs from the very beginning of the work. Thus, it begins with prologues, ones in the theater and in Heaven, that reflect the macro- and microcosmic concept. Within the prologue in the theatre, dramatis personae, the Director, the Poet and the Comedian, discuss highly moral issues — art, spirituality and creativity, but their approaches to them differ; the Director's point of view is a materialistic side of the spectrum; he intends to benefit from the performance (if there is a stage as a material object, 'the stage is set, the boards complete' (Kline A., 2003), then it is to yield a profit). Alongside it, he assesses the audience moderate: 'As if they're at the baker's, starving, nearly breaking their necks: just for a ticket (Kline A., 2003). Thus, he expresses the key idea of the materialistic world: 'The man who seeks to be approved, Must stick to the best tools

for it... soft wood's the best to split (Kline A., 2003), that is, the idea of adaptation for the sake of profit-making is stated. The opposite point of view is taken by the Poet, who claims that vanity is destructive, he is looking for 'heavenly silence' (Kline A., 2003) instead. A theater for him is the abode of art. The poet expresses another crucial idea, which defines the main ontological contradiction within the tragedy — 'What dazzles is a Momentary act: What's true is left for posterity' (Kline A., 2003). He claims that a moment that benefits a person is insignificant compared to an ageless cultural heritage. This idea triggers a series of cyclic motifs that are reflected in Faust's pursuit of the moment, which is itself an illusory category. The moment is counterposed to perpetuating both in the prologue and within the storyline of Faust's individual mental formation. The poet strives for selfless eternal creation in contrast to the Director-materialist.

Some sort of intermediary between a Director and a Poet is a Comedian who does not regard either life or art highly. He finds his goal in offering the 'worldly fun' (Kline A., 2003), and considers his goal significant. The Comedian is not a materialist by nature, just as he does not see creation as his goal. This prologue is a reflection of the whole plot at the micro level. Director, Comedian and Poet form the trinity of the image of Faust, the way of his formation. Faust-the Director strives to get answers to his questions at the mundane level, he studies material sources. Faust-the Poet, on the other hand, seeks to find True answers to questions that lie beyond mundane understanding. 'Often, when the first years are done, unseeing, It appears at last, complete, in deepest sense' (Kline A., 2003) says the Poet, showing no will to be a 'sloppy worker' (Kline A., 2003). Likewise Faust comes to the conclusion that 'No wiser than ... was before' (Kline A., 2003) after studying the 'manmade' sciences. And yet, the scene ends with the words of the Director, who concludes that the Poet is the master of inspiration, and in order to achieve success, (that is, to stage a play) one should 'use them all' (Kline A., 2003) and 'Grasp it firmly like a hoe' (Kline A., 2003). Therefore, in the prologue another idea, that is reflected further in the text, is marked — the theme of means of achieving the goal.

It should be noted that another meaning of this prologue can be assumed, thus, an analogy between three main ideational actors — God, Mephistopheles and Faust -are possible to be drawn. If the role of the Poet, the seeker of truth, would be assigned to Faust, and the role of the Comedian, who takes life lightly, to Mephistopheles, then the role of the Director should go to God. However, it is noteworthy that in the German text God is referred to as Der Herr (Goethe J.W. Von. 1808), that is, 'Lord' or 'Master'. If we turn to the monolingual dictionary, then the word Director is defined as a 'der Leiter (e-r Firma) (Dieter Götz, Günther Haensch, Hans Wellmann, 2006), i.e. an executive. That is, if the analogy with the theater is drawn, then Der Herr is to be the creator of the entire theater. He cannot be a materialist only; the image of God in Faust is ambiguous. He is in several hypostasis — the Lord, who owns the soul of Faust, a disputant, and the judge of the very dispute. If the idea of macro- and microcosm is taken into account, then Faust is created in divine likeness, the Lord's image. However, Faust owns not his soul (God owns it as he is his 'servant' (Kline A., 2003)) but his will; that is, the will turns out to be a micro-cosm of the soul. Argument in favor of this point of view is Faust's try to translate a Christian text in order to 'reach revelation's brink' (Kline A., 2003). It is noteworthy that Faust seeks to look into the past, into the 'eternal' works ever created to find the answers he looks for that also contributes to the motif's of cyclicality progression. His intention is to translate the sacred original into '... beloved German' (Kline A., 2003), but in the course of his work, the protagonist encounters translation difficulties. He faces the choice whether to value higher a word, mind, power, or an act. Thus, he, as a translator, is free to choose the translation solution that he deems the most suitable; it is his own volitional decision. It should be noted that the very fact that Faust seeks to translate the Holy Scriptures manifests a sort of challenge to scholasticism, actual in the Middle Ages that proclaimed the search for a deep meaning of words the heresy itself. Faust does not just want to depart from the following embedded dogmas; he establishes a free intellectual dialogue with the Holy Scriptures through his will.

Faust states that 'In the Beginning was the Act!' (Kline A., 2003) choosing it as the primary source. His choice, made at the very beginning of the tragedy, launches a whole chain of events and consequences of his volitional choice. Thus, activity becomes the key story-driven and ideational category that sets the tone for the entire narrative. Within this work, two elements that are inherently associated with the act-concept are of particular interest — goal-setting and, as mentioned above, the means of its achieving. This very category is one through which motif of compositional cyclicity is realized. However, this concept should be defined within specific narration of 'Faust'. Isaac Holland claims that activity is 'one kind, one thing, one vessel, one furnace and one Action for white and red' (Telegin S., 2015). Giammaria Gonella emphasizes the important features of activity — its totality and integrity ((Telegin S., 2015). Activity within this literary and philosophical work is considered not as an individual action, but as an absolute concept that is integral and unified.

When it comes to the aim, Faust desires to relive the life in its highest moment, that is the concentrated moment, the result of his activity. Thus, the compositional specificity of 'Faust' can be defined as the mental way of protagonist from the theory, i.e. intellectual activity ('Now I've done Philosophy, I've finished Law and Medicine' (Kline A., 2003)) to the practice, i.e. creation ('A masterpiece of the human spirit' (Kline A., 2003)). Compositionally, this work is a complex one, and it can be considered from different perspectives. First, it can be divided the following way:

Prologues
It is expedient to merge them, since they set the general ideational pithiness of the tragedy, even though they are metaphorically antonymous.

Part 1
This part presents a cyclical reflection of Faust-the Director (Faust-the materialist). He, having learned the 'humane' sciences, seeks to escape from his laboratory, physical and metaphorical. He is close to death and he regrets that he has lived his life, searching for truth in the wrong place. This fear makes him turn to the spiritual method of cognition. It is logical that this part includes a meeting with the Spirit and Mephistopheles (a cyclic reflection of the compositional antonymy of the scenes presented in the prologues), as well as Faust's metamorphosis — he becomes a youth, that reflects the motif of cyclicity (in this case physical, not abstract, but yet unnatural) as well. It is noteworthy, that it is not the Spirit that rejuvenates Faust, but the Witch, which refers a reader to the theme of means (who and what helps Faust in achieving his goal). This part marks the extension of Faust's habitable space, he goes beyond his Study. It should also be noted that this part is one within which he meets Gretchen and it includes a quite explicit bourgeois drama.

Part 2
The second part begins with Faust who is 'trying to sleep' (Kline A., 2003), which is symbolic since it is replete with implicit meanings and symbolism. This very category of activity within act-concept is already being realized not through the spiritual and abstract (Faust was looking for truth as a spiritual category), but there is a shift to activity-based approach. Faust interacts with the Emperor, he himself takes the initiative in interacting with Elena. Thus, the motif of cyclicality is realized through the fact that, if in the first part the mundane (as opposed to the spiritual, expressed in interaction with the sciences) is superimposed on theological and religious categories, in the second part the mundane or 'low' (expressed in social interaction) is superimposed on classical, antique images. This part turns out to be complex and piled up, especially considering the Homunculus storyline and chaotic acts (Margaret's salvation, Faust's meeting with his unborn son, etc.), however, considering the path of Faust's formation, it is important to note that at first glance, he achieves what Mephistopheles promises him — he gets the very moment but it becomes illusory (a reference to the theme of the illusory moment of success that the Director craves in the prologue in the theater). Moreover, Faust goes blind, which manifests a motive of metaphorical cyclicity: in the first part, there is a spatial expansion within the composition of the work — Faust goes beyond his physical (material) Study, as an image of his subjective materialistic con-

sciousness; however, at the end of the story, he physically goes blind and again turns out to be closed in his consciousness, that is, he again mentally and metaphorically goes inside himself, but this time in order to know the 'verum', natural, spiritual Truth.

However, compositionally, this work can be also divided according to the stages of the character's formation:

Stage 1 — materialism

At this stage, Faust is a scientist who has spent years in search of truth (as a scientific category), but this truth itself does not make sense for him, as it is lacked ambivalence (it is only mundane, not exalted) and activity, since protagonist believes that 'if you can't feel it, if it never Rises from the soul' (Kline A., 2003), then knowledge does not make any sense. The very understanding of the need for active knowledge raises the character to a new, second level, that compositionally can be designated as a transition to the second part of this classification.

Stage 2 — meeting with oberhalbmenschlich

The second part within this classification is marked by the appearance of the Spirit and Mephistopheles, two non-human beings (ones that can be called 'oberhalbmenschlich'). It seems appropriate to combine these meetings into one part, since these abstract creatures, although being semantically metaphorical, are still 'above' human. Considering this issue through the prism of the motif of cyclicality, it is possible to divide the state of the character compositionally into Faust- the Director and Faust-Poet.

A) The meeting of Faust and the Spirit.

From the point of view of symbolism, it is noteworthy that it is the Earth-Spirit, whom he meets after seeing a sign of the Macrocosm, i.e. the Kabbalistic symbol. Faust assures that he is ready to know the truth: 'Spirit, I summon to appear, speak to me!' (Kline A., 2003); but the Spirit mocks Faust, who claims that he is Spirit's 'peer' (Kline A., 2003). The Spirit answers: 'You're like the Spirit that you understand Not me!' (Kline A., 2003), hinting that Faust is not ready to understand the supreme Truth expressed in harmony. It is highlighted by the fact that Faust finds his

appearance 'terrible' (Kline A., 2003). Thus, Faust clearly expresses his intention — the desire to cognize harmony: 'How each to the Whole its selfhood gives, One in another works and lives! How Heavenly forces fall and rise, Golden vessels pass each other by! Blessings from their wings disperse: They penetrate from Heaven to Earth, Sounding a harmony through the Universe!' (Kline A., 2003); however, his intention seems delusion, as at this stage he is a subjectivist and his desire to know the truth is arrogant, there can be no harmony in it, according to the story-based idea. Within this work, the motive of harmony is reflected at different symbolic levels/layers — religious (the Archangels chant the harmony of the elements in the prologue in Heaven), cabalistic (the image of the Spirit) and ancient (the relationship between Helena and Faust as a harmonious union of the human and the sublime, which resulted in the birth of Euphorion). Realizing Faust's mental unpreparedness to comprehend the truth, the Spirit leaves his Study.

B) The meeting of Faust and Mephistopheles

It is Mephistopheles' occurrence that goes after Faust's dialogue with the Spirit. The image of Mephistopheles is antonymous to the Spirit's one, not only in terms of its ontological nature, but they represent different symbolic systems. The Spirit expresses one's viewpoints and ideas directly, while Mephistopheles speaks to Faust in a vague and manipulative manner. Thus, when Faust asks Mephistopheles to introduce oneself, he reminds a protagonist that it is a question rather petty for a person 'For one who so disdains the Word' (Kline A., 2003), actualizing the motif of cyclicity, since, as already mentioned within this work, creative and strong-willed work of Faust as an interpreter turns out to be the foundation of the further philosophical research of the character in general and the implementation of the concept of activity in particular.

Mephistopheles helps Faust expand his spatial and emotional aspects of his life. It is considered important to single out two stages within the storyline that includes their interaction — the relationships between Faust and Marguerite, and ones between Faust and Helena. They entail two aspects:

Table 1.

Emotional	Intellectual
Mephistopheles offers Faust to experience love as an emotion. Faust falls in love with Marguerite, but she does not attract his interest as a personality.	Helena is an image of antiquity and classicism. The union of Faust and Helena, of 'low' (mundane) and 'high', is the union that represents harmony. It is also evidenced by the fact that Helena speaks in Homeric verse, Faust's one is rhymed, but when Elena and Faust interact, she switches to a rhymed one as well.

Table 2.

Passive	Active
Within their relationships, Faust is rather interested in Marguerite as an object that he wants to receive; her image is the one of simple femininity. Mephistopheles plays an important role in their relationship, making her literally fall into Faust's hands.	Within relationships with Helena, Faust seeks to achieve her. Faust is an initiator and active participant who is engaged into the process of achieving Helena, an image of the eternal feminine.

Stage 3 – Faust's Transformation

Mephistopheles allows Faust to see a life in various manifestations, presented in the form of different plot levels (mundane or 'low', classical, social); a journey through them leads Faust to the realization of the phenomenon of cyclicity, presented in the text before (when Faust was choosing the First Cause).

It coerces a reader into the introduction of another classification that reflects the compositional originality of the work, which includes such elements as theoretical activity, practical and then Divine ones. Thus, Faust leaves his Study and proceeds to search for the primitive joys of a fast-flowing life — he visits Auerbach's tavern, then moves onto romantic self-assertion (i.e. relationships with Margaret), and a crisis of individualistic consciousness after that. All these experiences make protagonist wonder over the activity in a wide field of social interaction, i.e. creative or constructive, *partum* activity.

Finally, it raises another issue — the choice of means. Faust — the Director strives to achieve knowledge, which he agrees to cooperate with Mephistopheles for. In the course of their cooperation, Faust wants to build relationships with Gretchen, and to be with him, she kills her mother, her brother dies. At the next stage of his individual's development, Faust sets a new goal — to be beneficial to the society, but in order to achieve it he has to get rid of the whole family and their guest. His goals, seemingly good, are realized in an non-ecological way, as they are achieved through unrighteous means, which brings us back to his meeting with the Spirit, who has declared that Faust is visited by 'An old lynx from hell' (Kline A., 2003). Thus, the character's means of goals' achieving determine their result — Gretchen loses her mother, as a provenance of her family; her brother, as her only male protector; her child, as a continuation of her breed and blood, and, ultimately, she loses her life. Alongside it, the desired construction site, which Faust has set, turns out to be just an illusion — the protagonist goes blind and does not see that it is the lemurs, who are digging his grave. It is under the power of illusion, when he catches that very moment and it would seem that the bargain is upheld, but the outcome of events changes — Faust is saved.

It should be noted that there are many opinions on such a plot twist, however, within this issue that concerns the motive of cyclicity, one of the reasons for such an outcome can be pointed out, and for this, it is necessary to refer to the beginning of the narration, to the

prologue in Heaven in particular. Lord pronounces a crucial line: 'In the green sapling, can't the gardener see the flowers and fruit the coming years will bring' (Kline A., 2003). Therefore, the prologue itself has the basis for the end of the tragedy. Moreover, it should be noted that, as Mephistopheles turns out to be right within this dispute (since Faust does single out that very moment), God has fair reasons to take Faust's soul as well, as at this very moment Faust is thrilled by his 'greatest act of will' (Kline A., 2003) aimed at people's welfare, therefore, God declares 'A good man, in his darkest yearning, Is still aware of virtue's ways' (Kline A., 2003). Thus, God encourages the very desire, accepting Faust as 'his servant' (Kline A., 2003), whether he is youth or a blind old man. Thus, Der Herr completes the cycle of Faust's individual's development, returning his soul to where it has been sent from. However, the prologue in the theater precedes the prologue in Heaven, showing that Faust is only a representative of all humankind, and this trinity is typical for any person, just as any person has the will to choose a goal to pursue and what means to apply in order to achieve it.

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THE GENRE OF THE PARABLE, ITS GENESIS, DEVELOPMENT AND CURRENT STATE

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Abstract

This article is a study of the poetics of J. de Lafontaine's works. In it, the parable genre in fiction, the history of its genesis and development, and J. In the works of de Lafontaine, special attention is paid to the study of the relationship between nature and man, individual and society. Also, the article provides information about scientific sources that reflect the illumination of the life of animals (animals, birds) and its characteristics in the works of J. de Lafontaine. Comparative-typological analysis methods were used to clarify this problem. In France, compared to other Western countries, in the XVII–XVIII and XX centuries, the writing of works in the animalistic genre increased. According to the researchers, there are principles of "anthropological" and "zoological" direction in the French fable genre, and the anthropological direction of the fable genre can be distinguished from them: 1) direction, i.e. transfer of animal characteristics to humans (Fables of Lafontaine); 2) the direction arising from realism in highlighting the characteristics of animals, in which the direction of natural science prevails. So, the anthropological direction prevailed in fiction, the reason being that the parable is based on the folklore of a certain area, mythological elements and epic sources, or it may be completely invented by the writer. Parables are very similar in one thing: the characteristics of animals help to express and understand major events in human life. Race, class, gender, and other risks are explored through animal imagery.

Keywords: *parable genre, image of animals, mythopoetic thinking, folklore, folklore, symbols*

Introduction

Images of animals in fiction, the relationship between humans and animals, and the role of animals in human life are not new phenomena in world literature. The parable genre has gone through a long historical development. Its roots go back to ancient times – the times when life appeared on earth. Humans and animals are united by long evolutionary development. During this development, animals closely assisted humans in overcoming difficulties. It is for this reason that man

praises animals, praises them, bows to them, dedicates to them the best works he creates in sculpture, architecture, visual arts and, finally, in fiction. "Legends about birds and animals, tales about cunning creatures, parables about strange creatures and writings with a fantastic character, epic poems and satirical stories about the kingdom of animals – these are incomplete artistic forms of animalistic literature" (Orekhova Yu.S., 2008).

Materials and methods

More attention was paid to the parable genre in the following studies by French scientists: Sh. Causeret (Causeret 1889), L. Herve (Hervieux 1893–1894), J. Janssens (Janssens 1955), L. Errmann (Herrmann 1963–1964), L. Levro (Levrault 1967), P. Bornek (Bonecque 1972), P. Malandena (Malandain 1981), K. Massron (Masseron 1988), J.-N. Pascal (Rassa11992).

E. It is also necessary to emphasize the research of Chenault (Chaigneau 1937) devoted to the creation of animal images in poetry on the example of the works of the French romantics, painters and symbolists.

The article used philological, analytical and comparative-typological methods of analysis.

The period of flourishing of purely literary animalistic fables in France corresponds to the second half of the 17th century and the beginning of the 18th century. This period is called the "golden age" of French literature in Western literary studies (Charpenter H., 1932). Literary tales of the "Golden Age" are characterized by rare authorial approaches that expanded the boundaries of the genre and, at the same time, strengthened its connection with the finest examples of the earlier literary tradition and modern English literature of the time.

Science developed in Europe in the 19th century brought changes to animal science. Charles Darwin created a fundamental work called "On the Origin of Species" and made great discoveries not only in zoology, biology, genetics, but also in social sciences and fiction. After that, the views of animals in fiction changed. We can cite hundreds of works of French literature as an example.

Among the works written in the animalistic genre in France in the 19th century, it is possible to single out the miniature collections of Jules Renard (1864–1910) "Natural stories" (Histoires naturelles) and "L'Econifleur", as well as "Journals". J. Renard's miniatures are distinguished by their deep lyricism and humor, and their linguistic and stylistic skill in creating animal images.

By the 20th century, the genre of animalistic fables lost its position in other countries of Western Europe, but the tradition of literary animalistic fables was continued in France. At the beginning of the 20th century in France, the parable and its animalistic direction became a special phenomenon that educates the important qualities of a person, develops imagination and fantasy, and describes the universe as a multifaceted, interesting and complex system. By the middle of the century, new authors entered the field of animalistic fables, and this direction of fables became richer.

In the French animalistic literature of the first half of the 20th century, the name of Sidonie-Gabriel Colette (1873–1954) stands out. S.-G. Colette is one of the greatest masters of "animalistic portrait" not only in French, but also in world literature of the 20th century. The entire work of S.-G. Colette is related to the animalistic genre. These include the fable collections The Cat (La Chatte), Dialogues of Animals (Dialogues de betes) and Life Among Wild Animals (Aventures quotidiennes).

A number of studies have been carried out about the work of S.-G. Colette in the West, including in his native France (P. Traar, G. Tryuk, I. Gadon), three candidate theses were defended in Russia (Fomin S.M., 1985).

Yu. S. Orekhova stated that "S.-G". Colette's animalistic work is a synthesis of two different approaches to describing animals in literature: "anthropological" and "zoological". Each animal of literature includes both open (the image of the animal) and closed, invisible (the function performed by this animal in the story) literary elements. The duality of animal characters – both naturalness and symbolism at the same time – is a defining feature of S.-G. Colette's animalistic work (Orekhova Yu.S., 2008).

Results and Discussion

The role of animals in myths is incomparable. In mythopoetic thinking, animals

appear as a form of a mythical code, and myths and mythical tales are created based on this code. Mythological animals are a way for humans to express themselves and their environment. The mythological embodiment of man in nature gave way to totemistic mysteries. A totem (an animal, plant, stone, etc., worshiped by clans) connects a certain community of people, clan with the area where they live, the past with the present (Mikheeva A. P., 1990). Seed totems are usually associated with a specific animal. Here, the element of animalism is manifested in the clan's customs, images, beliefs, and way of life. These motifs eventually lead to the appearance of cosmogonic myths in which animals are depicted as creators. In the myths of many peoples, a number of animals are directly involved in the creation of the world. Animals have been the main subject of the image in the monuments of ancient fine art.

If in myths animals appear in the form of gods or demigods, in fiction they are depicted as images are close to reality. Every nation has animals in its folklore. The creatures have appeared in folklore since ancient times. They were treated as mere human servants, depicted as living things. The type of animals is related to people's occupation, geographical location, culture, outlook, traditions and customs. Horses, camels, large-horned cattle, and sheep have been sung about in the oral works and epics of the Uzbek people. They were considered a symbol of wealth, satiety and peace.

The image of animals in fiction is a method of figurative-emotional impact on the reader. The content of works depicting animals is characterized by high emotionality. Depicting human life through animal images is one of the main tasks of the animalistic genre in fiction.

The sources of fiction and literary studies used in the research allow to analyze the images of animals in different literary genres, to consider their mutual relations and connections, and to follow the change of perceptions about animals during the historical-literary process in Europe, including France. The main artistic principles of the literature about animals are defined in the folklore (oral creativity) of the peoples, while the general animalistic motifs were developed by each

people and representatives of each national literature in their own way. Animals, especially birds, were treated with deep respect in written literature, including one of the most ancient and immortal examples of human artistic thinking, "Avesta" (Mirsaidov B. T., 2004).

Images of animals can be found in the literature of all periods. There are many such works in world literature. In the ancient world, a certain criterion, a certain pattern of depicting animals in fiction appeared. Animals and birds became the heroes of fables. The famous Aesop wrote immortal examples of this genre. Gradually, this criterion did not fit into the usual brochure. Later, animals were depicted as mediators in fiction. The author uses animals when necessary and not when necessary to achieve his purpose.

In medieval France, animals, especially domestic animals and birds, first became the characters of works of small genres such as "le" and "fablio", the animals spoke their language with the people in the works, and often escaped from the hands of their captors as chases and tricks. Medieval French fables such as "Estula" (The Star), "Le dit des perdrix" (The story of the turkeys) and "Du vilain et de l'oiselet" (The cunning man and the little bird) are still popular (Russian-Uzbek dictionary (1984). Two-roofed. T. N. Russian-Uzbek dictionary (1984). It has two roofs. T. N.– T.: Uzbek Soviet Encyclopedia Chief Editor, 1984.– 581 p.).

However, in the Middle Ages, under the influence of religions, a "Chinese wall" was placed between humans and animals in Europe. In Europe, while the theological philosopher Thomas Aquinas taught that "animals have no soul", in the East, on the contrary, animals were treated differently. In the epics, horses were described as the best friends of man. Abulqasim Firdavsi created an immortal image of the legendary Semurg bird in his famous "Shahnoma". Sanoyi Razvani "Tasbihi tuyur" and Hokroni Sharvani wrote the first works about the life of birds and their languages in the odes "Mantiq ut-tayr". Later, this tradition was continued by Shaykh Farididun Attar in his work "Mantiq ut-tayr" and Alisher Navoi in "Lison ut-tayr" (1499). In his work "Lison ut-Tair" – "The Language of the Bird", Ulug' Navoi artisti-

cally described the issue of man and nature, theology. The great poet expressed his views figuratively through the language, actions, and adventures of more than thirty birds such as Parrot, Peacock, Popishak (Mirsaidov B. T., 2004).

In the 18ᵗʰ century, the French naturalist and writer J. L. L. Buffon (1707–1788) created the forty-four-volume "History of Nature" (Histoires naturelles). Count Buffon, the king's chief gardener (since 1739), helped his colleagues academician L. J. M. Dobenton (1716–1800), abbot Bexon, count Geno de Montbéliard, baron L. B. Guyton de Morvaux (1736) to create this work.– 1816) and worked in collaboration with others for 45 years (1744–1788). In this famous work, Buffon drew the life and behavior of animals living around us, created their unique portraits.

Russian researcher Yu. S. Orekhova, while researching the genre of French parables, singles out two main principles: 1) "anthropological" trend that prevailed until the 18ᵗʰ century. In it, animals are compared to humans. These are the folk tales, medieval bestiaries, and Lafontaine's parables that we cited above; 2) the "zoological" direction arising from realism in the description of animal characteristics. According to the researcher, this direction was founded by J. L. L. Buffon (Orekhova Yu.S., 2008).

We agree with the opinion of the Russian scientist and would like to point out that the "anthropological" image was mainly the product of folk oral creativity, and later, the thinking of talented poets and writers. Artistic image prevails in it. The "zoological" image differs from the "anthropological" image in its scientific nature. "These are works of art, but not works of art, works of science, but not works of science. They could not rise to the level of a true work of art and became subordinate to science. As a result, it became a textbook in its field" (Murad Togay, 2010).

Until the 18ᵗʰ century, the "anthropological" factor prevailed in animalistic literature. An example of this can be given dozens of parables of French writers created in this period. However, with the development of natural sciences, the idea of the unity of man and the animal world began to prevail in the parable genre, and the "anthropological" factor gave way to the "zoological" factor.

Conclusions

The genre of the parable is a separate genre, which, along with the general features similar to traditional folklore, has its own characteristics that are significantly different from it, because it consists of a "conditional literary form with folklore". The fable genre may be based on local folklore, mythological elements, and epic sources, or it may be completely invented by the writer.

The parable genre consists of a variety of genre forms subject to different historical-literary laws. Animalistic texts are very similar in one thing: the characteristics of animals help to express and understand large-scale events in human life. Race, class, gender, and other risks are explored through animal imagery. V. Ya. Propp understands the parable genre as the parables whose main object or subject is animals. According to the scientist, these signs distinguish parables from other parables, in which animals play an auxiliary role and are not the main characters of the story.

In animalistic parables, animals act like humans, feel like humans, have human characteristics, and react to events like humans. They behave like people: they build houses, live as a family, visit each other's houses, talk to each other and to people. Certain aspects of human character are typified in animal images. The fox, among other things, is a cunning animal, and the ants are funny. The struggle for life between animals is depicted as a metaphorical expression of social conflicts. Animal parables have had deep symbolic meanings since ancient times. Among other things, they taught young people from life experience, and in particular, knowledge about the animal world. With the deepening of man's knowledge of nature, new plots appeared in parables, including plots about tamed domestic animals.

In animalistic parables, we can observe cultural patterns of using certain types of animals as characters. Animals such as bears, wolves, foxes, dogs, and cats take part in the French linguistic culture. In the English language culture, bear, rabbit, cat (tiger, panther), snake and pig (pig) are the main animal-heroes. There are stereotyped views of animals listed not only in French and English animalistic fables, but also in animal fables of other nations. The most common animal in

these parables is the bear, a symbol of friendship and nobility. In animalistic fables, the wolf is a wild and merciless creature, the fox is cunning and dexterous, the wild rabbit is active and independent, and the donkey is a cunning, short-sighted, but loyal animal.

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Section 7. General questions of philology and linguistics

GENDER REPRESENTATION IN ENGLISH MATHEMATICAL TEXTBOOK FOR 1st GRADE LEARNERS

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Abstract

In this article we have carried out a study of the mathematics textbook for the first graders, currently used in the US, so that we can present the complete picture of how gender is constructed with the help of texts of pedagogical discourse in the minds of primary school children. We offer a fragmented analysis that allows us to identify ways of constructing gender using various semiotic means, as well as the interaction of verbal and non-verbal means. Understanding the textbook as a polycode text allowed us to identify the implicit ways of constructing gender, which exist due to the interaction of the verbal and non-verbal code, as well as the hidden ways that define the algorithm of inferential knowledge, inference.

Keywords: *gender, discourse, masculinity and femininity, gender in pedagogical discourse, first grade students, mathematical textbook, gender stereotypes*

Introduction

Children learn the roles of men and women by imitating their parents in the family. At the same time, learning from peers and the media begins. Children acquire gender-specific codes and various behaviours through the advertisements, cartoons and series they watch on television. Later, they continue this learning process at school. Gender roles are taught through the curriculum applied in the school and other factors that serve it, namely teachers, administrators, materials and textbooks.

Various social factors prevent educational equality. One of them is gender discrimination. In every developed or developing country, women receive a lower level of education than men. Education programs constitute an essential part of the discussions on gender equality in education and access to education. The basic idea is that educators present genderist messages to learners through the

hidden curriculum. In this process, which primarily works unconsciously, the educational materials and textbooks used have an essential role, as well as the educators.

In each country's education system, objectives and achievements are determined following the grade levels for each school type and course. These gains are determined by the countries' education ministries, taking into account the type of school, the course content and the student's age. These determined acquisitions, contents and teaching situations are called curriculum. Countries act according to various purposes while determining the curriculum. At the forefront of these goals is the continuation of the existing social order. This is done from time to time in writing and in secret implicitly. When the textbooks are scrutinized, many elements that will constitute the content of the hidden curriculum can be noticed. For example, the images or written texts in the books may contain genderist elements. It is possible to encounter this situation in many books in many branches, from the first grade of primary school to the last year of high school.

In addition to the predetermined achievements according to the content of each lesson in the books, the elements related to gender discrimination, which are thought to be internalized by the reader without being aware of it, have been noticed by several researchers. Numerous studies have been conducted in many countries proving the existence of genderist elements in textbooks, and they are still being carried out. This situation, determined by these studies primarily related to the verbal field, could also be in science and mathematics books, and it was decided to carry out this study.

Materials and Methods

The texts of the textbook are inhomogeneous in the sense that they combine semiotic means (verbal and non-verbal) in different ways, and the intensity of presentation of gender-significant information (GSI) is different. The study of texts showed the presence of meta-gender and gender levels. Accordingly, all educational texts can be divided into two groups:

1. Containing gender-significant information (GSI);

2. Does not contain gender-relevant information.

The criterion for referring to a particular group was established according to the following criteria: 1) Absence/presence in the verbal part of the text as a subject or addition of nouns denoting a male or female person; 2) Absence/presence in the non-verbal part of the text of images of male or female persons, as well as objects that actualize the image of a man or woman in the mind of a first grader (for example, stereotypically female or male clothing items, toys for boys and girls).

We have divided educational texts with gender-sensitive information into: 1) Mono code (or verbal); 2) Polycode (consisting of two components: a verbal part and a video component).

The selection criterion for mono-code texts with gender-sensitive information is the presence in them of nouns denoting a person of masculine or feminine gender.

Criteria for selecting poly code texts containing gender-sensitive information: 1) The presence in the verbal part of the poly code text of a noun denoting a male or female person; 2) The image of a male or female person in the illustration for the task and the image of objects reflects the gender-role division of labour, ritualization and institutionalization of gender.

We have applied the following methods: quantitative method (the number of men and women, the number of subjects of actions of one gender or another, the particular actions of persons of both genders); qualitative analysis (analysis of various linguistic aspects: the subject, its characterization, plot, where males and females are classified as "active" and "passive", their actions are "stereotyped" and "non-stereotyped" in the interests of boys or girls); discursive method, which involves examining multiple perspectives and exploring different viewpoints in order to arrive at a deeper understanding of gender aspect in pedagogical discourse.

Result and Discussion

We analyzed gender from the frequency and activities of characters which appeared in the textbook illustrations and the role of adults.

We considered the following categories:

Figure 1. *The frequency of characters appearing in textbook illustrations on gender and their actions, as well as on the role of adults*
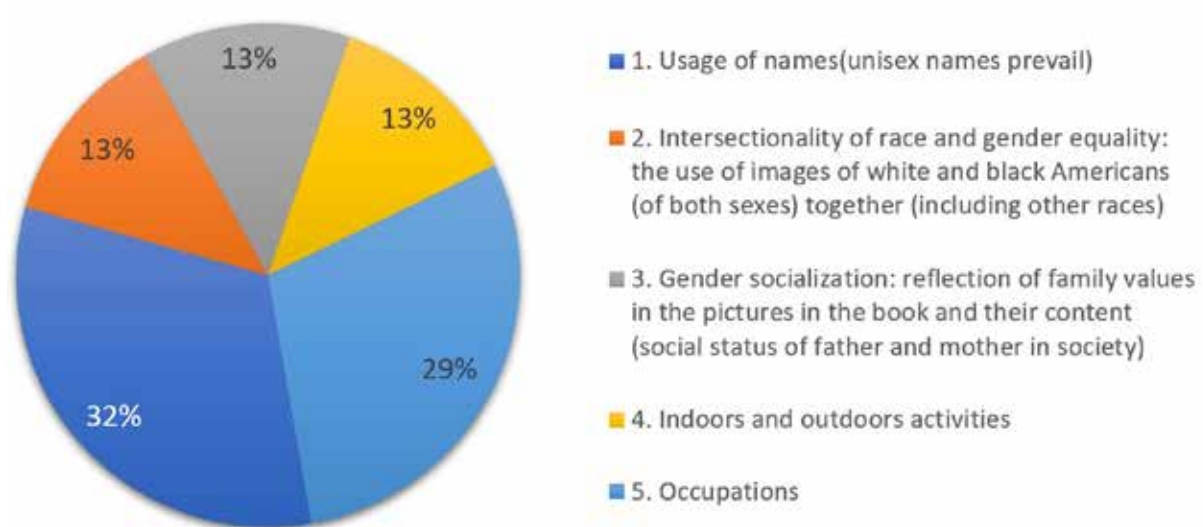
In connection with the first category of the study, **"with whom the child figures are shown"** in the textbooks was also examined, and as a result, it was determined that boys and girls were mostly depicted together, respectively. This phenomenon is also determined in others' studies that girls and boys are mostly depicted with other children. A similar result was obtained in the current study, and both girls and boys were mostly depicted with children. The fact is that all children, whether boys or girls, are predominantly depicted as children seen as the result of spending most of their days at school and with their friends, and therefore it was thought that it was natural for children to be portrayed with their peers.

Figure 2. *Compositions of groups*
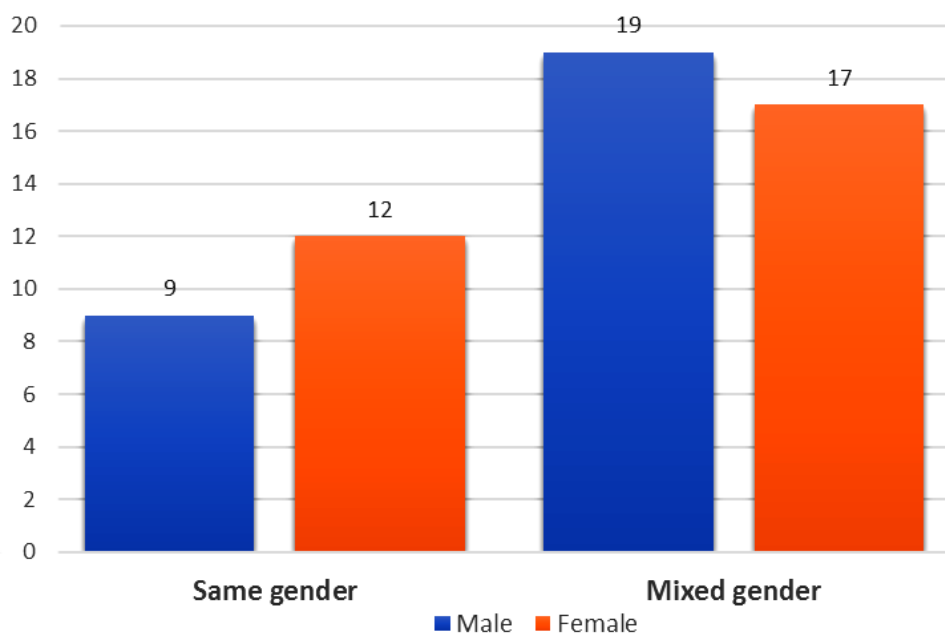
Another unusual situation is that the rate of girls is higher when the situation of being portrayed with their family is examined. Because when children grow up, if they are men, they can be free, walk alone, take various actions and act independently; however, it is seen that the social stereotype that it is not appropriate for girls to wander around

GENDER REPRESENTATION IN ENGLISH MATHEMATICAL TEXTBOOK

alone finds its answer here. This situation is evidence of the development in representing the idea of independence in girls in mathematics books.

When the textbooks on the **actions in which the child figures** are depicted are examined, it is seen that the number of children is almost equal in terms of gender. The figures of the girls are primarily depicted in the actions of culture/art, school/learning, sports, game/entertainment, then active and social, personal actions, and finally, in actions at home. On the other hand, boys are primarily depicted in actions for school/learning, actions for culture/art, actions for play/ entertainment, actions for sports, and active social, personal, and actions at home.

In general, there are similarities in the types of actions of the figures of girls and boys and the frequency of these actions. However, it was observed that the most significant difference was in home-directed actions, and boys were portrayed less frequently in home-directed actions than girls.

Figure 3. *Locations of genders*
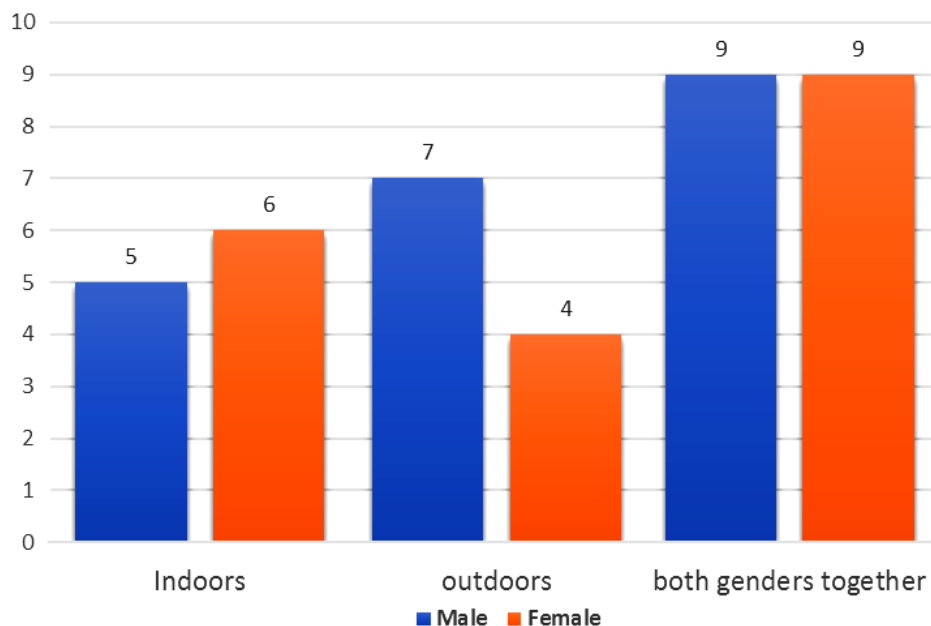
The roles of mother, father, grandmother and grandfather were directly incorporated into the coding system. The most direct influences on the socialization of children's gender roles are the grown-ups' family and professional roles. From the analysis, we found that the gender role stereotypes of adult males and females still exist. First, the male's and female's traditional family roles have not been broken through, specifically demonstrated in the activities of the "father", "mother", and other family members engaged in. The illustrations appear in the form of family (besides the illustrations using "height", "age", and other data as question backgrounds) and shopping. However, the feminine family roles mainly appear in shopping, caring for and accompanying the child at home, and making dinner. The frequency of male appearance in the illustrations is less than that of the female. Moreover, feminine actions such as shopping and accompanying children at home are consistent with traditional concepts.

According to McNaughton, women or men learn their roles and behave as expected. Women tend to care for their mothers, teachers, or nurses, while men are more active outside the home.

Figure 4.

This father walks his baby every morning at

However, in this picture, we can see a different vision. It is also possible to see the division of labour in the home and the roles attributed to men and women in business life outside the home.

School years is a transitional period from childhood to adulthood in which biological, psychological, mental and social development and maturation take place. Therefore, in this period, learners are in the transition phase from childhood to youth and are in search of finding their own identities.

They spend most of their time at school, in lessons, and with the help of the textbooks they use during the lesson, they gain identity characteristics of their gender without realizing it. In other words, by depicting images in primary school books, situations such as the place where they are depicted and the action and with whom they are depicted are conveyed to children searching for roles and identity through books.

We have found out that female names were used more often than male names. There were a total of 50 pure female names and 40 pure male names in the textbook. In addition, the researcher found 29 names that could be used for both genders.

Figure 5. *Frequencies of male/female names*
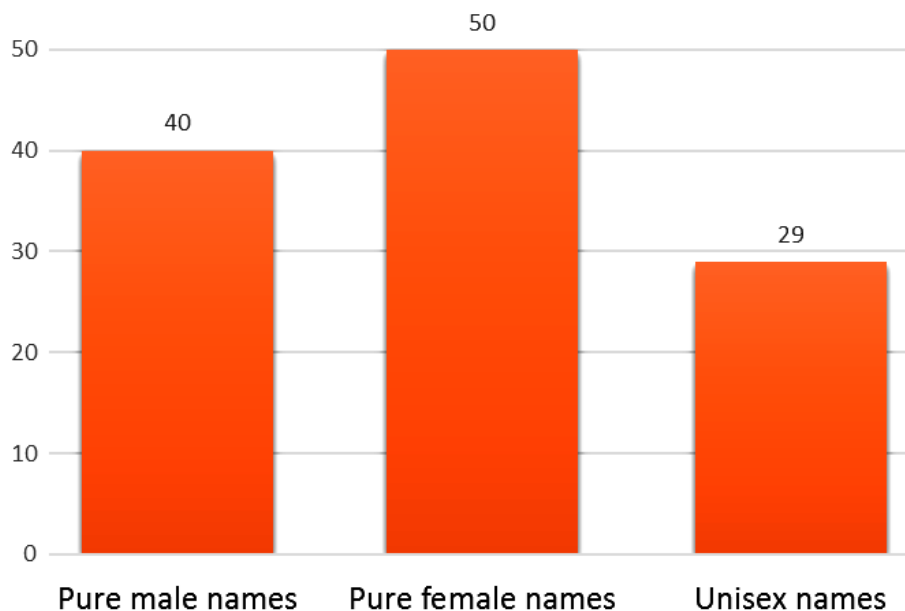
Names as proper nouns are essential for identifying individuals in everyday life. In this textbook, different names are used, and when one looks at them, one may remember some famous people with that name. There might be some good reasons, and we find it better if we analyze it further:

Using the names of famous people (scientists, entrepreneurs, celebrities, and movie and book characters):

a) as a role model for learners to follow and imitate;

b) in order to form a future profession in learners;

c) to develop talent in learners.

Learners may happen to learn the biography and life story of influential people, including presidents, leaders, inventors, women, civil rights activists, and more with those names. For example, Steve Jobs, Adam Smith and Henry Ford as famous entrepreneurs, economists and industrialists; Katy Perry, Shawn Mendes, Michael Jackson, Nina Dobrev, Zach Efron, Keith Urban, and Mariah Carey as celebrities; book characters such as Peter Pen and Elizabeth Bennet; famous writers as Oscar Wilde and others.

As we can see, unisex names are popular in many countries, and personal names are a *gendered process* (*doing gender*) with the display of individuality and connectedness. If we look at the history of unisex names, they become popular in the 1960s, giving the male surname (Irish) *Cassandra* or *Acacia* to a girl. Also, there is some information that most unisex names were uncommon male names at first and then became popular girl names. Just as non-binary pronouns (using

"they" instead of "she" or "he") are becoming more commonly used in the English world, parents have been leaning toward more unisex names in recent years, believing the unisex names are typically chosen for people who do not identify as a male or female themselves or even can-do transgender in the future. In other words, there are some perspectives about using unisex names as one urge for LGBTQ. In order to improve gender equality and tolerance toward lesbian, gay, bigenderual, and transgender communities, several nations have promoted the use of gender-neutral pronouns, words, and names. As such, the unisex names pave the way toward the effects on public views of LGBT equality, and if this reasoning is correct, then gender-neutral names will heighten and even encourages more positive views of homogenderuals and transgender people. In turn, this will increase acceptance of females and LGBT groups in public life since the latter are also positioned in contradistinction to men (Wilkinson W. W., 2008; McGoldrick D., 2016).

Nevertheless, still, some people think that so-called unisex names are mostly an illusion. The reason is that parents genuinely seek a lifetime gender-free name for a child creating new names pretending them having no pre-existing gender association. For instance, we can observe it with the names *Sony* and *Ryan*. As a city name in different states (*Ryan*) and an international electronics and media company name (*Sony*) without obvious gender indicators, parents drew portraits of boys and girls in their minds. Parents think that those particular names sound fantastic, and in their minds, they fit the gender of their child.

Figure 6. *Occupations and sport*
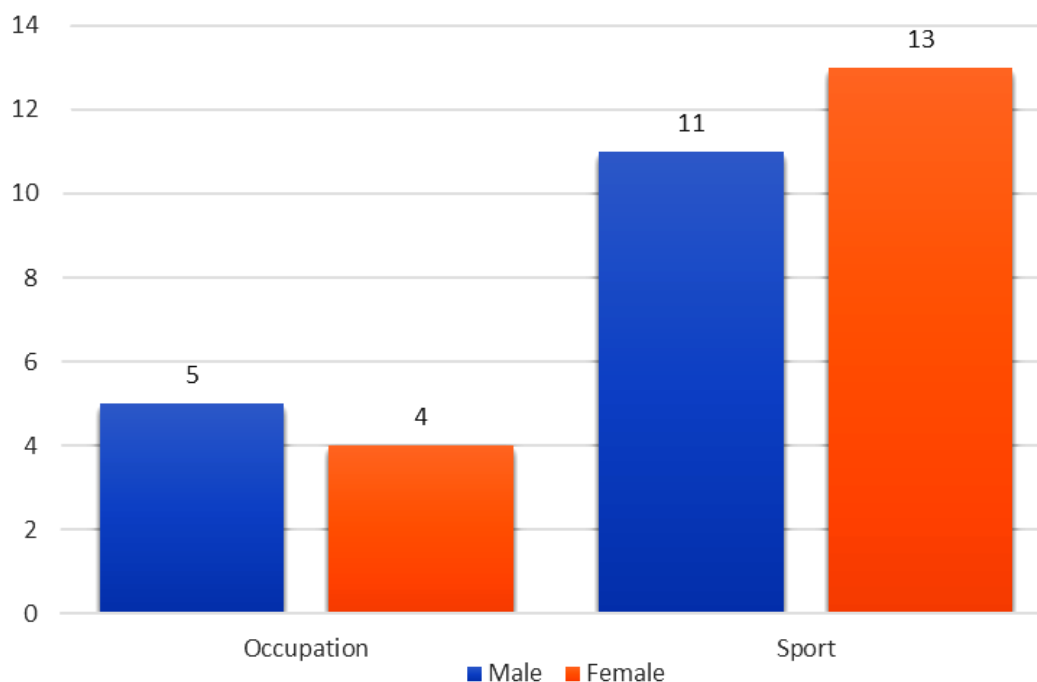
The other perspective is that some parents of girls deliberately search for androgynous or even masculine-sounding names, thinking they sound "stronger" or will give their daughters a competitive image (with male) and advantage in life (e.g., *Randy* (meaning: wolf, protector, shield) or *Tracy* (meaning: war-like, fighter; higher, more powerful, superior). However, traditionally, it is known that words with aggressive, powerful meanings are chosen as boys' names, and pretty, cheerful meanings are chosen for girls. The other mighty reason for that is the strong desire for equality of both genders in every path of life. As a result, it comes to the point of the overwhelming majority using unisex names.

Another reason is that using unisex names represents different cultures. For example, the word *Angel* is pronounced differently for males and females in various areas.

In the English Textbook on Mathematics, we identified several occupations for men and women.

Occupations of genders were also directly coded from the text. Moreover, when it was necessary, the pictures were used to determine the characters' genders.

We also considered activities that boys and girls were engaged in (activities that are written in italics indicate that in some context boys and girls play together).

Table 1. *Indoor/outdoor activities in terms of gender*

		Activities
1.	Boys	Sports: playing soccer, softball, basketball, baseball Outdoor: kite running Woodwork: making crafts Gardening Shopping
2.	Girls	Indoor: playing dolls at home Outdoor: Drawing pictures
3.	Boys and girls together	Classroom activities Doing homework Going on a field trip Spending money/ buying something Reading books Watching movies

In the present study, boy's and girl's activities were clearly contrasted again by displaying a boys' picture and a girls' picture close to each other. In the present textbooks, boy's and girl's activities are more mixed. Boys were sometimes involved in shopping and helping mothers, while girls were sometimes actively involved in sports.

Figure 7. *Activities in three categories*
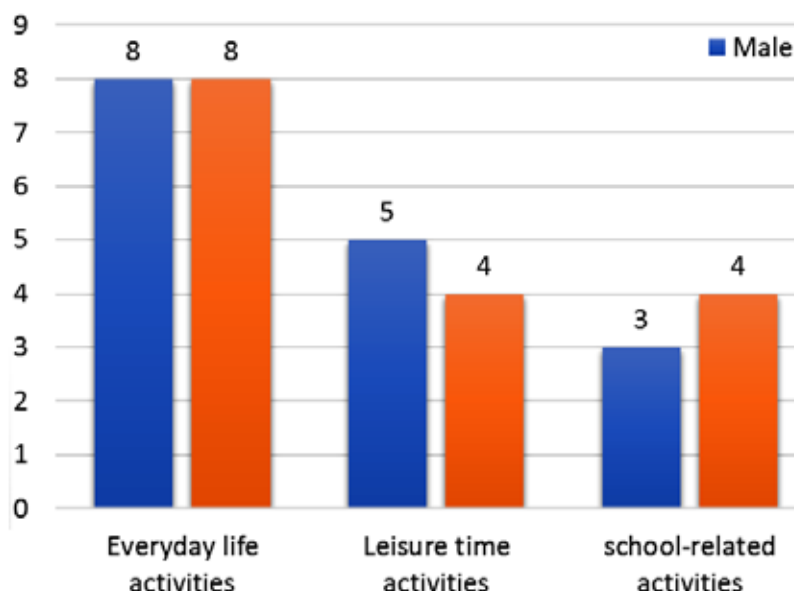
After analyzing the Mathematical textbook, presently used in the US, we found that the authors of mathematical textbooks have paid close attention to gender equality in the mathematical textbook. It may be the reflection of the gender roles which generally exist in people's subconsciousness and are conveyed through textbooks to the next generation. We found out that parents genuinely seek a lifetime (unisex) gender-free

name for a child creating new names pretending them having no pre-existing gender association. For instance, we can observe it with names *Sony* and *Ryan*. As a city name in different states (*Ryan*) and an international electronics and media company name (*Sony*) without obvious gender indicators, parents drew portraits of boys and girls in their minds. Parents think that those particular names sound cool, and in their minds, they fit the gender of their child. Taking into consideration all the surveyed categories, we came to conclusion that even though there were several assymetries in terms of gender representation, gender stereotyping in has almost vanished.

Conclusion

In modern European trends, gender is recognized as a pluralistic phenomenon, and as we discussed in previous chapters, there are the following ongoing manifestations concerning gender equality:

1. Creation of new lexical units (non-binary people, misgendering, pinkwashing).
2. Emergence of new affixes (womxn, Latinx, cisman).
3. Changing the reference and axiological specificity of lexical units that comprise the core of the gender concept (same-sex parenting, toxic masculinity, a family of choice).
4. Emergence of new communication norms (sharing gender pronouns at work).
5. Gender neutralization (for example, gender-neutral treatment of all passengers Everyone).
6. Opportunity to opt out of gender selection in official documents (undesignated/non-binary).
7. Changing the specifics of using the personal pronoun they (at the moment, it can be used instead of he/she to refer to those people who position themselves as non-binary persons).

We see that the traditional binary opposition is presented in the texts, a man and a woman. No examples of non-binary personas have been identified. Traditional gender identification and relation are presented. Family relationships are presented as well traditionally, while it is shown that parents have the same responsibility and perform the same role in parenthood. No linguistic or semiotic unit has been identified that would actualize the modern idea of gender pluralism. Thus, we see that educational texts in English do not match current processes and events concerning gender equality and so far, reproduce the traditional idea of femininity and masculinity.

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ANALYSIS OF PHRASEOLOGICAL UNITS WITH THE ELEMENT "HEAD" IN M. NIZANOV'S WORK "ASHIQ BOLMAǴAN KIM BAR"

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Abstract

In the article, the meaning of emotional expressiveness in the semantics of phraseological units, the peculiarities of the stylistic use of phraseological units are defined in the examples of M. Nizanov's work. Compared to any simple word, phraseological units have more emotional and expressive meaning, and stronger imagery. In phraseology, the meaning of expressiveness changes depending on the use of lexical, phonetic, and grammatical tools. The more exaggeration tools are used in the construction of phraseology, the higher the degree of expressiveness.

Keywords: *expressiveness, structure of phraseological units, literary language, stylistic skill, language system*

Introduction

Phraseology in the Karakalpak language is different both in meaning and in design. Phraseologisms are widely used in almost all styles of language and serve a great purpose in creating expressiveness and artistry of the language, as well as in the nature of the image medium. Phraseological expressions in the Karakalpak language are rich in meaning. Among them, phraseological units also differ from a thematic point of view.

Like other Turkic languages, the Karakalpak language is rich in phraseology. Phraseologisms highlight the inherent richness of the national literary language. The plural part of phraseologisms forms the dominant plural in the style of oral speech and literary style. In the language of artistic works, imagery and expressive features are used.

In the works of the well-known Karakalpak writer M. Nizanov, there are many types of phraseological units in terms of structure and theme. This, in turn, is related to the writer's ability to use his stylistic skills, language units appropriately and for the purpose.

Method

The analysis of phraseological units with the element "Head" was carried out on the basis of M. Nizanov's work "Ashiq bolmaǵan kim bar". In the author's work, several feelings and actions are presented in phraseological units:

A house is a reliable place to live, it means a temporary residence address, protection from natural phenomena.

1) *My brothers made a **shelter** for me (21 p.);*

2) *Some hot-tempered soldiers shouted: "Will the girl be well-mannered, who grew up in the city, and she probably became* **unbridled** *due to disobedience to her parents" (47 p.);*

3) ***"You have no business with God if you don't think about the problem"?!*** *I muttered to myself (55 p.);*

4) *The film was a burning love* ***from head to toe*** *(75 p.);*

5) **What a dark day to his head!** *(82 p.);*

6) *Who was the* **head** *at your mother's funeral?! (101 p.);*

7) *The children raised the class to their* **heads** *(107 p.);*

9) *This is the problem that* **worries** *me (124 p.);*

11) *It would be embarrassing* **to refuse** *(124 p.);*

12) *He had a* **crack in head** *in the morning when he woke up from a ray of sun falling from the window (135 p.);*

Table 1. *Analysis of phraseological units in M. Nizanov's work "Ashiq bolmaǵan kim bar"*

Phraseological unit	Sema
To shelter	Temporary residence, place of protection
Unbridled, unbelted	A man with a quirky character, a man who doesn't listen
Don't think about someone's problem	The same task, to look for a single solution; collaboration; don't worry about another person's problem
From head to toe	Completely, from all sides
What a dark day to his head!	Thinking about unnecessary problems, worrying about unimportant things
To head	Leading, helping, serving
Fall on your head	Led to trouble, aggravated the bad situation
Dizzy	Facing a difficult problem, asking a difficult question, saying unimportant things
Refusal	Avoiding responsibility, not keeping promises, not fulfilling promises
Crack your head	Have a headache, don't understand

The difference in the stylistic use of phraseology is considered to be its service in the language. Phraseologisms have their own place in the work of artistic methods in Karakalpak literary language. They are a ready-made tool in the language of artistic depiction to enliven the language of artistic works, and an example of figurative language of thought inspired by folk wisdom.

These examples are considered to increase the artistry of the work as well as show how effective the phrases used in our language are. There is an inexhaustible wealth of phrases, which are the cream of our tongue, but we have taken them only from the distinguished works of M. Nizanov.

Differences of phraseological units used in the literary work have been used in the language system for a long time; this is proven by the fact that they have found their place in the explanatory dictionary of the Karakalpak language:

Find shelter – stay away from danger; take care of your life.

Rampant – inopportune, inconvenient.

Disobedience – intransigence, disobedience, rejection, opposition to someone's proposal.

From head to toe – the beginning and end of the matter, essentially.

Revolt – a) an uprising against the enemy, turning into a riot;

b) to be a leader, to lead, to lead.

Puzzle – thinking about something, being busy.

In our language there can be words that awaken all the love in a person. We will not be mistaken if we say that such words are precious words in our language. We must remember that language is our soul in our body, our soul in our heart. Our native language

is the future of our nation, the basis of the future of our people. Our mother tongue is like a mother who gives us milk, it is our refuge, like a father who raised us. Mythological units, where relics of language and culture have been preserved, significantly increase in the composition of phraseological units:

*What a **dark** day to his head!*

In the culture of the Karakalpak people, the color unit "**Black**" is a symbol of sadness, darkness, anger, death and evil spirits. For example: white light – black earth. In Turkic-Mongolian mythology, black is a symbol of Erlik, the god of darkness, Ulgen is the main god of the upper world.

When describing Erlik, the color black is often used: *black fur, black beard, black hair, black eyes, black bull, black boat, black snake, black mud, black iron.*

For example: After the attack, when the people became "**white-footed** scoundrels" and dispersed to different places, Kudiyar took a horse with him, and his brother Daniyar could not follow the march and joined his brothers (T. Kaiypbergenov, "*The Legend about Mamanbiy*": 314).

The binary form of the phraseological unit "ak taban" **"black foot"** is also used: "black foot" means a poor person, one who makes a living from his own strength.

Black foot – *hardworking, poor, engaged in hard work.*

Phraseological units that enrich the language have the characteristic of being enriched due to differences from other languages, for example, the unit *"bas-qas boliw"* in the work of M. Nizanov is not listed in the explanatory dictionary of phraseological units of the Karakalpak language. And in the explanatory dictionary of the Uzbek language, it is described as follows:

Bosh-kosh- Go ahead. *Chief, leader, manager, person on top of work.*

The same phraseological unit is used in both languages and has the same meaning. Each writer has his own style and skills, they are different. In the works of M. Nizanov, an outstanding representative of Karakalpak literature, we can see that the phraseological unit "bosh-kosh" in Uzbek language is used in Karakalpak culture in the meaning of "to lead, to help, to serve". As we have seen, the writer can change the phraseology as much as he

wants in order to increase the artistry of the work, relying on his imagination. Phraseologisms can be changed, but if one comes from a word that is not related to each other, then a stable word system cannot be formed from the words that come from the second word.

We learned the following forms of phraseology in the works of M. Nizanov, a talented writer of Karakalpak literature.

1. Phraseologisms used in their own way.
2. Changed and used phraseological units.
3. Synonymy of phraseology.
4. Phraseologisms created by a master of artistic words.

Phraseological synonymy – phraseological units with the same content and different meanings.

In his works, the writer uses many phraseological units as synonyms. You can see them with our examples below.

Don't come to an agreement. 1. Inconsistency – disagreement. For example: Our conversation is not going well (Fairy tale "It will soon be interesting"). 2. Head over heels – disagreement. For example: In our area there lived a boy who could not agree with anyone (Fairy tale "If you don't grieve, if I don't grieve…"

There are more synonymous phraseological units in the works of the master of artistic words. We discussed only some of them in our work. The reason why the writer uses such synonymous phraseology is that every book reader gets bored by the continuous use of the same word in the work. In this case, if synonyms of phraseological units are used, the reader's interest in the book will increase, his respect for the writer will be infinite, and he will impatiently wait for his next publication. M. Nizanov certainly has this skill. Therefore, the writer should show his linguistic richness in his works.

From our collected phraseology it is known that M. Nizanov has a vocabulary of words, like any writer. The skill of a writer is determined by the fluency of his work and the appropriate use of words. While reading the works, we witnessed the following phraseological units that the writer came up with:

The head over heels – it won't work out (fail to cope). In the writer's works, we also noticed the phraseological unit "head over heels" and based on the context they de-

ANALYSIS OF PHRASEOLOGICAL UNITS WITH THE ELEMENT "HEAD"

termined that it carries the meaning "something will not work out".

Lighting a candle on your head means succeeding at work. Lighting a candle on your head is one of the phraseological units that appeared in the author's work. Today we use this phraseology when communicating with our peers. As for the meaning, it is used to mean succeeding in business and achieving what you said.

Results

In a word, M. Nizanov, a master of artistic words, is a writer who gives life to his works. He animated the characters in his works as much as he could. Obviously, this moment was not wasted. Anyone who reads his works will be surprised to see such heroic images. Therefore, the writer was able to use phraseologisms appropriately and use new phraseologisms where necessary.

Each artistic word master sifts through the wealth of figurative vocabulary that comes from the phraseological units of the folk language and shows an example of skillful use in the artistic work. M. Nizanov uses the phraseological treasure of the folk language in its own form, in its own way, renews it and uses it in a new way, adds new words from the same model, removes different words and uses it. The master of artistic words chooses the most necessary from the set of phraseological units in the folk language, shapes the stylistic color of the phraseological units related to the story he tells, and deepens the performance of the phraseological units, but never neglects the regularity of the language.

Discussion

The masterful use of the phraseological richness of the literary word in works of the folk language proves that oral literature, eloquence, intelligence, proverbs are examples of the table of examples of oral literature in the enrichment of the Karakalpak literary language.

Phraseologisms, along with enlivening the language of artistic works, give national color to the language of works.

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Contents

Section 6. Literary theory

Section 7. General questions of philology and linguistics