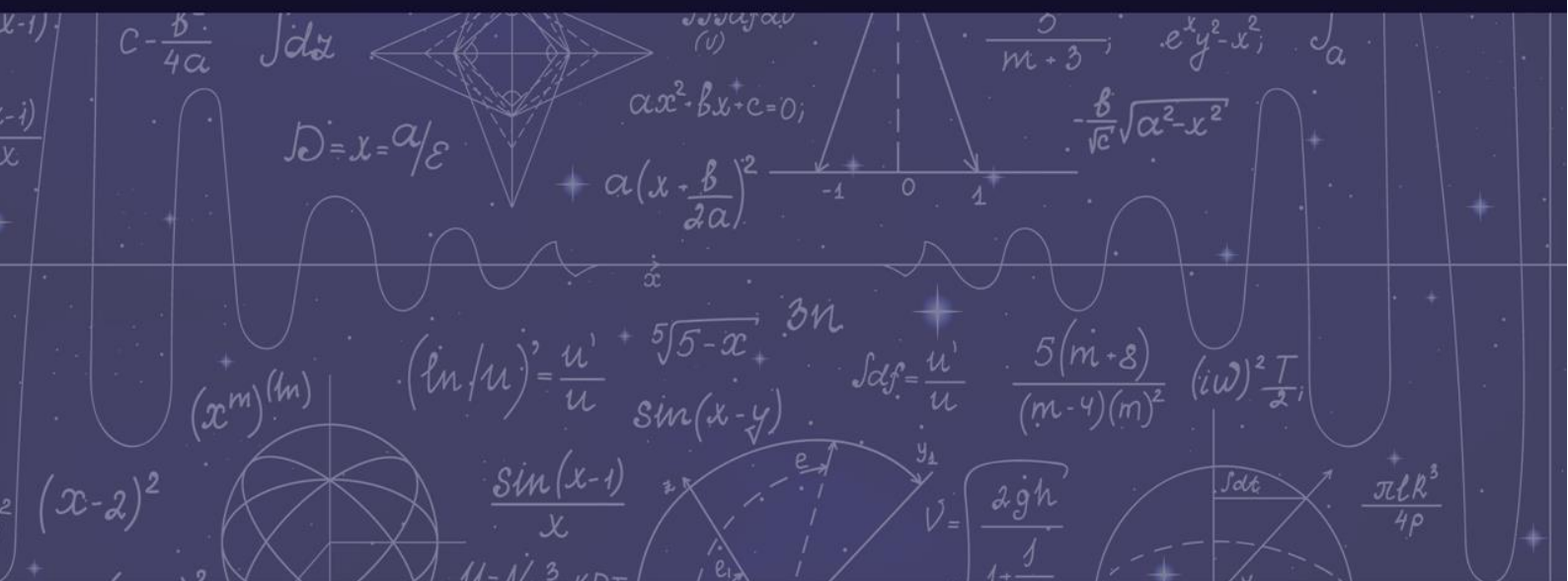International scientific journal

SCIENCE AND INNOVATION

Volume 2 Issue 4
April 2023

C
HISTORY
JURIDICAL
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International Scientific Journal
SCIENCE AND INNOVATION
Series C
Volume 2 Issue 4
April 2023

ISSN: 2181-3337
UIF-2022: 8.2
SJIF 2023: 5.608

International Scientific Journal SCIENCE AND INNOVATION. Series C volume 2 issue 4 – 129p.

The collection contains scientific articles accepted for issue 4 for 2023 of the international scientific journal "Science and Innovation".

In this scientific journal, in the form of scientific articles, the results of scientific research conducted by professors and teachers of the Republic of Uzbekistan and international higher educational institutions, independent researchers, doctoral students, undergraduates were published. In addition to higher educational institutions, the journal also includes scientific articles by employees working in other research institutes, production organizations and enterprises of our region and republic.

The materials of the journal can be used by professors, teachers, independent researchers, doctoral students, undergraduates, students, teachers of lyceums and schools, scientists and everyone who is interested in science.

This issue of the journal is indexed in the international scientific databases Index Copernicus, OpenAire, EuroPub, ZENODO, Cyberleninka and Google Scholar.

All articles were placed in the electronic scientific database of the journal (scientists.uz).

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Prizes totaling **130 million soums** will be awarded at the end of the year to the most active propagandists, official representatives, partners, members of the editorial board and authors who have made a worthy contribution to the development of the journal. Cash prizes are distributed in the following 2 categories:

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Mukofotlar

Jurnal rivojiga munosib hissa qo'shgan eng faol targ'ibotchilar, rasmiy vakillar, hamkorlar, tahrir hay'ati a'zolari va mualliflar uchun umumiy jamg'armasi **130 mln so'm** bo'lgan pul mukofotlari yil yakunida topshiriladi. Pul mukofotlari quyidagi 2 xil nominatsiya ko'rinishida taqsimlanadi:

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  ➢ 1-o'rin 15 mln so'm
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  ➢ 3-o'rin 7 mln so'm
  ➢ 4-o'rin 5 mln so'm
  ➢ 5-o'rin 3 mln so'm
  ➢ 6-10-o'rinlar 2 mln so'm
Jami 50 mln so'm.

"Yilning eng yaxshi ilm-fan targ'ibotchisi" nominatsiyasi - jurnal faoliyatini rivojlantirishda, uni targ'ib qilishda va olimlarimizning ilmiy maqolalarini chop etishda yordam berib kelayotgan eng faol bo'lgan tashabbuskor insonlarga yil yakunida statuetka va pul mukofoti tantanali ravishda topshiriladi.
  ➢ 1-o'rin - 30 000 000 so'm.
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  ➢ 4-o'rin - 7 000 000 so'm.
  ➢ 5-o'rin - 3 000 000 so'm.
  ➢ 6-10-o'rinlar - 2 000 000 so'm.
Jami: 80 mln so'm.

CREATIVE TRADITIONS OF UZBEK NATIONAL POTTERY

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Abstract. This article provides information about Uzbek national pottery traditions, schools, aesthetic aspects of pottery, philosophical analysis of pottery, and national potters based on national and modern technologies.

Keywords: crafts, pottery, clay, plaster, tradition, pattern, bowl, bowl, plate, pitcher, plate, date, circle, khum, oven, toys.

After independence, significant changes took place in the field of handicrafts, as in all fields. Decree No. PF-6000 dated 26.05.2020 issued by President Sh. Mirziyoyev "On measures to further increase the role and influence of culture and art in the life of society" is a clear proof of this. According to this Decree, it is established that the exemption of artisans from state tax, freedom of creativity, the ability to sell their products at a free price, participation in international exhibitions, participation in art organizations, and the implementation of creative works abroad will be guaranteed by the state.

Pottery is the most ancient and modern art of the East, which creates miraculous beauty from clay. This clay is a symbol of generosity, honesty, goodness. After all, the earth is the land of art, which takes care of all the needs of people, prosperity, abundance, sustenance, and the highest appearance of beauty. Uzbek pottery has a long history, wonderful traditions, form, content, creative process and unique style. Pottery is a field in which cultural objects, including bowls, bowls, plates, jugs, plates, dates, bowls, ovens, toys, building materials, etc., are made from clay, and it has a long history. People have understood that the special soil becomes stony when heated, and that various dishes can be made from it, from a very long time ago, to be more precise, at the beginning of the Neolithic period. First, they made clay dishes and cooked them in the fire pit. Since the soil is everywhere in the world, pottery is widespread, and at first women were engaged in this craft.

After the invention of the pottery wheel at the beginning of the third millennium BC, men began to do pottery. Later, clay dishes were cooked in special ovens and hot tubs. In the VIII-XII centuries, pottery was well developed in Central Asia. This can be seen in the examples of pottery found in Africa and other Central Asian lands. During that period, the culture of Central Asia developed rapidly. Many scholars, writers and thinkers, such as Abu Ali Ibn Sina, Beruni, Firdawsi, and Rodaki, came out. World-famous architectural monuments were built. In the 13th century, Bukhara, Samarkand, Urganch, Maur, and Balkh were under fire as a result of the Mongol invasion. As a result, the development of pottery art was damaged. Pottery has developed rapidly in Central Asia since the 14th century. By the 19th century, pottery countries began to be formed.

Due to the great need for water in Central Asia, there was a need to produce pottery more quickly. Over the centuries, their shape and decoration became more refined. In addition to making a variety of pottery, masters began to decorate them with high taste. In the 19th century, ceramics among the Tajik and Uzbek peoples developed very widely in Central Asia, and pottery centers appeared in Gijduvan, Panjikent, Samarkand, Shakhrisabz, Tashkent, and Rishton.

It is known that the establishment of the Academy of Arts of Uzbekistan in 1997 was an important event in the cultural life of our independent Uzbekistan. serving as an important tool in providing. Uzbeks have a great cultural heritage, especially in the art of pottery, and the study and creative development of this heritage remains the main educational and educational task today.

Based on the demand of the times, conditions are being created for the development of traditional and non-traditional technologies and styles of pottery art.

According to this, ceramic art masters-artists are reviving traditional styles in their creations and are also starting to create new interpretations of non-traditional styles. In 1991-2005, many artists created unconventional ceramic art works. The international symposium held in Tashkent on the art of non-traditional ceramics under the theme "The Great Silk Road, a new philosophy of the 20th century" and the exhibition at the end of which was a meeting of Eastern and Western culture, or more precisely, the art of ceramics. It's done. In this exhibition, the works of artists from Uzbekistan, Kazakhstan, Kyrgyzstan, France, Latvia and Switzerland were seen with their modern, non-traditional works. the world is expressed.

The works of Uzbek potters-artists N. Kuziyeva, Kh. Mirzayeva, Sh. Muminova, S. Smol'yankov, Kh. Khudoyberdiyev, B. Gulov, represented in the exhibition, express the spirit of the times and the philosophy of new secular art. In the composition "Cancer" by the master potter from Samarkand, H. Khudoyberdiyev, he begins to make a very strong philosophical observation through the medium of the extremely strong temperature of the Asian summer, sandy steppes, and the traditional mud plastered houses of our country.

In the artistic composition of Tashkent-based potter-artist Kh. Mirzayeva on the theme "Clock" is the intense and unstoppable step of time, which is extremely necessary for the human race. It is expressed in the form of a huge hourglass, symbolically. This work challenges the viewer to think logically. This makes it possible to understand the invisible space through a part of the shamot. Among these works such as "Man and Woman" by N. Kuziyeva, "Memory of the Earth" by S. Smolyakov, "Chanqovuz" by B. Gulov, and "Oasis" by Sh. Mominova encourage the viewer to think philosophically. Regardless of the size, construction, shape, structure, color and composition of these works, the artist, in essence, represents the national spiritual world of our people, its historical development, traditions, intelligence and art-culture on a scientific basis. expresses in a creative environment, figurative images.

Bukhara potter B. Gulomov's "Chanqovuz" works create a unique pictorial state of the jug, which was used for water in the past. In the work, a pitcher is depicted holding a musical instrument between his two figures with his head extended to the sky. The artist uses the cultural heritage of the people, rich in camels, to create this work. The mythical creature in the work is decorated with artistic patterns, shapes and images in the spirit of fairy tales. In recent years, it has been devoted to applied art. The number of non-traditional ceramics displayed at the "Handicrafts of Uzbekistan" exhibitions is also increasing. Among them, M. Mirkarim's "Laganar", L. Kozlova's "Bayram", "Joy", "The Girl in the Legend" are also expressed on the basis of seasons, worldviews of people, and legendary motifs.

While observing practical art exhibitions, you will understand the new, non-traditional character of creation by seeing the variety of themes, creation of work, materials, plots in the works of art created by our country's potters in non-traditional styles. Creative schools in the art of pottery: pottery centers such as Rishton, Gijdivon, Gurumsaray, Khrazm, Samarkand have gradually improved the traditional technological and methods and have a new, extremely strong

artistic content. they create works of art that you can see that the viewer can't walk away from them and falls in love with the extremely delicate, elegant, exquisite decorative compositions.

In short, the works created in the non-traditional technology and style of contemporary pottery encourage the viewer to logical thinking, philosophical observation, respect for traditional national pottery, our values and traditions, respect, respect, and bow to the art of our ancestors. Created in the years of independence: M. Rakhmatov's "Koshkulokli koza" (Gurumsaray), M. Turopov's "Lagan" (Gurumsaray), Sh. Yusupov's "Lagan" (Rishton), Alisher and Abdulla Narzullayev's "G' Izhdivon ceramics" (Samarkand), A. Matchanov's "Bodiya-Lagan" (Khorazm), B. Barotboyev's "Laganar" (Ko'kan), these works created in traditional styles with modern motifs, their material, construction form-windy and the secret of their creation, decoration, image composition, the combination of traditional technology in colors and paints, and the combination of traditional and non-traditional technology ensure the artistic harmony of the items.

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IMPORTANCE OF THE PATCHWORK NEEDLEWORK IN STUDY WHICH HAS GIVEN A BIRTH TO APPLIED ARTS, BASED MUCH ON ANCIENT OLD-TIME TRADITION

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https://doi.org/10.5281/zenodo.7806513

Abstract. This article describes the history of creating one of the types of folk applied art-patchwork, which has a long history and is a vivid expression of thrift, as the use of fabric remnants not only maintains order in the house, but also new original items appear.

Keywords: patchwork art, patchwork skill, fragment mosaic, applique, quilt.

Introduction

The art of patchwork has a long history. People always appreciate work and beauty. This type of art, created on the basis of manual labor, originally appeared among the poor, through pieces of fabric they quickly began to create new items necessary for the home, because in those days, beautiful and high-quality fabrics were very expensive and rare. From pieces of fabric of different colors and shapes, a decorative product is formed.

In Uzbekistan, we can refer to the works of S.Abdullayev, S.Bulatov, A.Vasikov, Prof. R.Hasanov, K.Kosimov, B. K.Kholmatov, K.M.Gulomov, M.B.Akhmedov, M.K.Mirzakhmedov, H.Egamov, M.Nabiev and many other scientists on the creative search for teaching students in art, in particular to folk applied arts.

Sources claim that samples of the art of patchwork were first found in Egyptian tombs and in China about 5,000 thousand years ago. Later, in the first middle Ages, for protection and warm walks of soldiers, coolers were created from the remains ofleather and other fabrics. For example, Japanese armor is also made in the same way that it is similar to armor from the above countries. In one of the Tokyo museums, there is still an exhibition of costumes made from the remnants of fabrics belonging to about the same period. About a thousand Buddhas characteristic of the X century were found from a cave in 1920, the Buddhas were woven into a carpet made from remnants of clothing. Based on the use of this technology in the XI and XIII centuries, new manifestations of household items were discovered. Since the XVIII and XIX centuries, with the development of light industry, as a result of the numerous production of fabrics, attention to the craft of patchwork has somewhat decreased. To date, interest in such subjects is growing again. These items were now restored not only for the purpose of saving fabrics, but also at the level of art. It is worth Recalling the following opinion of the orientalist scholar Abu Nasr Farabi, who lived in the X century and devoted himself to this occupation: "One who has the superiority to discover the most beautiful and useful, and what he has discovered is really in accordance with his own desire and that of someone else, or when it is suspected that a created or created thing is really good and useful. "This idea is located in the heart of every craftsman. Of course, the artisans gathered in one place and organized one city, where the presence of large workshops, where their own rules were established, which led to bringing the products of artisans to the level of art.

Also, in the middle ages in Devon, "Nasayim ul-Muhabbat" by Alisher Navoi and in the works of the preacher Hussein Voiz Koshifiy clothing (from rags, long Uzbek robes, dervish rags)

are referred to as the clothes of saints or dervishes. Medieval representatives of mysticism are often depicted or in clothing close to it. As example, thumbnails to the product of the Kamoliddin Husayn Guzargah "Majalis ul-Ushshak". The idea that rags or complete protects the wearer from trouble-accidents, has become popular among the people.

Study of patchwork art based on historical traditions

The word "flap" came from the word "drought", that is, it came from the technique of weaving rags similar to the texture of a crack in the earth. From the remnants of the fabric, art masters create a new composition with a variety of mosaic patterns, using the necessary templates. In ancient times, one side, i.e. the back, consisted of flaps of calico fabric, and the front - of a composition made of pieces of fabric. Among some peoples, creating compositions using pieces of fabric is also called piece mosaic. Fragment mosaic is considered one of the directions of cross-section technique, it is also called application. Application – (lot. applicatio-gluing) processing, decorating a drawing by colorful drilling, sewing or gluing materials, other segments of various materials and papers on paper other materials. A flower made in the same way, the image is also called an application. The flap is also combined with sewing pieces of fabric on the whole background to create an image that creates a whole beauty between the original fabrics. Flaps are ornaments that are put together and assembled from small pieces; ornaments made in the same way are called flaps. From tiny pieces of fabric of different colors and shapes, a product or decoration is formed. In applied art, it is common to use; quilts, blankets, bedspreads, bed linen, tablecloths and other art objects made in the same way since ancient times.

In Russia, by the second half of the XIX century, for sale to overseas countries, decoration from the remnants of cotton fabric, later grew to the level of traditional patchwork, until the XVII century in the country, it was used mainly as a home cloth. The complete picture on the canvas was created in this way: the remnants of the fabric, from the clothes, the details were sorted and collected and stored, and ready-made clothes were created from it. It is interesting that in the middle of the XVII century, after the manufacture of sewing machines, in Russia from the remnants of fabric sewed various and simple decorative flowers on a fabric basis. In villages, mosaics are created using rectangular and triangular shiny fabric remnants. The shape of the rags is also related to the fact that the shape of the remnants of the direct forms of Russian national clothing remains rectangular, triangular and rectangular remnants.

In the XVI century, England began to create colorful, decorative fabrics made of Indian cotton. Bedding with a decorative pattern created a stylish design for the home interior. In 1712, in England, the sale of rags from Indian fabrics began to be restricted, and samples of this art began to decrease. Silk and itchy fabrics were used in the production of jagged flaps. Thick fabric calico fabric became contraband, the price of fabric in England increased at a very rapid rate. The cut-up remnants of the fabrics that were formed were not thrown out during the sewing process, other things were created from it. Fragments of various types were combined and created from the remnants of itchy and rough tissues based on the application technique. The simplest residual fabrics are sewn as one cloth on top of each other.

In the XVII century, during the awakening in the 20s in North America, samples of the art of patchwork fell into the hands of migrants. Due to a lack of materials, blankets were made from remnants of old clothing. Due to the lack of fabrics, the tradition includes quilt samples of art-bouquets created from the remnants of fabric. They over time improved their color harmony and patterns, simple American Housewives sewed quilt bouquets mainly in their homes in winter. All

American examples of applied art were created before 1750 on the basis of the flap technique. On this basis there was the traditional decoration of patchwork art. The name of many examples of art was called by words that occur in life. For example, "saw Tooth", "Bear palm", "basket for the net", etc. Later, until 1850, the art of application became widespread. Examples of art, including quilts created in the technique of patchwork art, are extremely rare. At the world exhibition of 1876, held in Philadelphia, USA, a new technical example of English art was presented – crazy (unique, famous works with the names "Spiral", "Plate", "rose"). Krazy silk fabric is made and decorated with additional floral decorations. Krazy technique uses unique fabrics-brocade, velvet, silk, which is created in any form and patterned pattern, new samples of flaps were published in 1879 in the illustrative magazine "Peterson". This direction of drawing patches is called "decorative quilt" or "Japanese silk".

Conclusion

In the process of performing the flap technique, as a result of combining pieces of fabric of different types and colors, a complete, completely different complex image is obtained. In conclusion, we can say that the flap technique has not lost its relevance at the present time, with the help of this technique, you can create unique compositions, unique outfits, household items.

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DEVELOPMENT OF PICTORIAL ART AND MINIATURE ART IN CENTRAL ASIA AND THEIR ROLE IN SOCIAL LIFE

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Abstract. The article says that the art of miniature, created under the influence of local cultural and spiritual beliefs and literature in Central Asia, was presented in a unique way in the field of world art.

Keywords: archaeology, afrosiyo, money, art lover, character, calligraphy, paperless art, decorative, Paleolithic pictorial art, mosaic, decoration, illuminator, table maker, graphics, painted manuscript, material heritage.

The beginning of pictorial art in the history of world art is related to the Paleolithic era when various images were drawn on the walls of caves (Altamira cave, Spain) by ancient people. The method of drawing to depict animals and hunters in Central Asia was developed during the Mesolithic era. During the Neolithic era, various methods of drawing were developed and advanced to a higher level. In the territory of Central Asia, there were two types of rock drawings - some were made with ochre and others were made by scratching and drawing.

There are many rock drawings in Uzbekistan and they are very diverse. Through rock drawings, it is possible to learn about the hard work and heroic deeds of ancient people as well as their ways of using them. In addition, the drawings on the rocks also provide important information about the beliefs and religious practices of our ancestors. It should be emphasized that the most developed stage of ancient art corresponds to the Neolithic era. Many types of art related to the Joytun, Kaltaminor and Hissor civilizations have been discovered from ancient burial sites. For example, the ancient people of the Neolithic era drew various images of animals and humans with different colors of ochre on stones. Along with this, the painted female figurines are considered as the finest examples of Neolithic art.

Pictorial art is divided into various types such as calligraphy, painting, and graphics. Pictorial art involves depicting objects, characters, and scenes using various techniques, styles, and genres. The development and diversity of pictorial art reflect significant social, economic, and political events. In Central Asia, pictorial art, particularly miniature art and painting, played an essential role in the cultural and religious life of people. Miniature art is a unique form of pictorial art that involves the use of colors and graphics to create small-scale paintings.

The techniques and styles used in miniature art are distinct and differ from other forms of pictorial art. The use of three-dimensional perspective is a crucial aspect of miniature art that distinguishes it from other forms of pictorial art. However, the creation of miniature art requires special skills and knowledge, and the artists who create these works are considered to be highly skilled.

Miniature art has significant cultural and historical importance in Central Asia. It is often used to adorn ancient manuscripts and books, which are considered to be valuable cultural artifacts. The artworks in these manuscripts reflect the cultural and religious beliefs of people in Central Asia. In addition, these artworks also depict their ideas about beauty and aesthetics.

During the 9th to 12th centuries, miniature schools were established in cities such as Baghdad, Tabriz, Samarkand, Bukhara, Herat, and Shiraz. These schools were known for their unique artistic characteristics and styles. The Eastern miniature art is distinguished by its use of soft and vivid colors, delicate lines, and decorative techniques.

In conclusion, pictorial art played a significant role in the cultural and religious life of people in Central Asia. The development and diversity of pictorial art reflect significant social, economic, and political events in the region's history. Miniature art is a unique form of pictorial art that has significant cultural and historical importance in Central Asia.

The Uzbek people have a rich history that is evident in the archaeological findings throughout Uzbekistan. These findings include beautiful examples of pictorial art, such as miniatures, calligraphy, titles, borders, and other decorative elements. The decorative characteristics of these book illustrations reflect the cultural and religious beliefs of the time and the aesthetics of the people.

Fine miniature art has been used to decorate scientific, artistic, and historical works. The images within these manuscripts depict the ideas and stories of the time, using colors to express the characters and ideas. The Eastern style of miniature art is characterized by soft, vivid colors, delicate lines, and decorative techniques.

Some of the most famous artists in the history of miniature art include Muhammad Musa al-Khwarizmi, Abu Rayhan al-Biruni, poets such as Firdausi, Nizami Ganjavi, Amir Khusraw Dehlavi, Abdurrahman Jami, and Ali-Shir Nava'i, as well as famous historians like Fazlullah Rashiduddin and Sharafuddin Ali Yazdi. These artists created masterpieces that reflected their love for humanity and their own unique perspectives on the world.

One of the most beautiful examples of pictorial art found in Uzbekistan is the Zarautsay Gory painting. This painting depicts ancient artists' unique styles and techniques. The painting is named after a hill in the area where it was discovered. The top portion of the painting shows the sun shining brightly on a mountain peak, while the lower portion depicts a golden temple or palace. The use of gold and silver in this painting reflects the meaning behind the words used in ancient times.

Pictorial art is one of the oldest and most diverse forms of art, with genres such as fine art, graphic design, and illustration. The study of pictorial art is unique and requires its own set of techniques and methods. Pictorial art captures reality through shapes, lines, colors, and textures, making it a valuable tool for recording historical events and ideas.

In conclusion, pictorial art is a vital aspect of Uzbekistan's cultural heritage. Miniature art, calligraphy, and painting have played important roles in the cultural and religious lives of the Uzbek people. The development and diversity of pictorial art reflect significant social, economic, and political events in Uzbekistan's history. These artworks are not only beautiful but also valuable cultural artifacts that tell the story of the people and their beliefs.

The delicate bridges that connect us with our ancestors' history are evident in the valuable and rare artistic examples that reflect their cultural and religious beliefs. These artistic treasures not only serve as examples of art but also as perfect teaching tools for modern aesthetic and spiritual education. The first human beings depicted their hunting experiences through primitive drawings of animals, plants, and other objects.

Central Asia, Egypt, China, Japan, and India have a rich history of graphic design, which has been a challenging form of art. The Alexanderian school of graphic design was inspired by

Alexander the Great's troops' conquest of Central Asia before 329-327 BC. The blending of local and Greek art led to unique masterpieces such as wall paintings, frescoes, and other types of art.

The Great Silk Road played a significant role in the development of graphic design between different cultures. Trade relations between peoples led to the exchange of valuable artistic examples and cultural values. Uzbekistan's history is full of such examples, and the Great Silk

Road played a crucial role in their blending.

Miniature art, painting, and calligraphy have been significant in the religious and cultural lives of the Uzbek people. The history and diversity of graphic design reflect significant social, economic, and political events in Uzbekistan's past. These works are not only beautiful but also valuable cultural artifacts that tell the story of the people and their beliefs. Therefore, studying them can be useful for both theoretical and practical purposes in understanding the meaning and significance of art.

The trade and economic relations between peoples have led to the exchange of valuable artistic examples and cultural values, resulting in the development of graphic design as a natural consequence. The Great Silk Road not only influenced the evolution of graphic design but also facilitated the blending of cultures and the exchange of valuable artistic examples. Graphic design has a rich history in Central Asia, including regions such as Sughdiana, Bactria, Parthia, Chach, and ancient Khorezm and Fergana. Miniature art, which is primarily associated with paper, has been a significant part of Uzbekistan's cultural and religious heritage. The first papermakers were Arabs who brought their craft to Samarkand in the 8th century, where it developed into a thriving industry. Uzbekistan has many famous artists, calligraphers, and miniaturists who have created beautiful and valuable works of art that tell the story of their people and their beliefs. The country is home to several important libraries and book collections, including the famous libraries of Said Muhammad Khiva Khan and Amir Alim Khan of Bukhara.

Based on archaeological sources, we can say that the history of miniature art in Central Asia is very ancient. We can prove the existence of famous artists, masters, calligraphers, and miniaturists in Central Asia based on historical facts, and refute the claims that there was no art or miniature art in Central Asia. We know that the centers of culture and art in Central Asia were established by various rulers, especially during the Timurid era. The art flourished in the Sharq kingdoms in the 15th-16th centuries, including in Central Asia, reaching a high level of development in the 18th-19th centuries. "The period of the Timurids is considered the greatest and most distinctive period in the history of art. The proximity of the artistic schools that had various traditions and techniques was due to the development of the Samarkand school, which had absorbed various traditions and techniques. However, the dissemination of examples of graphic art among various countries did not allow it to have a complete character. But in the 14th-15th centuries, the retransmission of manuscripts led to the emergence of many examples of graphic art and further development of book art. During this period, a large part of the miniatures created were works produced in albums called "murakka". These works mainly depicted the lives of courtiers in royal palaces. An important aspect is that these miniatures produced in murakka albums are considered independent, or freely created works of graphic art.

Overall, it is important to emphasize that graphic art flourished during the reign of Amir Timur. It is known that Timur expanded Samarkand into a major cultural center during his reign. Most of the beautiful miniature paintings from that period are kept in museums in Paris, Munich, London, and many cities in the United States, as well as in St. Petersburg, Moscow, Tehran, Cairo,

Afghanistan, India, and Uzbekistan. There are many scholars who have expressed their opinions on these paintings. However, the life and work of the graphic art masters who lived during the Timurid era are mostly unknown to us, and there are books that confirm this. Nevertheless, this fact does not prevent many historians and art scholars from presenting their scientific ideas. The history of Samarkand's graphic art has a very rich and diverse character.

During that time, the area now known as Afrosiab was a battlefield due to the Mongol invasion. People, including artists and craftsmen, who survived the devastation, moved to Samarkand during the Timurid era. Thus, the Sharq school of visual arts was established in Samarkand. However, we cannot ignore the relationship between this art school's full formation and Samarkand's Timurid-era cultural links with other states and peoples' visual art heritage. It is possible that the famous master Gung, who was a representative of the mystical tradition and was educated by representatives of this tradition during the Timurid era, was one of the artists who worked during Amir Timur's reign. Gung was the founder of the Timurid school of visual arts. It is possible to find records of the creative activities of other visual art representatives who lived and worked in Samarkand during Amir Timur's reign, such as Bukharan master Jahongir, Baghdadi Abdulhay and Ustad Shamsiddin, Tabrizi Pir Sayid Ahmad, Samarkand Ahmad Bogishamoliy, Shah Muhammad, and others. After Amir Timur's reign, visual arts flourished again during Mirzo Ulugbek's reign in Samarkand. N. Norkulov and I. Nizomiddinov tell stories about the Timurid era's exquisite visual arts in their book "Pages from the Miniature History." Thus, during the Timurid era, several schools of miniature art emerged, along with great artists. As a result, the Timurid era's fine art became famous worldwide. We can discuss the concept of "miniature" in Uzbekistan today, which is often used to refer to a book's illustration or small-sized exquisite paintings. However, this term was not used until the beginning of the 9th century. It refers to a picture (manuscript illustration) made for a book or small-sized fine art.

N. Norkulov and I. Nizomiddinov tell stories about the exquisite visual arts of the Timurid era in their book "Pages from the Miniature History." Thus, during the Timurid era, several schools of miniature art emerged, along with great artists. As a result, the fine art of the Timurid era became famous worldwide. We can discuss the concept of "miniature" in Uzbekistan today, which is often used to refer to a book's illustration or small-sized exquisite paintings. However, this term was not used until the beginning of the 9th century. It refers to a picture (manuscript illustration) made for a book or small-sized fine art.

The miniature art created during the Middle Ages was applied to small books or illustrated the entire page of a book in the form of a small-scale colored picture. These small-scale colored pictures were created using various materials (paper, metal, and silk). Therefore, the term "miniature" refers to all elements of the graphic part of a book, whether it is a small painting or an illustration that covers the entire page or sometimes only two adjacent pages. Thus, the term "miniature" has been widely used in relation to the fine arts of the Timurid era.

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THE TRANSFORMATION OF THE ENGLISH LANGUAGE'S VARIANTS IN CONTEMPORARY GREAT BRITAIN

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Abstract. Learning society is a condition of human survival. To know foreign language, its history, borrowings, variants, dialects, accents mean an extension of human identity, new possibilities to communicate with people from different nations.

The English language has become the global language, the language essential in promoting cultural relations, in the areas of air traffic control, transportation, tourism, study and work abroad, international business, scientific conferences and research, entertainment, politics, literature, history and religion.

Keywords: accent, dialects, essence, variant, regional, social, phonemic, phonetic, language.

That is why so important to know the essence and fortune of social and regional dialects and accents of contemporary Great Britain. What are the peculiarities of the dialects of Cornwall, Yorkshire, Lancashire? How can you understand a phrase in Cockney?

How do people implement the rhyming slang of East London, which is considered to be unique? How many groups of regional dialects are there in Great Britain? What can we do in order to save and hand down these unique variants of English to the next generations?

The proposed research will give us possible answers, considering the essence of the dialect together with the history of the region where it is used.

The **Problem** of the research is the fate of social and regional dialects of contemporary Great Britain.

The **Aim** of the research is to investigate the dialects and accents of contemporary Great Britain which are in danger of disappearance from the face of the Earth.

The **Method** of the research is the theoretical analysis of the linguistic, pedagogical and psychological literature on the topic.

I. Regional Variants of the English Language in Great Britain

Since the days of Shakespeare the English language of South East England was considered as the *standard*. According to Arnold (1996), *Standard English* is the official language of Great Britain, taught at schools and universities, used by press, radio, TV, spoken by the educated people. This English language is current and literary. Its vocabulary is contrasted to various local dialects.

The author should clarify two terms – "a dialect ", and "an accent".

One uses the term "a dialect" to refer to varieties distinguished from each other by the differences of grammar and vocabulary, whereas "an accent "will refer to the varieties of pronunciation (Hughes, 1994):

" Dialect" – a manner of speaking; phraseology; idiom; a form of a language prevailing in a particular district, and marked by peculiarities of vocabulary or pronunciation; a special variety or branch of language, or one of a number of languages regarded as a family; a form of a language characteristic of a particular profession or trade, whereas "accent "– a special effort of utterance

making one syllable more prominent than others, as by a change of pitch or by stress of voice; manner of utterance (Finnegan, 1989).

Scottish, Welsh and Irish are generally the most popular regional accents, then Northern, Yorkshire and West Country accents come, an at the bottom of the list there are London's, Liverpool's, Glasgow's and West Midlands', the least popular accents in Great Britain.

Regional varieties possessing a literary form are called "variants" (Arnold, 1996).

There are two variants in contemporary Great Britain:

- Scottish English, and
- Irish English (Hughes, 1994)

Opinions on the number of main groups of dialects vary.

The linguist Arnold (1996) believes that there are five main groups of dialects in Great Britain, whereas Ginsburg (1997) specifies the following six groups of regional dialects:

- Lowland (the north of the Tweed);
- Northern (between the Tweed and the Humber);
- Western;
- Midland;
- Eastern (between the Humber and the Thames);

Each group contains several (up to ten) dialects. One of the best-known Southern dialects is Cockney, the regional dialect of London. But according to the opinion of Hughes and Trudgill (1994:37), regional dialects in Great Britain may be subdivided as following:

- North-East (Newcastle, Sunderland, Durham);
- Central-North (Bradford, Lancaster, York, Leeds);
- Central Lancashire (Blackburn, Burnley, Accrington);
- Merseyside (Liverpool, Birkenhead);
- Humberside (Scunthorpe, Hull, Grimsby);
- N.W. Midlands (Manchester, Derby, Stoke, Chester);
- E. Midlands (Nottingham, Leicester, Grantham);
- W. Midlands (Walsall, Birmingham, Wolverhampton);
- S. Midlands (Bedford, Northampton);
- E. South-West (Bristol, Gloucester);
- W. South-West (Plymouth, Exeter);
- South-East (London, Brighton, Dover);
- East-Anglia (Norwich, Ipswich).

They are distinguished from each other by the absence of Long Mid Diphthong in the western south-west part of Great Britain. East Anglia has preserved initial [h], both East Anglia and the south part of Midlands have completed [j]-dropping.

Within the southern area, two south-west areas are distinguished by having [r] in "bar" and "bark". Non-prevocalic [r] is preserved in central Lancashire. Such words like "money" have final [i] in the North-East, Humberside, Merseyside, and West Midlands areas. Long Mid Diphthonging in the words "gate" and "coat" occurs in Merseyside, in the North-West, East, Western parts of Midlands. The author notes that the word "dialect" is used in two meanings nowadays, to denote:

- old dialects which are becoming extinct now,
- regional variants, i.e. a literary standard with some features from local dialects.

The most marked difference among dialects and regional variants lies in the fact that dialects possess phonemic distinctions, whereas regional variants are characterized by phonetic distinctions (Arnold, 1994).

Even among the educated the speech of Northern England differs considerably from that of the South. The southern vowel [/\] occurs in the North as [u] in such words as "butter", "cut", "guy"*,* and some southern vowels, the southern retracted vowel [a:] occurs as the short vowel [a] in the northern dialects, for example, in the words "chaff", "grass", "path". Seventeen different vowels occur in the word "house", including the vowel [u:] of the Old English word "hus "*,* at least in the six northern counties. Let us analyze some dialects, variants and accents more in detail.

II. Cornwall and Cornish

Now let's go to mystic Cornwall in order to get to know Cornish…

"Cornwall"- means "Cornubian Welsh"; the name Wealhas

(Wales, Welsh) was a common noun, meaning "strangers*";* it was given by the newcomers to the unfamiliar Celtic tribes…

But how can one get here, in Cornwall, Somerset? The gentle landscape of Somerset is a home to the Somerset cider, or "Scrumpy", **-** an alcoholic apple drink- and cheese.

Cider is made from apples only and is sold all over the United Kingdom, but "Scrumpy" is much stronger, and it usually has small pieces of fruit floating in it. "Cheddar" cheese, the most popular and firm cheese, was stored and matured in caves at Cheddar Gorge.

Cornwall is famous for its distinct culture as it was settled by Celts from Brittany and Ireland. Cornwall is mystic, Celtic and historical. The Lizard, the southern part of England, took its name from the Cornish "lit"*,* palace and yard*,* appropriate words for this majestically beautiful coast.

According to The Oxford Companion to the English Language (1992);

Cornwall – [before 10 c; from Old English Cornweallas

- the "Cornwelsh Celtic equivalents Kerno'u or Pou Kerno'u

(Latin pagus Cornubii*,* medieval Latin Cornubia).

Compare the district of Cornwaille in Britany, known in Breton as Kernēo' and Kerne'.

Some words derived the name from Celtic "corn (u) horn ", for the shape of the peninsula. Official title is - Cornwall and Isles of Scilly*.* A county of England occupying the extreme south-western peninsula]. Cornwall is considered the most remote English dialect of the counties of England, romantically associated with tin mining, megaliths, smugglers and wreckers. Although the region was a part of England since 815, many local people regard England as situated beyond the River Tamar. The people of Cornwall were always proud of their language. The efforts are being made to revive it now. The old language survives chiefly in the form of place-names, folk dances and folk music festivals, for example, celebrations of the May Day derived from old fertility rites, the unique form of wrestling.

The May Day is celebrated as a spring festival, this tradition came from the ancient times. The English and other people conquered by the Romans developed their May Day from the Roman festival called "Floralia"*.* The May Day became the most favourite holiday of many English villagers from the medieval times. Although the Cornish language ebbed away over the centuries it is still recalled in the Celtic place-names, as it was mentioned above.

According to the Oxford Companion to the English language (1992: 265);

Cornish – [16c: from Corn(wall) and – ish **:** Celtic equivalents Kerniak, Kernewek, the ancient Celtic language of Cornwall].

"In Cornwall is two speches; the one is naughty Englyshe, and the other is Cornyshe speche' (Boorde, 1547).

The information about the early Cornish "scant" we can find in few texts, the major survivor was "The Ordinalia", (written, probably, in the late 14century), a trilogy of verse dramas of 8734 lines in all.

The Cornish language began to decline from the time of Reformation. Relics of the Cornish language are found in places and family names beginning with

- "pen" head, hill (Pendennis, Penhale, Penzance),
- "pol" pool, hole (Polkerris, Polmassick, Polperro),
- "porth" port (Porthallow, Pothcothan, Portcurno),
- "tre" farm (Tremaim, Tresillian, Trevelyan).

Cornwall has St. Michael's Mount, while Britany has Mont-Saint-Miche. Both have many Celtic saints' names, and the characteristic features of Cornwall is the existence of names of many saints: St. Austell, St. Buryan, St. Columb, St. Ewe, St. Ives, St. Just,St. Levan, St. Mawgan, St. Newlyn.

The change of speech could formerly be heard at the country boundary, but Devon speech encroached upon the north-west about the River Bude. The guttural usage of Devon is weakened in Cornwall, but not so much as formerly. The dialect used in Cornwall is a part of the West Country group, but because Cornish survived so long, the local variant of English was developed as a language learned from foreigners, leading to many differences from the speech of Devon. In the dialect there are words wholly or partly derived from Cornish, such as:

"clicky-handed"- left-handed (from glikin), "clunk" to swallow, and "whidden" runt or weakling (in a litter of piglets; from "gwyn" white).

Revived Cornish exists now as well. It is partly artificial language administered by Kesva Tavas Kernevek – The Cornish Language Board, set up in 1967 to promote the study and revival of the Cornish language. This medium is sometimes referred to scholars as "Pseudo-Cornish ", and, according to Price (1984) is called "Cornic"**.**

The revival began with the appearance of the book

"A Handbook of the Cornish Language" (1904) by the Cornish nationalist Henry Jenner, followed by Robert Morton Nance's "Cornish for All"; "A Guide to Unified Cornish" (St. Ives, 1929), Nance's dictionaries published by the Federation of Old Cornwall Societies, and A.S.D. Smith's Grammar "Cornish Simplified" (1939). The revivalists claim that the traditional English accent in Cornwall provides a key to Cornish pronunciation.

III. The Scousers and Their Accent

Have you ever heard about "Scouse"? Let's come to the native land of the legendary "Beatles" - to Liverpool. Liverpool is best known among the popular music lovers of all over world, especially in the 1960s when the "Beatles" started there…

According to Oxford Companion to the English Language (1992:910);

Scouse [From 18c. lobscouse**,** a sailor's dish of stewed meat, vegetables, and ship's biscuit, not unlike Irish stew. "Lobscouser" was a slang name for a sailor.

The terms "Scouse" and "Scouser" for someone from Liverpool seem to be recent, and probably arose because the city was a port and stew was a feature of the diet, the OED cites the

"Southern Daily Echo" (1945), in which "a scouse" is explained as "a native of Liverpool where they eat "scouse"].

1. Also Scouser*.* A person born in the city of Liverpool, on the River Mersey, especially if from working class.

2. The often-stigmatized working class speech of Merseyside.

The accent combines the features of Lancashire with varieties of English from Ireland and to a lesser extent from Wales, brought in by 19-20 century immigration.

Accents range from broad Scouse through modifications towards RP and RP itself in the middle and upper classes. Among the distinctive expressions in Scouse are "the Pool"*,* a nickname for Liverpool, and Liverpoolian (the correct name for someone born in Liverpool, substituting "puddle" for "pool"). Non-Scousers, especially from the north of the city, are sometimes called "woolybacks" (sheep), a nickname suggesting rusticity and lack of wits.

Pronunciation

The following features are widely regarded as "shibboleths", especially when several ones occur together: a merger of the vowels in such pairs as "fair/fur" and "spare/spur" is recognized as an [e:] as in other parts of the north-west of England, syllable-final "-ng " is pronounced as in long-g for "long", " sing-ging-g" for "singing"; the vowel in such words as "pin" and "sing" is pronounced **[ː]**, so they sound close to "peen" and "seengg"; the sound [r] may be either an alveolar continuant or an alveolar tap that is particularly distinct initially ("rabbit", "run"), after stops and fricatives ("breathe", "grass", "three") and between vowels ("carry", "ferry"); a [t] between vowels is often replaced by [r], sometimes shown in print as [rr]**,** as in "marra" for "matter": "What is the marra with you then?"**.**

In a publicity drive for Liverpool clean streets campaign, litter was described as "norra lorra fun" ; some speakers, especially the working - class Catholics of Irish background replace [t, d] with [ð,] **,** as in "dese tree" for "these tree"." Month" may be pronounced [muntth]; in syllable-initial and syllable-final position, a fricative can follow a stop, as in "k/x/ing" for "king") where [x] represents the fricative in Scotish "loch", "me", "d/z/ad" for "my dad", "back[x]" for "back", and "bad[z] for "bad";

Scouse is often described as having a flat intonation, in effect a rise with a level tail where RP has a fall: in the statement "I don't like it", it goes up on "like" then runs level, whereas RP starts going down on "like" and keeps going down. There is also a kind of fall in "yes-no" questions where RP would have a rise, so that in the question "Are you from Birkenhead?", Scouse falls on "Birk" where it rises in RP. Until recently it was possible to distinguish the speech of Irish Catholics from Protestant English through pronunciation of some words; a double advertisement on local buses in the 1960s read on one side of the bus "Treat us furly, travel early", on the other "Treat us fairly, travel airly" (the latter denoting Irish derived usage); unlike in other northern urban accents, the final vowel of words like "city", "seedy" is [**ː]**; [p, t, k] are heavily aspirated or even affricated.

Thus: can't [k/x/ a**:** nt], straight [streits], **"**back/x/ "for "back". In final position, [p, t, k] there may be realized as fricatives [s, k]; [h] is usually absent, but sometimes is present - "him**,** her", the suffix – "ing" is [ˆn]. The voice quality of speakers of Scouse was often described as "adenoidal", and phoneticians speculated about the origins of such a feature.

According to Knowles (1986), the centre of gravity of the tongue is brought backwards and upwards, the pillars of the fauces are narrowed, the pharynx is tightened, and the larynx is

displaced upwards in Scouse. The main auditory effect of this setting is the "adenoidal" quality of Scouse, which is produced even if the speaker's nasal passages are unobstructed. The effect is primarily achieved by the sustained closure of the velum or soft palate.

The usage of the accent of Liverpool is limited to the city itself, to urban areas adjoining it, and to towns facing it across the River Mersey. While the accent is northern rather than southern in character, it differs in a number of ways from other northern urban varieties, including those of the rest of Lancashire, the county where Liverpool is located. Many famous songs by "Beatles" have their special charm typical for Scouse.

IV. Cockney

The East End of London grew with the spread of industries to the east of the City. It is also one of those areas of London where foreigners came to find a job, the East End is especially famous as the centre of clothing industry (or "rag-trad") in London. The East End has many old properties, built already in Dickens' time, many houses which the Londoners christened "slums". The markets of the East End are famous throughout the world. The Petticoat Lane Market takes place every Sunday morning, it became one of the sights of London. Street-salesmen promise that the goods are of the highest quality and much cheaper than those you can buy in the West End! "Come on darlin'…amazin' bargain…you ain't seen nuffink like it!"

The majority of those lived in the East End are the hereditary inhabitants of the area. Their fathers, grandfathers and great-grandfathers were born there. They love the East End and are proud that they have the right to call themselves "Cockneys ".

The word "Cockney" is a fairly wide term, meaning "the true Londoner" or "an old resident of the East End".

One of the strongest and most unusual accents is to be found in the East of London, at the home of "Cockneys".

According to M.Mackenzie(1994) , "Cockney" is a colloquial name applied to a Londoner born under the sound of Bow bells - the bells of the Church of St. Mary-Le-Bow, which stands nearly in the centre of the City of London.

The origin of this word was the subject of many guesses, but the historical examination of the various uses of "Cockney" by Sir James Murray (1991) shows that the earliest form of this word is "cokenay" or "cokeney"; i.e., "ey" or "egg", and "coken", the genitive plural of "cock", "cocks' eggs" being the name given to the small and malformed eggs sometimes laid by young hens.

Thus, Robert Whittington speaks of Cockneys in such a phrase - "it is used in great cities as London, York, Perusy (Perugia). It was not till the beginning of the 17th century that "Cockney" appears to be confined to the inhabitant of London.

The so-called "Cockney accent "was chiefly characterized by the substitution of a "v" for "w", or vice versa in the first part of the 19th century. The chief consonantal variation existed now is perhaps the change of "th" to "f" or "v", as in "fing" for "thing", or "farver" for "father". The vowel sound changed from "ou" to "ah ", as in "abaht" "for about", were illustrated in the "Coster Songs" by Albert Chevalier (1987: 93).

The most marked change of the vowel sound is that of "ei" for "ai", so that "daily" becomes "dyly". The omission of "h" is not peculiar to Cockney. The Cockney accent is not a particularly pleasant or melodious one, and the Cockney's distortion of the English language is such that the

foreigner often finds it impossible to understand the speaker until his ear acclimatizes to the peculiar tones.

According to Meredith (1991), this accent, known as the "Cockney slang", was first developed by the representatives of the Underworld in the 1860s when thieves and crooks were able to pass information among themselves and confuse the police and other law-abiding citizens at the same time.

"Cockney" is, of course, the southern accent. The Cockney language is really more than an accent, since it includes many words and expressions that cannot be heard in any other part of the country.The principal characteristics of the Cockney accent consist in a general slurring of consonants (the aspirate aitch is often ignored) and a distortion of vowel sounds. Cockney is very different from the idea of a typical speech of an Englishman.

According to E. Partridge (1992), "Cockney" exists on two levels:

• as spoken by the educated lower middle classes, it is a social dialect marked by some deviations in pronunciation but few in vocabulary and syntax;

• as spoken by uneducated, "Cockney" differs from Standard English not only in pronunciation but also in vocabulary, morphology and syntax.

"The Encyclopaedia Britannica" treats "Cockney" as an accent, not acknowledging it the status of the dialect. A linguist Rastorguyeva (1983:159) believes that "Cockney" is the dialect of London. The history of this dialect reveals the sources of the literary language in the late Middle English. The Early Middle English records made in London in 1258 show that the dialect of London was fundamentally East Saxon; in terms of the ME division, belonged to the South-Western dialect group.

The most likely explanation of the change of the dialect type and of the mixed character of London English lies in the history of London population. The inhabitants of London came from the south-western areas of England in the 12th - 13th centuries. London had over 35000 inhabitants by the 1377. Most of the new arrivals came from the East Midlands: Norfolk, Suffolk, and other populous and wealthy counties of Medieval England. As a result, the speech of Londoners was much closer to the East Midland dialect.

As recorded by Ch. Dickens over a century ago, "Cockney" was phonetically characterized by the interchange of the labial and labio - dental consonants [**w**] and [**v**]:

"wery" for "very", and "vell" for "well". The voiceless and voiced dental spirants are still replaced - though not very consistently – by [f] and [v] respectively: "fing" for the word

"thing", and "farver" for the word "father". Then there is the interchange of the aspirated and non - aspirated initial vowels: "hart" for "art", and "eart for "heart" in Cockney. The most marked feature in the vowel sound is the substitution of the diphthong [ai] for standard [ei] in such words as: "day", "face", "rain", "way" pronounced: [dai], [fais], [rain], [wai].

Cockneys don' t pronounce their [h], e.g. "house" is pronounced [ouse], "here" is pronounced [ere] and, "plate" - [late], "plite" – [lite] ...

There are some specifically Cockney words and set expressions such as [up the pole]- "drunk", [you' ll get yourself] "disliked" (a remonstrance to a person behaving very badly).

Cockney is lively and witty, its vocabulary is imaginative and colourful. Its specific feature not occurring anywhere else is so-called "rhyming slang ". The rhyming slang was used a lot by the performers in the old music halls in the early 1900s.

According to Brewer (1986), "rhyming slang" – slang, much used by the Cockneys, in which the word intended is replaced by one that rhymes with it, as:

[apples and pears] for "stairs",

[butcher's hook] for "look",

[plates of meat] for "feet ",

[Rory O' More] for "door",

[dicky dirt] for "shirt",

[dicky bird] for "word",

[left and right] for "fight ",

[mince pies] for "eyes",

[Micky Mouse] for "house",

[this and that] for "flat",

[loaf of bread] for "head",

[Uncle Ned] for "bed",

[bees and honey] for "money",

[custard and jelly] for "telly" (television)…

When the rhyme is a compound word the rhyming part is often dropped, leaving the uninitiated somewhat puzzled.

Thus, [Chivy (Chevy) Chase] rhymes with "face", by dropping [chase], [Chivy] remains. For example,

["Use your loaf!"] means "Use your head…don't be silly!"

And ["Let me have a butcher's"] means "Let me have a look."

Similarly, [daisies] are "boots", from [daisy roots], the [roots] were being dropped. Raspberry is a [heart (or vulgarly, [fart]), contracted from a [raspberry tart]. Numerous colloquial expressions derive from it, as: [that's a fiddle], from [Yiddisher fiddle] (the musical instrument) which rhymed with [diddle].

This type of slang in the Cockney dialect arose due to the necessity to communicate without any witnesses (especially, police) in overcrowded districts of poor people. "Boots", for instance, are called [daisy roots], a "hat" is [tit for tat], a "head" is sarcastically called [loaf of bread], and a "wife" - [trouble and strife] …

It sets expression of its own. Here is an example of a rather crude phrase for somebody being dead: ["She may have pulled me through me operation,"] said Mrs Fisher, ["but 'streuth I'm not sure I wouldn't be better off pushing up the daisies, after all."] (C.Dickens). The vocabulary of the dialect is remarkable for its conservatism - many words that became obsolete in Standard English are still kept in its dialects, e.g. and "envy" < OE andian;

[barge pig] < OE berg;

[bysen blind] < OE bisene and others, where OE is Old English. If one keeps one's ears open on buses, in railway stations, in street markets and similar places, it will soon become evident that the spirit of Cockney humour is still alive, although the old Cockney pronunciation is less common than hitherto.

Conclusion

Dialects, accents and variants of English are the essential components of the history of the language, culture and history of Great Britain. Helping people to achieve intercultural sensitivity, establishing a willingness to understand, creating an open-minded attitude towards their own and

the target cultures through implementing the language and its variants, in all these ways foreign language teaching can contribute to the students' personal growth, development and life-long intercultural learning and communication.

We should study and save all variants of the English language of contemporary Great Britain and successfully implement them nowadays.

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07.00.00 - History

ASHURALI ZAHIRI'S ARTICLE "WHEN WILL IT HAPPEN?" AS A HISTORICAL SOURCE

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https://doi.org/10.5281/zenodo.7824396

Abstract. *In the state brief life of Ashurali Zahiri, one of the national intellectuals of the Fergana Valley, and his new views on the problems that arose in the public life of Turkestan in the late 19th - early 20th centuries. century, illuminated in his state "When it happens".*

Keywords: *jadidism, Ashurali Zahiri, Turkestan, darkness, ignorance, illiteracy, education, enlightenment, book, "usuli savtiya", renewal, science, development.*

INTRODUCTION

Ashurali Zahiri (1885-1937) at the beginning of the 20th century worked within the framework of his profession to renew the life of society and rebuild it based on the requirements of the times and spared no effort in this regard. He was one of the modern enlighteners who set themselves the goal of reforming human consciousness and thinking through the development of education, bringing colonial Turkestan into the ranks of developed countries in the world through reforms.

RESEARCH MATERIALS AND METHODOLOGY

Ashurali Zahiri is a well-known modern scholar, enlightener, linguist, journalist, translator, lexicographer and scholar of literature. One of the national intellectuals of the Fergana Valley, a prominent figure of the Jadidist movement. He was born in 1985 in the village of Oyim near the city of Ko'kan. Like all people of his time, he received his primary education in an old school. In 1897-1914, he studied at the Madrasa of Muhammad Ali Khan (that is, Madali Khan) in Kokand. During his studies at the madrasa, he studied religious knowledge, as well as history, language, and literature, including Arabic, Persian, Azerbaijani, Turkish, Tatar, and Russian languages, as well as Persian-Tajik classical literature. Ashurali Zahiri, who acquired comprehensive knowledge, taught language and literature in the school of the Russian system between 1907 (from March 9) and 1917, as well as in the modern school. He teaches as a teacher in courses and schools for the elimination of illiteracy, at the Kokan Pedagogical Institute, and encourages people to learn languages and become knowledgeable. In the years 1908-1913, Ashurali Zahiri opened a new school of Darulmu'allimin in the city of Kokand. He used samples of classic Uzbek and Eastern literature during his education. He also works at the Fergana Pedagogical Technical College, headed by Qori Niazi in Fergana. Here Ashurali Zahiri works together with pedagogues such as Bulat Soliev, Hodi Fayzi, Qori Niazi. His teaching career continued until 1919.

RESEARCH RESULTS

During his career, Ashurali Zahiri tried to show the social situation among the population and their certain strata with his modern views through a series of articles he wrote. Another article of the author, published on May 23, 1914, was published in "Sadoyi Ferghana" newspaper, "When will it be?" is an article called In the article, the author admits that the people of Turkestan are unaware of world development and worldly news, and tries to reveal the attitude of the people of Turkestan to science, books, development and progress. Therefore, he spoke about the level of

acceptance of development in the Islamic world at such a time, and it is like collecting millions of books in all fields of science, putting one of our people in this library and reading the books in this library and acquiring some knowledge. they said, we careless servants were lazy and did not use it, we could not use it. In any case, we were satisfied with what we had. We are going this way for a long time - he writes[1]. With this, the author criticizes the fact that Muslim countries are lagging behind other countries in terms of development, and instead of developing science and benefiting from it, they are busy feeding themselves and making ends meet.

Why did the author express such opinions? Because, in his opinion, if a Muslim is needed for the work of his time, including office work, or if a person is looking for a teacher for the Sawtiya school, schools like Rashidi, Avloni, which are opened due to the permission of the state, if a person is given permission to publish a newspaper and he if an editor is needed, if an accountant is needed for the property that is being opened everywhere, if a candidate is asked to participate in the State Duma of All-Russia Muslims, in the Petersburg Council, he admits that even if he searches for ten years with a light during the day, he will not find suitable people. The author concludes that it is known from such cases that we are not aware of modern science and culture. Even if we were not aware, life had to compel. But when faced with various hardships, we have stopped and left the roads that we used to pass with pleasure to the extent that our eyes are not afraid of them, and our minds are not enough. We haven't moved further or since, we have been moving for a long time, but it seems that a lot of time will have to pass before moving forward. But when will it be! , - exclaims the author. Addressing his compatriots with this article, the representative of Jadid, who can benefit his country, nation, identity, family, and himself, when will the experts in all fields come out, when will the nation, the country, and science develop and achieve progress. It raises questions about when Muslim people will achieve a comfortable standard of living. And in this regard, it shows that a number of reforms should be carried out in the country.

Although hundreds of years have passed, our people are still experiencing the processes of development and renewal in social life in our country. This article, which was brought to the attention of our nation so long ago, has not lost its importance as a historical source and has not been included in the scope of special research. That is why we converted it from the old Uzbek script to the current script, prepared it for publication and are bringing it to the attention of researchers.

When will it be?

If we look at the paths that have passed since the beginning of time, the human child is improving and developing in every way day by day and year by year.

In the free world of Mr. Haq, every person is finding the feelings created for each individual, even if it is obediently, and he is producing many famous and favorable signs and habits in the new year. We don't know what will be invented in a few more years? What do you accept? But this will not be a progressive and perfect mansukh (fortunate person V.K.) and all the creations (acceptable) that have been discovered by the servants in the divine treasure of Mr. Haq will not be finished until the world of crisis.

Nowadays, we, the Islamic world, are like that, there are millions of all kinds of subjects. This library is yours, if you want any kind of book, you can find it and use it if you want. Even if you don't want to use it, try it. But if you gain knowledge using these books, we will increase your rank and rank accordingly. Otherwise, we will give your time at the level of power laymut (V.K.

in the sense of providing food at the level of immortality). Samodin is like a person who has been brought to the door of bliss. In this world of life, Mr. Haq regularly creates a treasure that does not have this little "no" and goes to its dark lands, or goes to his presence and blesses all our deeds. .K.) even if he sent us to our hands, we could not and did not think to use the lazy slave (Islamic world). In any case, our stomachs are full of cash, so we are satisfied with it. In this way, we are going for an indefinite number of times.

That's why, if you need one person for one of the jobs of the present time (that is, if you need a Muslim to stand in place of him), then a school of the one-hearted method, or Rashidi, Avloni schools are being built with the official permission. If the teachers want, or if they want to publish a newspaper and magazine, they will give it to the editorial board, if they need an editor. Perhaps, in those days, the small loan houses (property credit) that are opening everywhere need an accountant (uchetevod), or in those days, they are called to send a deputation to the meeting of the council in Petersburg, which was authorized by the internal control of the affairs of all-Russian Muslims, or if, by the decree of our tsar, the Gosudarstvenny Duma is elected, Sara, Saraga, if you need a decent breed, you won't be able to find it even if you want ten years with a light during the day.

But if you want to be an imam and a muezzin in a local mosque, or if you want to place a candle on top of someone's grave, or if you need a person to do something like that, you have to ask for a new one! it causes quarrels and quarrels between several people. However, it is doubtful that you will earn one hundred soums per year.

It is clear from these cases that we are not aware of modern science and culture. Even if we didn't want to be aware, life had to force us. But what is the happiness and bliss that we do not see with our eyes even if we face various hardships in life? in what We have become so stubborn that our minds are not enough. We haven't been able to move forward or since, we have been and continue to be, but it seems that a lot of time has to pass before we can move forward. But when will it be?

DISCUSSION

There are more than 25 articles of Ashurali Zahiri, a prominent representative of Turkestan moderns, which serve to illuminate the country's social, political, spiritual, educational, linguistic, historical, and scientific fields. We did not dwell on his other articles, as the research focused on his article "When Will it be". His articles can be found in "Gazette of the Turkistan Region", "Sadoyi Ferghana" and other newspapers of the same period.

CONCLUSION

Ashurali Zahiri, a Jadid luminary, who was born in the city of Ko'qan of the Fergana Valley, worked in the field of science, education, upbringing, spirituality, and enlightenment. among people, he will remain forever in history and in the memory of today's generations with his services.

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STUDY OF THE NAME OF MEASURES IN RUSSIAN

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Abstract. This article is about the naming of measures in Russian. The characteristic of the naming and use of measures in the Russian language is given.

Keywords: inches, fathom, foot, verst, length, measure, span, small span, large span, elbow, arshin, oblique fathom, "seven spans in the forehead".

The first ideas about the number were acquired by people in immemorial antiquity. They arose from the counting of people, animals, fruits, various human products and other objects. At the early stages of the development of society, people almost did not know how to count. They distinguished aggregates of two and three subjects from each other, for example: they talked about the number of a group of two subjects: "How many, how many eyes a person has," and about a set of twenty objects: "As many as a person's fingers."

Then they counted on their fingers. When the fingers on one hand ended, they moved to the other, and if there were not enough fingers on two hands, they moved to their feet. Therefore, if in those days it meant that he had "two arms and one leg of chickens", it meant that he had fifteen chickens, and if someone had twenty goats, it was called "the whole man", that is, two arms and two legs. Any totality containing a greater number of items was combined into the concept of "many".

In Ancient Russia, an indeterminately large number meant the word "seven". Russian proverbs have preserved the memory of this era: "measure seven times – cut once", "seven nurses have a child without an eye", "seven troubles – one answer", "two plow, and seven wave their hands", "seven raise one straw", "seven do not wait for one".

The Russian system of measures is a system of measures traditionally used in Russia and the Russian Empire. It was standardized on the basis of English measures by an imperial decree of 1835: inch, line, dot, foot were introduced. An arshin is equated to 28 inches, a fathom — to 7 feet, a number of outdated measures (longitudinal in relation to a verst) are excluded [1]. Later, the Russian system was replaced by the metric system of measures, which was approved for use in Russia (optional) by the law of June 4, 1890. The use of the metric system of measures in the RSFSR became mandatory by decree of the SNK of the RSFSR of September 14, 1918, and in the USSR — by resolution of the SNK of the USSR of July 21, 1925[2]. The legalized basic ratios between the old Russian measures and metric: 1 arshin is equal to 0.711200 meters, 1 pound is equal to 0.40951241 kilos[3][4][5].

Despite the lack of practical application, the names of Russian measures continue to be used in phraseological turns and historical research.

Below are the measures and their values according to the "Regulation on Weights and Measures" (1899), unless otherwise indicated. Earlier values of these units could differ from those given; for example, by the Code of 1649, a boundary verst of 1 thousand fathoms (approximately 2,1336 km) was established, whereas in the XIX century the verst was 500 fathoms; versts of 656 and 875 fathoms were also used.

The three main Old Russian measures of length bear the names of body parts. Measures of length in Ancient Russia were measured using human body parts. The expression "seven spans in the forehead" is used in a conversation about a very intelligent person. And how much is it in centimeters? For our ancestors, the word "span" meant a hand. A smaller measure – a small span – is the distance between the extended thumb and index finger and corresponds to 19 cm; a large span is the distance between the thumb and little finger – about 22-23 cm (hence the name of icons with a width of 19 or 23 cm – "spans"). It becomes clear that "seven spans in the forehead" is an exaggeration.

Most of the bricks of the XII century are also 19 cm wide . To measure the fabric, the length of the "elbow" was most often used. The elbow is the distance from the elbow joint to the ends of the extended fingers and corresponds to two large spans; and this unit of measurement had its own version – an elbow with clenched fingers, the size of two small spans. This is the usual width of the canvas, extremely stable and ubiquitous, coming from ancient times.

In ancient Russia, they said about the heroes: "He has an oblique fathom in his shoulders." An oblique fathom is the distance from the tips of the fingers of one hand stretched up to the tips of the fingers of the other foot. There was also a simple fathom (flywheel fathom) - this is the distance between the arms spread apart. ". The name "fathom" comes from the verb "reach" ("reach", "reach"), and its meaning can be clearly illustrated by an example of an oblique fathom, which represented the distance between the sole of the left foot and the end of the middle finger of the right hand extended upwards, thus really reproducing the limit of reach for a person standing on the ground.

One fathom is the distance from the foot to the end of the upstretched arm (about 215 cm) with a height of 170 – 172 cm. The value of another type of this unit of measurement, the so-called simple fathoms, was determined by historians using an inscription on the Tmutarakan stone containing information about measuring the width of the Kerch Strait.

A simple fathom is the distance between the thumbs of a person of average height, stretched out to the sides. By dividing it sequentially by 4 and by 8, we get the small cubit and span already known to us. Apparently, a simple fathom preceded an ordinary, three–arched one.

Arshin. This is a new one, borrowed from the East, mentioned in literary sources since the middle of the XVI century. The origin of the name is not precisely established. It is usually produced from the name of the Turkish measure of length "arshin" (27.9 inches = 70.9 cm), or from the Persian "arshi" -length; divisions in vershins were usually applied to the arshin.

Vershok. The name comes from the word "top" ("top of the finger", i.e. finger). Vershok is mentioned in the "Trade Book" as 1/16 arshin. In the literature of the XVII century. there are also fractions of the vertex "half-vershka" and "quarter-vershka".

All these measures of length were extremely inconvenient and over time people switched to the metric system. After all, the length of a centimeter does not depend on a person's height in any way.

To determine long distances in Ancient Russia there was a mile, or field. A mile was the largest unit of length. It consisted of fathoms. Considering that everyone had their own fathom, there were from 500 to 750 fathoms in a mile. According to many researchers, this word comes from the verb "make up", meaning "distribute", "equalize", "equalize by comparison".1 verst = 1140 meters.

All these terms: span, elbow, fathom, verst, field are found already in the XI – XII centuries. The measure of length, like other measures, did not differ in stability and during the period of feudal fragmentation in Russia fluctuated from one principality to another, and at the same time changed over time. All these measures are subjective, since each person has their own and depend on growth. Therefore, for example, merchants selling fabrics were cunning and hired low sellers: their elbows were shorter, which means that less fabric was cut off.

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THE STUDY OF THE PERSONALITY OF JALOLIDDIN MANGUBERDI IN HISTORICAL SOURCES

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https://doi.org/10.5281/zenodo.7826274

Abstract. *This article scientifically analyzes the coverage of the personality of Jaloliddin Manguberdi in historical sources.*

Keywords: *nation, ancestor, origin of the nation, person, power, state.*

Jalaliddin khwarazmshah Alouddin Muhammad's first-born son by his wife, Oychechak, was consequently the rightful heir to the throne. When Jaloliddin Manguberdi came of age, his father appointed him governor and Crown Prince of lands as far as Ghazna, Bomiyan, Ghur, Bust, Takinabad, Zamindovar and Indian territories (1215). However, Muhammad Khwarazmshah's mother Turkon khotun and Qipjak emir were stripped of the succession in favor of Qutbiddin Özlüqshah, the youngest son of Muhammad Khwarazmshah, due to the persistent protests. Jalaliddin Manguberdi participated in his father's military campaigns, demonstrating that he was a brave warrior, a talented warlord. Turkon, deeply despised khotun Oychechak and his child, patronized his grandson Qutbiddin Özlükşah, who was born to his tribal and foster-daughter-in-law, in all respects. One incident in which nasawi naql arrived gives a vivid picture of the identity of Turkon khotun and his attitude towards his own grandson Jalaluddin.

Every Uzbek child of our first president "who were my ancestors, recorded the genesis of our Nation, How was the process of getting up on his feet, recovery, formation."[1] especially during the period of the mustabid regime, " ... on what soils were the great names of Jalaliddin Manguberdi, Amir Temur, Babur Mirzo and other great-grandfathers entangled?", repeatedly exclaiming that he had to ask himself. In this matter, the question " has a true history of Uzbekistan and the Uzbek people been created that is worth bringing to the general public today? "[2], and they argued that it was necessary to revise the history written on the basis of false ideas written by others during the time of the Psalms.

The historian writes that when Turkon khotun, who was in critical condition of the Mongol compression, was told about the strength of one of his retinue, Jalaliddin, and advised him to flee to his refuge, Turkon khotun replied: "Was it not my dependence on the favor of Oychechak's son? More than that, I prefer to be held captive in the hands of Chipgizkhan and my current humiliation!"Sources indicate that this princess, belonging to the qanglı (according to some accounts, boyavut) tribe, acted at the level of a second ruler in the Khwarezmshah state, interfering in all the affairs of the kingdom.

Unable to overcome the successive failures, before the death of khwarezmshah Muhammad, who had gone to the Caspian Sea under enemy persecution, his mother Turkon rescinded her sentence after hearing that khotun had been captured by the Mughals, and gathered his sons Jalaliddin, Özlüqshah, and Eshah to state his will: "the kingdom ties were severed, the foundations of the state were emptied and collapsed. The goal of the GNOME is now obvious: he dusted the country with his nails and teeth. For me, only my son Manguberdi is able to take revenge on him (i.e., Ghanim). Therefore, I will appoint him crown prince, and you must obey him."[2]

After khwarazmshah's death the Prince returns to Urganch. But the supporters of Turkon khotun in the capital organize an assassination attempt against Jalaliddin. Warned in time by this, Jalaliddin leaves the city with 300 suvorians accompanied by the governor of Khojand, Temur Malik.

He found many examples in history of the fact that the princes took advantage of their prestige and position or the turmoil that fell on the head of the country and raised their heads against their father or Agha-ini to usurp the throne. Jalaliddin, on the other hand, was able to renounce his legal right in the cause of el yurt's liberation as well, sacrificing his personal interests in the general interest.

All sons of khorezmshah have enough such qualities

ultimately to the non-existent-as a result, it can be said that it caused the destruction of them and the state of the Khwarezmshahs in general. Take, for example, Ghiyosiddin Pirshoh. When jalaliddin lost his entire army in the Battle of the Sindh River and came to the lands under Pirshah to gather strength, he sent an army of 30,000 against his brother. The efforts of pirshah's mother Beklaroy as well as amirlarniig will be taken into account the war of the Brotherhood. Later, in 1228, on the eve of the upcoming important battle with the Mongols near the city of Isfahan, Pirshoh took his army and fled. In this battle, although Jalaliddin was victorious, this victory was won in exchange for a large calafot.

In fairness, it is worth noting that all the Sons of Khwarazmshah died with a candle in their hands, not smearing the honor of their household and high ranks. Özlükşah bilai Özgşah was brutally killed in an unequal battle. Rukniddin Ghursanchti, on the other hand, was captured at the Fortress of Columnovaid (in Columnavand - an ancient city in the territory of present-day Iran) for 6 months, having thwarted the enemy and finally in the wake of a lack of madad. Ghursanchti preferred torture and death when toymas Poyan, the Mongol warlord, demanded that he bow to his knees. Unlike Jaloliddindai, only one important thing for these princes to fight the Ghanim with dignity seems to be a lack of high military genius. As long as jalaliddin was given the necessary things for the work of the military, then what did he lack?

To give a worthy assessment of jalaliddin Manguberdi's skill as a sergeant, it is necessary to correctly assess the military strength of the main enemy he fought against, namely the Mongols. In fairness, it is worth noting that the Chishizkhan army, made up of extraordinary militant Turko-Mongol-Tungusic tribes, which fully mastered the military art of the Northeast Asian settlers, which had not been equal for centuries, was an immodest large, powerful and terrible force beyond the scope of our usual taxiyulot. The Mongols knew well what method or trick to use, given the location of the battle, the scarcity of the enemy and other factors, had also mastered the methods of besieging cities throughout the war in China and recruited Chinese masters who knew how to make and use siege weapons for their services. When they fought, they fought with an awe, or rather, punishments, and panicked with their fierce actions and various exclamations. It is necessary to admit, the enemy was brave and persistent. According to Ibn ad-Asir's account, while a Mongol soldier was being held captive, he threw himself off his horse and hit his bopti hard on a large rock, killing John will surrender.

At the moment, the potential of the Peoples holding the borders of Turon in the chapter of azmu shijoati, military skill to the time when the issue of el-yurt protection, erk and freedom is being resolved, is also well known from history. But if only a mighty guide can be found in the secrets of the war, who can follow men to him. Jaloliddin Manguberdi was such a guide.

Jaloliddin Manguberdi minted silver and copper coins in his name in India, which was read in the tobe Indian estates with the name attached to Khutba. However, the situation was getting more and more complicated. It is revealed that Eltutmish, Qubacha, as well as other provincial governors of India are conspiring with each other to form an alliance against Jalaliddin Manguberdi. The two warlords of jalaliddin Manguberdi, Yazidak pahlavon and Sunqurjiq Toysi, also treacherously side with Eltutmish. To get rid of the difficult situation, Jalaliddin Manguberdi calls a military council. Many of the emirs march towards Iraq at a time of political parochialism in Iraq, offering to seize it from Ghiyosiddin Pirshah. Jalaliddin Manguberdi leaves Uzbek Toy Jahan Pahlavon to his conquered possessions in India and Hasan Qarluq to Ghur and Ghazni provinces as a viceroy and heads to Iraq.

As Chulu crosses the biobones, many of Jaloliddin Manguberdi's Warriors die, and he finally arrives in Kirman with 4,000 Warriors. Ghiyosiddin expresses tobelik to Khojib Jalaliddin Manguberdi, the Viceroy of Pirshah in Kirman. After that, Jaloliddin Manguberdi comes to Sheroz, the center of the Persian region. The Persian governor sa'd ibn Zangiyeh and the Yazd governor Alouddavla ibn Tughanshah give him a Tobe. When Jaloliddin Manguberdi comes to Isfahan, the population greets him with great pomp, his army is supplied with armor. This is not to the liking of Ghiyosiddin Pirshah, who sets out against his brother with an army of 30,000 cavalry. However, Jaloliddin Manguberdi sends Odek as ambassador with gifts to him and resolves the dispute peacefully. The chief of the force, Jaloliddin, sided with Manguberdi.[3]

Despite his high hand in a series of battles with them, he realized that it was difficult to establish an important settlement in India, to find allies, and from there he came to Iran, and in 1224 to Azerbaijan and conquered it. At this time, the activities of e'taboran Jaloliddin in the territories of Azerbaijan and neighboring countries (Iran, Georgia, Kohnya, Anatolia, Iraq and other arab countries) begin.

In May 1225, Jaloliddin Manguberdi captured Marogha without a fight. The governors of Damascus, Erbil, however, agree to ally with him. Uzbek left Tabriz and fled to ganja, then to Alinjo Castle, where he died. Jaloliddin Manguberdi marries Princess khotun. After a few days in Tabriz, he starts his army towards Georgia. In August 1225, near Garni Castle, chief Ivane Mkhargrdzeli of the gurjis led an army of 60,000 men to tor-mor and marched towards Tiflis. The Georgian Queen Rusudana moves to Kutaisi. Jaloliddin Manguberdi occupies Dvin, Lori, with the governor of Surmari stating his tobeism.

Historians write that on the eve of the war, Shalva (gurji's most powerful army leader) peshed his army, which he had knocked down when he welcomed an envoy of the opposing side, saying: "at this moment, in my time, I would like amir al-mouminin Ali (ibn Abu Talib hazrat Ali, the fourth caliph) to be alive. Then I would show him what power would be like, he would forget the Battle of Badr and the Battle of Khaibar". On the basis of this boasting of Shalva, the Battle of Badr took place — in March 624, Muhammad (P.624).a.v.) provided for a battle of struggle for the religion of Islam by supporters. This struggle paved the way for the widespread spread of Islam in the Arabian Peninsula. Khaybar is an oasis located between Medina and Damascus. In 628, Muhammad (s.a.v.) was conquered by. It is said that hazrat Ali showed unique courage in both battles.[4]

In 1231, shortly before Jalaliddin's death, when the Mongols invaded Azerbaijan, Jalaliddin sent a chopper to the rulers of neighboring countries, addressing: "the armies of the Moorish-malakhic beadad tatar (i.e., Mongol) are approaching, of which the iya fortress and neither cities

will survive. This is to take fear and exclamation from them in the hearts of the Warriors of the parties. When I went out of there, you did not have the opportunity to resist them. Have mercy on yourself, your children, and all the Muslims, and each of you send me a unit with the flag, and give me encouragement, and if my vine reaches the voice of Union and harmony among us, they will be depressed and our soldiers will be disappointed." [5]

As mentioned above, no one extended a helping hand to Jalaliddin. And the result of this is well known.

Well, there is a model worthy of aspiration in the vibrant, meaningful life and activities of Jalaliddin Manguberdi, and at the same time a huge lesson that will never lose its relevance.

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SIMPLE SENTENCE PATTERNS THAT ARE COMPLICATED USING INPUT UNITS

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https://doi.org/10.5281/zenodo.7830336

Abstract. In this article, simple sentence patterns complicated by Uzbek introductory units, introductory words, introductory compounds, and introductions are presented. Sentence patterns in both languages are compared and their similarities and differences are identified.

Keywords: simple sentence patterns, introductory units, introductory word, introductory compound, introduction, complicated simple sentence.

Introductory units express the speaker's subjective attitude and emotional feelings towards some parts of the sentence or the content of the whole sentence:

It is true, nature is a mother. (A. Mukhtor). – E + OK.

It is true, nature is a mother. – S + to be + M, + S + to be + (art)Noun.

Since there is an "intermediate third" between the introductory expanding word and the expanding sentence, they can be called a non-constructive part of the sentence.

In the structure of the sentence, there are many noun units that express the relation of subjective modality, which are directly related to this meaning in (Pm), although they do not enter into a grammatical relationship with the parts of the sentence and do not form a word combination:

1. Brother, will dad go to the parents' meeting today? - Dad will definitely go, maybe mom too.

2. It is true that a bad person should be punished, Saida said. The position of inputs in the construction of the sentence structure can be given as follows:

E	H	W	Pm	Introduction

Words that are separated from the word group in the introductory task and are used only in the introductory task (*shekilli - probably, albatta – of course, demak - so, masalan – for example kabilar*), not separated from a certain word group, introduction words that can be used both as a function and as a part of a sentence (birinchidan – the first, *qisqasi - briefly, rost - relly, aftidan - apparently, oxiri - eventually kabilar*). According to the structure of introductory units, there are 3 types: introductory clauses, introductory compounds, introductory sentences.

Introductory clauses consist of one word and are associated with a certain word group. Accordingly, the entrance sections are divided into the following types:

a) introductory clauses of the noun type: *chamasi - perhaps, taajjub – astonishment, odatda - usualy, oxiri - eventually, nazdida – according to, baxtimizga - fortunatey, baxtga qarshi – unfortunately* and etc.

Baxtimizga, bugun yomg'ir yog'madi. – KB + H + E + K.   *Fortunatey*, it didn't rain today. – MW, + S + HV (not) + V + Adv.

b) pronoun-type introductory clauses: *menimcha – I think, seningcha -You think, uningcha – he thinks* and etc.

c) input adjectives of quality type: *so'zsiz - categorically, to'g'ri - correct, durust - nicely, qisqasi - briefly, tabiiy – naturally* and etc.

Qisqasi, hamma uyiga jo'nadi. – KB + E + H + K.

Briefly, everyone left home. – MW, + S + V + Adv.

d) numerals-type introductory clauses: *birinchidan – first, ikkinchidan – second* kabilar.

Birinchidan, kitobni o'qishingiz kerak. – KB + T + OK.

First, you must read the book. – MW + S + MV + V + (art) + O.

e) numerals-type introductory clauses *dastlab – at first, oxir- at last, nihoyat – finally, umuman - generally, asosan - mainly, aksincha – on the contrary* and etc. Aksincha, siz undan uzr so'rashingiz kerak. – KB + E + T + K.

On the contrary, you should apologise to him. – MW, + S + MV + V + P + O.

f) verb-type introductory clauses: *kechirasiz - sorry, bundan chiqdiki - so,* and etc. Kechirasiz, nima dedingiz? –KB + H+ H + K?

Sorry, what was that again? – MW + S + to be + Pro + Adv.

The input compounds are in compound form and their structure is as follows:

a) demonstrative introductory conjunctions: *uning fikricha – he thinks that, buning ustiga – in addition, mening nazarimda – I suppose* and etc.

b) Uning fikricha, ertaga hamma qarindoshlarimiz kelarmish. – KB + H +H + E + K.

In his opinion, all our relatives will come tomorrow.

c) introductory compounds with adjectives:*bir tomondan - on the one hand, shu jumladan - including* and etc.   Shu jumladan, biz ham uning firkiga qo'shildik. – KB + E + A + T + K.   Including that we agreed with him.

d) introductory phrases with adverb: *menga desa - honestly speaking, qisqasini aytsam - in short, to'g'risini aytganda - To be honest* and etc.
To'g'risini aytsam, men bulardan xabarsizman. – KB + E + T + OK.
To be honest, I don't know about them.

e) adverbial modifier input compounds: *qisqasini aytganda – in short, boshqacha aytgand*a - in other words, *ochiq gapirganda - speaking openly* and etc.
Hech kimning, ochiq gapirganda, birov bilan ishi yo'q edi. – A + , KB, + T + E + K.
No one, frankly, had any business with anyone.
You are selfish, and judging by his frankness, you don't care about anyone but yourself.

f) introductory compounds with determiners and complements: *uning so'ziga qaraganda - according to his word, sening gapingga qaraganda - from what you said* and etc.
Ularga ishonmasligim kerakmi, sening gapingga qaraganda. – T + K +, KB.
Shouldn't I trust him, judging by your words?
Uning ochiq aytishicha, jiyonatda sening ham qo'ling bor. – KB + T + A + K.
He openly said that you also had a hand in the crime.

g) Introductory conjunctions with determiner, adverbial modifier and adverb: *uning ochiq gapirishiga qaraganda - as he speaks openly.*
Sen xudbin ekansan, uning ochiq gapirishiga qaraganda, o'zingdan boshqani o'yalamay qo'yipsan. – E + K +, KB, + T + T + FK.
You are selfish, and judging by his frankness, you don't care about anyone but yourself.
Introductory sentences. These are in sentence form:
Qurbon ota aytmoqchi, gullarni o'z ilmidan bahramand qildi (A.Q.). – KB + T + A + T + K.
Grandfather Qurbon wanted to say that he enjoyed the flowers from his knowledge.

Introductory structures represent the following: 1) Expresses the attitude of the speaker to the expressed opinion. To this albatta (of course), ehtimol, balki, shubhasiz, haqiqatan, darhaqiqat, baxtimizga (fortunately), afsus, essiz, so'zsiz, chamasi, shekilli, toleimizga, koshki, baxtga qarshi (unfortunately), muqarrar, ajab, to'g'risini aytganda, ochiq aytganda and etc.

These mean:

a) certainty or affirmation (such as certainly, undoubtedly, unquestionably, truly, inevitably):

Darhaqiqat, bugungi sayr umrbod esda qoladigan bo'ldi (J. A.). – KB, + A + E + H + K.

Indeed, today's trip was one to remember for life.

b) suspect (probably, perhaps, apparently):

Ehtimol, kelib qolar (So'zl.). – KB, + K.

Maybe, he will come

c) joy, satisfaction (fortunately, luckily, thankfully):

Xayriyat, bugun havo ochiq bo'ldi. - KB, + H + E + K.

Luckily, the weather is clear today.

d) regret, pity, surprise (unfortunately, regretfully, against happiness, surprisingly):

Eh, attang, shuncha mehnating ko'kka sovurilsa (Sh.R.). – KB, + H + E + K.

It is a pity if all your hard work goes to waste.

e) wish (maybe, wish):

Koshki, akasi Yo'lchi bo'lsa edi (O.). – KB, + E + K.

If only his brother was Yòlchi.

2) Represents who the opinion belongs to. To this menimcha (I think), aytishlaricha (as they say), ma'lum bo'lishicha (as it turns out), uning so'ziga qaraganda (according to his words), uning qayd qilishicha (according to his notes), seningcha (according to you), nazarimda (in my opinion), sening gapingga qaraganda (according to your words) and etc:

Ernazar akaning aytishicha, bu yil saraton juda issiq boshlandi (I. R.). – KB, + H + E + H + K.

Brother Ernazar said that saraton started very hot this year.

3) Expresses the order of the thought being expressed. Birinchidan (Firstly), ikkinchidan (secondly), avvalo, nihoyat (at last), oxiri (finally) and etc: *Nihoyat, go'zal kunlarning birida zabardast odam bilan qudratli mashina cho'lning qoq o'rtasida uchrashdi (S. N.).* – KB, + A + H + A + T + A + E + H + K.

At last, on one beautiful day, a brave man and a powerful machine met in the middle of the desert.

4) Expresses the connection of the thought with the previous thought. To these demak (so), xullas (in short), xulosa qilib aytganda (in conclusion), anglashiladiki (it is understood that), shunday qilib (so), baribir (anyway), binobarin (consequently), ko'rinadiki (it seems that), ochiq qilib aytganda (to put it bluntly), qisqasi (in short), bir so'z bilan aytganda and etc: *Shunday qilib, tarixiy shartnomaga qo'l qo'yildi (Ya.).* – KB, + A + T + K.

Thus, the historical contract was signed.

5) It means that the thought being expressed is a commonly occurring event.

Odat bo'yicha, shovqin solish, atrofdagilarni bezovta qilish, asabiga tegish man qilinadi. – KB, + E + E + E + K.

According to custom, it is forbidden to make noise, disturb others, touch their nerves

Some of the introductory structures (such as really, fortunately, right) are more likely to occur at the beginning of a sentence, some (seemingly) at the end of a sentence, and most in the middle of a sentence.

Input structures provide additional comments and information about the content of the sentence or the meaning of some of its parts. These are included in the sentence in the speech process and enter into a logical-semantic relationship with the sentence. Introductory structures have intonation independence. They are not an answer to a question, do not perform a syntactic function, do not become part of a sentence or part of a compound sentence.

Input structures explain the meaning of difficult or incomprehensible words (dialectism, professionalism, term, jargonism, archaism, historicism, etc.), the pronunciation and etymology of some lexical units, express the subjective-emotional attitude of the speaker, identify the source of the message. serves to display, provide additional information:

Boshidagi qalampir nusxa qora do'ppisi ham (na chust nusxaga o'xshaydi, na marg'ilon nusxaga) yangi (H. G').). – H + A + E + (KB) + OK.

Input structures are divided into 3 types according to their structure:

introductory part, introductory compound, introductory sentences. The input fragment is in the form of some words:

Go'daklikdan she'r yod ola boshlagan Alisher ajoyib natijaga erishdi. - H + T + A + E + A + T + K.

Alisher, who started memorizing poetry since childhood, achieved excellent results. *Ellik ming bayt (yuz ming satr) she'rni yod oldi (I. S.) – H + T + FK.*

He memorized fifty thousand verses (one hundred thousand lines)

Input compounds are in the form of a word combination:

U (safardan qaytgan kishi) ... juda mayda odatiy voqealarni ham qoldirmay so'zlar edi (G'.G'.). – E + (KB) + ... H + A + A + T + H + FK.

He (the person who returned from the trip) used to talk without leaving out even the smallest ordinary events.

Introductory sentences are in the form of sentences: *At that moment, an old beg with a black beard riding a horse with a short tail (his face was hairless like a woman's, so the warriors called him "Kosa" among themselves) came running to Husayn. (L.B.). – H + A + A + A + A + E + (KB) + H + H + FK.*

Introductory structures can occur in all types of sentences. Sometimes one sentence (more complex sentences) can contain several: *Mehmonxonaga joylashib, soqol – mo'ylovlarni olib (Ochil sho'x harakat bilan yuzini siladi), keyin agitator sifatida (u ko'kragini kerdi) salobat bilan kirib bordim (P.Q.). – H + T +H + (KB) + H + (KB)+ H + FK.*

Settled in the hotel, took a beard and mustache (Ochil rubs his face with a playful movement), then I entered with dignity as an agitator.

Summary. Although both languages have prepositional units, adverbial and conjunctive clauses, according to some sayings in the Uzbek language, prepositional units such as "he heard" are equal to the content of units in the English sentence (It is said that) and Uzbek We witnessed that sentences with multiple clauses (He washed his hands, undressed and ate.) in English form multiple clause models. Differences in these languages are clearly visible only in the modes of the sentence, and the sentences are considered to have a common content.

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IDENTIFYING NER (NAMED ENTITY RECOGNITION) OBJECTS IN UZBEK LANGUAGE TEXTS

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Abstract. *This article discusses NER (Named Entity Recognition) features and detection methods important to the field of NLP. The article describes the concepts of quick word recognition, categorization, understanding of the content of the text, noun, and named object. Methods for automatic identification of named objects from Uzbek texts were presented. NER objects, types and examples corresponding to these types are given in detail on the basis of the table. The opinions of scientists who presented models for identifying NER objects from text abroad, engaged in this scientific work and carried out analysis processes through language corpora were studied. Examples of NER types and classifications were presented. The systems of identifying NER objects in Uzbek texts were analyzed on the basis of dictionaries and grammatical rules, and the ideas were proved by examples. "IOB" and "BILUO" schemes were studied for determining NER objects and their boundaries, and examples were presented. Models for automatically processing the text and identifying NER objects from its content have been presented. At the end of the article, an approximate interface of the program for identifying NER objects in Uzbek language texts ("Uzbek NER analyzer") was presented. The principle of operation of this program, its content is explained in the interface-based case.*

Keywords: *object, noun, name, named object identification, object categorization, NER, NLP, POS tagging, token, tokenization, part of speech, grammar rules, dictionary.*

INTRODUCTION

Since ancient times, people have learned to name everything in existence. They have called "names" to natural creatures, events, inanimate objects, destinations, and even themselves. Through this, they tried to distinguish them from each other, categorize them and keep them in mind quickly.

The "name" (proper noun, named object) in the text serves as one of the elements that determine the main content of the text. This article examines the phenomenon of named entity recognition (NER), which is one of the important issues of NLP. Also, the methods of determining NER and its practical importance are discussed.

REVIEW OF LITERATURE

Many scientists have been involved in the process of identifying NER objects. In particular, *Rowen Brown* mentioned in his articles about the methods of determining NER and anthology (8).

In his scientific works, *Yujian Tang* has given recommendations on the detection of NER objects through the Python programming language and the use of the SpaCy library (32).

Several Indian scientists have expressed their opinion on the identification of NER objects. In particular, *Mehal Gupta* commented on the process of identifying NERs and the proper classification of objects (26). *Dipanjar Sarkar* provides valuable information on NER types,

detection models and Stanford NER Tagger and NLTK. In addition, this scientist lists NER objects in the SpaCy library and provides examples of them (27).

The identification of objects named in the Tatar language has been thoroughly studied. In particular, *Olga Nevzorova, Damir Mukhamedshin* and *Alfiya Galieva*, members of the Academy of Sciences of Tatarstan, use cases of electronic language corpora to recognize named objects in their work, algorithms aimed at identifying NER objects, direct and recognition of NER objects based on search queries using inverse search and cited these studies as the example of the national corpus of the Tatar language "Tugan Tel" (25).

Oguzhan Ozcelik and *Cagri Toraman* achieved effective results in identifying NER objects in the Turkish language. In particular, they identified Turkish language NERs based on 20 models using the Transformer model. The program can not only identify NERs, but also work on errors. The program shows the highest F1 score of up to 96.1% (23).

Brahim Ait Benalia, Soukaina Mihia, Nabil Laachfoubia, Addi Ait Mloukb tried to identify NER objects in the Arabic language in their scientific works. They studied six BERT-based models (Bidirectional Encoder Representations from Transformers) and used a bi-LSTM-CRF architecture to identify NER objects in dialectal Arabic. As examples, they used information from media and mass media (22).

METHODS

The process of identifying NER objects is carried out in the following steps:

1. Extraction of information – the first step in determining NER is to extract the objects indicated in the sentence, paragraph, text. At this stage, the whole text is marked and the text border is defined. Here, the text is divided into sentences according to the capital letter system.

2. Tokenization process – chunked sentences are now tokenized within themselves.

3. Determining the limit of tokens according to the "IOB" or "BILUO" scheme (token tagging format) and "assembling" them again – at this point, tokens of several content NERs are "merged" based on the model.

4. Searching for objects – the next process in NER is searching for NER objects in tokens.

5. Assign the correct category to identified NER objects.

Explaining the above process differently, the identified nouns are analyzed not only morphologically, but also semantically. In the process of analysis, attention is also paid to the form of nouns. The nouns separated from the text are defined according to their "proper noun" characteristics. Named nouns in a sentence are separated. Proper nouns are analyzed according to "NER features" (in the text, capitalization is a lexicon outside the dictionary, suffixes are added after it, the object is called by "name" again...). The dictionary also helps to identify NER objects. But even this base cannot be a perfectly effective solution.

In addition, it is not possible to fully identify NER objects in texts by creating a huge list of all common nouns that exist in our language. Not all NER objects in the text can be identified even using grammatical rules. Identifying NER objects in texts generated by speech recognition or software applications (not normalized - text with various spelling errors, redundant characters and words) creates several difficulties. In order to effectively solve this problem, it is advisable to use not only *grammatical rules*, *a dictionary base*, but also *machine learning* and *deep learning* (Machine learning - ML; Deep learning - DL) tools.

THE MAIN PART

NER is a named object

Whenever we hear a word or read a text, we naturally have a habit of identifying and categorizing the word according to people, place, location, numbers, etc. Through this, it is possible to quickly recognize the word, memorize it, categorize it, and understand the content of the text (13). For example, when you hear the word "Samarkand", we immediately think of three or four attributes associated with it, and it comes to mind that its main category is "place name". This method is extracting named objects from text content. Named object recognition is one of the main methods of identifying objects in NLP. A named object is a word or phrase that clearly identifies one thing from many things (28).

NER is an NLP technique that can extract key features from text and classify them into predefined categories. The process of identifying personal names, location names, company names, and similar named objects from text that do not exist in the dictionary is an important step in solving many NLP tasks. Named object recognition in NLP is also commonly referred to as object identification, object extraction, or object segmentation. NER object detection algorithms are the following models (18):

- *rule-based analysis;*
- *dictionary based;*
- *POS tagging (Part of Speech – morphological tagging);*
- *Parsing (syntactic tagging).*

The purpose of NER is to identify named objects in the text and assign corresponding categories to them. Three main approaches are important for NER: *lexical-based*, *rule-based*, and *machine learning-based*. However, the NER system can combine several of these categories (20).

To understand the process of identifying NER objects from text content, consider the following sentence:

(Tashkent is the capital of Uzbekistan and the largest city in Central Asia by population)
Figure 1. Identification of NER objects (example) (33)

Here are words from the vocabulary of blue-colored people. Some of these nouns represent real objects that exist in the world. For example, from the above, the following nouns represent existing places on the map: **"Toshkent"** ("Tashkent"); **"O'zbekiston"** ("Uzbekistan"); **"Markaziy Osiyo"** ("Central Asia").

If we can find nouns in a text, specifically named nouns, with such accuracy, we can use this information to automatically identify a list of named objects in the text in NLP. So the goal of NER is to identify and label these nouns with relevant real-world concepts. (For example: UNICEF is an organization (ORG); Alisher is a person's name (PER)).

NER systems do more than just simple dictionary lookup. Perhaps they use a statistical model to determine how a word appears in a sentence in the text and what kind of noun that word represents (18).

Uzbek texts also contain NER objects. In particular, NER objects represent proper nouns - named nouns. However, in programs aimed at identifying named objects within the English language, only proper nouns are not selected as NER objects. They also contain number units (day, date, year, percentage, amount...). NER objects help to add more meaning to the content of the

sentence. The nouns in the text complement each other in terms of meaning and content and are connected to each other. NER objects help to further enrich the content of the sentence and clarify the main meaning.

NER and its properties

If there are numerical NER objects in the texts, it is not difficult to automatically identify them. But when nouns are involved, it is difficult to distinguish them from other non-NER units. In this case, it is necessary to pay attention to the features of NER objects:

1. Usually always written with a capital letter (Capitalization).

E.g.: Shahar sifatida _Toshkent_ haqidagi birinchi ma'lumotlar eramizdan avvalgi II asrdagi qadimgi-sharqiy manbalarda uchraydi (33).

(The first information about Tashkent as a city can be found in ancient Eastern sources of the 2nd century BC.)

2. Out of Vocabulary (OOV).

E.g.: _Birlashgan Millatlar Tashkiloti (BMT)_ — dunyoda tinchlikni mustahkamlash va xavfsizlikni ta'minlash, davlatlarning o'zaro hamkorligini rivojlantirish maqsadida tashkil etilgan xalqaro tashkilot (3).

(The United Nations (UN) is an international organization established to strengthen peace and security in the world, and to develop mutual cooperation between states.)

3. Morphological analysis almost always has a proper noun (POS Tag);

E.g.: _Navoiy_ yoshligidan _Xurosonning (Transoksaniya)_ bo'lajak hukmdori _Husayn Boyqaro_ bilan do'st bo'lgan (1).

(Navoi was a friend of the future ruler of Khurasan (Transoxania) Husayn Boygaro from his youth.)

4. Addition of suffixes.

E.g.: Navoiyning "Hamsa"si O'rta Osiyoda yuqori o'ringa ega bo'lgan (1).

(Navoi's "Hamsa" was ranked high in Central Asia.)

5. Clarification of the meaning of the words connected to him in the sentence.

E.g.: _Rim_ tarixchisi _Kvint Kursiy Rufning_ (_miloddan avval I asr oxiri — milodiy I asr_) yozishicha, _Samarqand_ qal'asi devorining aylanasi taxminan _10,5 km_ bo'lgan (29).

(According to the Roman historian Quintus Curcius Rufus (late 1st century BC - 1st century AD), the circumference of the Samarkand fortress wall was approximately 10.5 km.)

6. Freedom of placement in the sentence.

E.g.: _Xorazm viloyati_ cho'l zonasida, Xorazm vohasining g'arbiy qismida, o'rtacha 100 m balandlikda joylashgan (37).

Cho'l zonasida, Xorazm vohasining g'arbiy qismida, o'rtacha 100 m balandlikda _Xorazm viloyati_ joylashgan.

(Located in the desert zone of the Khorezm region, in the western part of the Khorezm oasis, at an average height of 100 m.

Khorezm region is located in the desert zone, in the western part of the Khorezm oasis, at an average height of 100 m.)

NER objects

To know what an object is, the NER model must be able to identify the word or string of words that make up the object and determine which category it belongs to. An object is a part of a

sentence that can be identified and separated. Hence, the basis of any NER model is a two-step process:

   - *identifying the named object;*
   - *categorize the object;*

First of all, it is necessary to create object categories such as location, event, organization, etc., and provide relevant information to the NER model. Then, by tagging words and phrases with their corresponding objects, the NER model identifies the objects and categorizes them.

Table 1.

NER objects

№	English	Uzbek	Composition	Example
1	Person	Inson ismi	Name Surname Father's name Nickname Nickname	Maftuna Alimova (Ahroriy) Alisher qizi (Alisherovna/ binni Alisher/ ibn Alisher/ Shayxzoda) "qora soch" Navoiy
2	Location		State name Province name City name Avenue name Neighborhood name Village name Name of village Street name valley, field, hill, land plot name grave, cemetery, holy place name name of the island the name of the glacier field, desert, meadow, grove, ravine, roads name field, registan, avenue, park, amusement park, the name of the bridges ancient castle, fortress, fortification,wall, the name of caravanserais	Uzbekistan Navoi region Sangal village Neighborhood of peace Baharistan street Nurafshon National garden Kyzylkum desert Sangardak spring Ahmad father's cemetery Islam Karimov named airport Father of Islam Mosque Borijar mountain "Fedchenko" glacier Aviazozol station Alisher Navoi university "Efendi" restaurant "Life" hotel "Abdullah Qadiri" creative school Mount Everest "Kokan railway station"

			residence, camp, market, settlements name, the name of mosques and madrasahs railway name name of intersections train station, bus station, name of airports name of stations mountain and mountain the name of the ranges university, school name cafe, restaurant, bar names hotel, hostel, motel names hospital, salon names	"Dostlik" bridge "Abu Sakhi" market
3	Geo-political entity	Geo-siyosiy hudud		Eurasia Great Britain
4	Organization	Tashkilot		UNICEF
5	Time	Vaqt	Calendar day/month name/hour/minute/second	March 25 April 06:00 5 minutes 1 second
6	Quantity	Miqdor	Percent Age Length Weight Volume Liter Temperature	50% (50 percent) 5 years old 50 meters 100 kg (kilogram, tons, quintals...) 300m2 (square meter) 400 l (liter) 25C (25 degrees, +25C, +25 degrees, -25C, -25 degrees)
7	Money	Pul birligi	Monetary(currency) Count	So'm – monetary 1000 so'm - count
8	Hydronymy	Suv ishootlari nomi	The name of the ocean The name of the sea The name of the river The name of the lakes The name of the waterfalls	The Pacific Ocean The Black sea The Nile River Lake Balkhash Niagara Falls

			The name of the springs Name of wells	
9	Work of art	San'at asari	Movie name Title of the artwork Name of artwork Name of sculptural works The name of weaving works...	Titanic "Khamsa" "Mona Lisa" photo "Statue of Liberty" "The king speaks"
10	Live things	jonli mavjudot lar	Animals – hayvon nomlari Plants – oʻsimlik nomlari	Reks – name of dogs Aloe – name of flowers
11	Language	Tillar		English German
12	Disease	Kasallik		Anemia Dysplasia…
13	Artifact	Yodgorlik		Registon Minorai Kalon
14	Event	Voqea	A historical event A modern event	"Crusades" is a historical event "Independence Day" is a modern event

Object categories can also be provided in abbreviated or non-abbreviated form within the program (19).

Table 2.

NER objects in the SpaCY library provided in abbreviated form

№	NER objects	Abbreviation	Types
1	Person	**PER**	Name, surname, nick
2	Location	**LOC**	mountain ranges, bodies of water, etc
3	Nationalities, religious and political groups	**NORP**	Nationalities, religious and political groups
4	Organization	**ORG**	organizations
5	Geo-political Entity	**GPE**	countries, cities, etc
6	Facility	**FAC**	buildings, airports, etc.

The process of determining NER objects from the sentence structure based on the table is as follows:
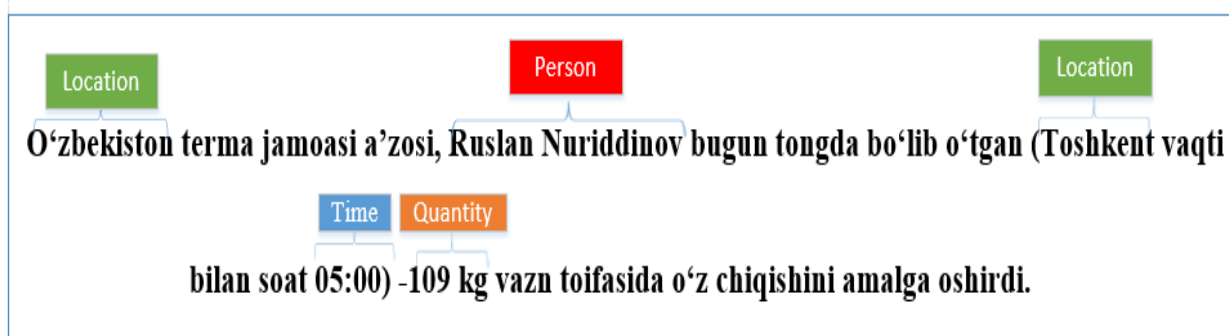
Figure 2. Example of NER objects

The NER objects in this sentence are:

Ruslan Nuriddinov	Odamning ismi (Person)
O'zbekiston, Toshkent	Joylashuv (Location)
05:00	Vaqt (Time)
109 kg	Og'irlik - miqdor (Quantity).

NER objects are essential parts of a particular sentence, including a noun or verb phrase (or both). In the above sentence, NER objects and their semantic groups were distinguished.

NER detection process

After reading a certain text, naturally named objects such as people, places, etc. are identified. This process is the process of identifying NER objects. For example, consider the following sentence:

Namanganda quvvati 150 MVt bo'lgan quyosh fotoelektr stansiyasini qurish bo'yicha Xitoyning GD Power – Powerchina kompaniyasi g'olib deb topilgandi (24).

(The Chinese company GD Power - Powerchina was declared the winner for the construction of a 150 MW solar photovoltaic power plant in Namangan.)

From the above sentence, we can identify three types of (named) objects:

№	NER turi	Misol
1	Joylashuv (LOC)	Namangan, Xitoy (Namangan, The Chinese)
2	Miqdor (QUANTITY)	150 MVt (150 MW)
3	Tashkilot (ORG)	GD Power – Powerchina (GD Power – Powerchina)

But in order to automatically perform the same work through computers, it is necessary to create models that help to recognize objects so that the computer can classify them. Machine learning and natural language processing (NLP) are used for this.

NLP: It studies the structure and rules of language, forming intelligent systems capable of extracting meaning from text and speech.

Machine learning: It helps to train the machine based on the given data and improve it.
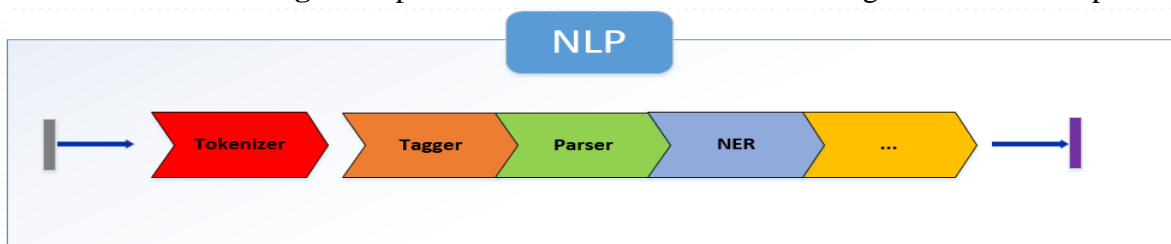
Figure 3. NER detection process(14).

1. Tokenizer - speech is divided into tokens.

2. Tagger - determined based on the model according to the specified tags.

3. Parser - syntactic analysis is performed and the appropriate category is determined.

4. Result – NER object is defined.

The process of identifying NER objects is also widely used in morphological text analysis systems. As a result of the morphological analysis of the text, it is necessary to perform the process of PosTagging (categorization) on the words that are not in the dictionary. This means that words of this type are most likely NER objects. So, when we identify each token in the sentence using the NER tagging model, our sentence looks like this:

| Navbahor Xaniyazova | Fransiyada | "Bahor" | brendiga asos soldi. |

Figure 4. Identification of NER objects by morphological analysis (example) (7).
(Navbahor Khaniyazova founded the "Bahor" brand in France.)
NERs in this sentence:

Navbahor Xaniyazova	PERSON (odam ismi)
Fransiyada	LOCATION (joylashuv)
Bahor	ORGANIZATION (tashkilot)

The tokenization process is important in identifying NER objects. Tokenization is one of the most common ways to work with text data. But what does the term "tokenization" actually mean? Tokenization is essentially dividing a phrase, sentence, paragraph, or entire text document into smaller units, such as individual words or terms. Each of these small units are called tokens (16). Some words may be split into two or more words during tokenization. This is standard practice because some words can be tokenized in a way that doesn't depend on their meaning. In such cases, byte-pair encoding (BPE) tokenization according to **BERT** models can be implemented (11). In addition, the NER objects limit is broken if the text or sentence content is divided into tokens. If there is an NER object in the sentence, the content of which consists of several tokens, how is the analysis process carried out in this case? It uses **"IOB"** or **"BILUO"** (format used for tagging tokens) (10) schemes (12). These schemes are effective methods for identifying single-component and multi-component NER objects. When text content is divided into sentences, each sentence is divided into tokens within itself.

We analyze the following sentence using the "IOB" scheme **(Figures 5-6):**

[LOC]   [EVENT]   [PER]   [LOC]   [PER]
Ushbu kun Tokio Olimpiadasi chempioni Bahodir Jalolov Bahrayn vakili Danis Latipovga qarshi ringga ko'tarildi. Bahodir ushbu g'alaba orqali 30 ming AQSH dollari ishlab oldi.
                    [PER]   [CARDINAL] [LOC] [CURRENT]

Figure 5. Analysis using the "IOB" scheme (2).

Ushbu	O
kun	O
Tokio	B-LOC
Olimpiadasi	I-EVENT
chempioni	O
Bahodir	B-PER
Jalolov	I-PER
Bahrayn	B-LOC
vakili	O
Danis	B-PER
Latipovga	I-PER
qarshi	O
ringga	O

ko'tarildi	O
.	O
Bahodir	B-PER
ushbu	O
g'alaba	O
orqali	O
30	B-CARDINAL
ming	I-CARDINAL
AQSH	I-LOC
dollari	I-CURRENT
ishlab	O
oldi	O
.	O

"IOB" means**:**

- **"B"** – "beginning",

- **"I"** – "inside",
- **"O"** – "outside"

When we divide this sentence into tokens, NER objects are also divided into tokens. But in the case that the composition of NER objects consists of several words, the objects can be reassembled in this way using the "IOB" or "BILUO" scheme.

Figure 6. The result of the analysis using the "IOB" scheme

(In this day, the champion of the Tokyo Olympics, Bahadir Jalolov, entered the ring against the representative of Bahrain, Danis Latipov. Bahadir earned 30,000 US dollars through this victory.)

Here, for example, the unit "Tokio Olimpiadasi" ("Tokyo Olympics") is two tokens, but one NER object is an event. When we divide this NER content into a token, "Tokio" ("Tokyo") is the name of **the place** (LOC) and we designate it as **"B" - begin**; "Olimpiadasi" ("Olympiad") is an **event** and we define it as **"I" - inside**. (**In the "BILUO" scheme, it is denoted by "L" - last**). It is through this scheme that the boundaries of all NER objects are determined.

"BILUO" scheme is one of the most effective schemes for NER object detection. We pay attention to the following sentence:

Figure 7. Identification of NER objects using the "BILUO" scheme (11).

(December 28, 2022 "Finanse TSI" MCJ bought 50% of the shares of "Kapitalbank" ATB in the stock market.)

28	B		savdolarida	O
-	I		"Kapitalbank"	B
dekabr	L		ATB	L
2022	B		aksiyalarining	O
-	I		50	B
yil	L		foizini	L
Finanse	B		sotib	O
TSI	I		oldi	O
MCHJ	L		.	O
birja	O			

"BILUO":

- **"B"** – "beginning",
- **"I"** – "inside",
- **"L"** – "last",
- **"U"** – "unit" (Unit - for NER objects with one content)
- **"O"** – "outside" (Outside - to represent non-NER objects).

As a result of our observations, we have researched that the BILUO scheme is a more effective method for more precisely demarcating the boundaries of NER objects.

Approaches to the detection of NER

The process of identifying NER objects in texts is carried out in four ways:

1. Dictionary-based approach – to identify NER objects in the Uzbek language, the following dictionary database is needed:

- *"Uzbek names" (6)*
- *"Explanation of Uzbek names" (5)*
- *"The meaning of 505 names" (20)*
- *"Introduction to toponymy" (35)*
- *"Short Toponymic Dictionary" (34) ("Краткий топонимический словарь" – Nikonov explained the origin of the names of about 4,000 large geographical objects in these dictionaries.)*
- *"Brief explanatory dictionary of place names" (38)*
- *"Learning-explanatory dictionary of toponyms of the Uzbek language" (31)*
- *"Phytonyms in the Uzbek language" (9).*

2. Rule-based approach - philological rules are based on *grammar* (*lexicology, morphology, syntax*) and *models* are formed based on these rules. The words in the sentence are most likely to be NER objects in the following cases:

– **"who?", "what?", "where?"** in the sentence adverbial nouns that answer questions, "how many?" numbers and "when?" if there are words denoting the time when the question is answered;

– when proper nouns come in the form of abbreviations - **abbreviations**, in most cases, if several capital letters are included in their structure;

– if the composition includes units that form a person's surname and first name: **"ibn"** (son - Ahmad ibn Muhammad), **"bint (binni)"** (daughter) (Zuhra bin Abdullah); **"son (o'g'li)", "daughter (qizi)"** (son of Ahmad Fazil, daughter of Hakima Fazil); **"zoda"** (Hamza Hakimzada, Turgun Sharifzada), **"iy", "viy", "iya", "via"** (Abdulla Qadiri, Abdulla Alavi, Mirzakalon Ismaili, Muzayyana Alaviya); **-ov, (-ova), -yev (-yeva)** (Alisherova, Aliyev); **-ovna,(-yevna), -ovich(-yevich)** (Mustafoyevna, Erkinovich); sometimes there are cases of **0** forms, in which two words start with a capital letter (Parda Tursun, Sultan Jora, Ilyas Muslim).

– "Name + words denoting blood kinship" are present in this form; (Aunt Nigora, Aunt Salima.

3. Machine learning is an approach based on machine learning.

4. Deep learning is an approach based on deep learning.

One way to identify names and personal information is to use the Pingar online application and the Google Maps API. These applications identify NER objects such as people, organizations, addresses, emails, ages, phone numbers, URLs, dates, times, money, and amounts (4). In addition, several electronic libraries have also focused on NER detection (36)

NER object detection algorithms can be classified as follows(12):

1. Based on traditional ML:

- *Conditional Random Fields (CRF)*
- *Maximum-entropy Markov model..*

2. Based on neural networks:

- *LSTM*

- *CNN*
- *Transformers*

Table 3.

NER Detection Libraries(17)

№	The name of libraries	What programming language is used
1	SpaCY	Python
2	GATE	Java
3	OpenNLP	Java
4	CoreNLP	Java
5	NLTK	Python
6	CogcompNLP	Java

A program that identifies NER objects in Uzbek language texts:

It is very important to identify NER objects in Uzbek language texts. This program is necessary not only for the morphoanalyzer, but also for tokenization, lemmatization, semantic analysis corpus, and homonym detection programs in the future. It is also a valuable resource for fast search engine-based applications (mainly searching libraries for books by author or title), editing applications, address input applications, electronic maps, and web applications based on them. Below we present the approximate interface of the NER object detection program:

Figure 8. Approximate interface of a program that identifies NER objects in Uzbek language texts

In this program, text is entered by the user in the text input part (left side of the interface) and the search function (magnifying glass icon) is started. Below the text input area will appear the "tag(s)" we entered in the "model" section. On the right side of the interface, the names of various NER objects are listed (the number of these objects may increase), and the user specifies the names of the objects he needs (want to be identified). At the bottom of the interface, the sentence entered by the user is displayed again in the "result" state. The identified NER objects

appear proportionally (the same) as the color of the objects identified above and also show the name (category) of the object.

Summary

NER is the process of automatically classifying words in a sentence into noun categories. When identifying NERs, the desired result cannot be achieved using a dictionary search or grammar rules. But based on these approaches, initial indicators can be achieved. Therefore, various traditional ML and deep learning-based algorithms are used to solve this problem. Identifying named objects from the text helps to easily understand the content of the text and to advance the main idea in the content. The object named in the article, the NER object, was analyzed and its properties were studied. NER objects and their types are presented on the basis of the table. Ideas are proved with examples. NER object detection approaches (rule-based, dictionary-based, machine-based, and deep learning-based) were analyzed one by one. Conclusions were made on the identification of NER objects in Uzbek texts. Identification of NER objects in Uzbek language texts is one of the automatic analysis processes performed on the text. The NER object detection program not only automatically recognizes the text, names it, searches for non-dictionary lexicons, assigns them a category, but also serves as a valuable resource for the Uzbek language morphoanalyzer and semantic corpora.

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TURKISH-UZBEK IN PARALLEL CORPUS TEXTS ANALYSIS OF PHRASEOLOGICAL EXPRESSIONS

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Abstract. *This article deals with the study of phraseological expressions found in Turkish sources included in uzbekcorpus.uz. The content and essence of phraseological expressions, their importance as a learning aspect of linguo-cultural studies, their appearance in Turkish texts, and their interpretation are given. Also, the phraseological expressions presented in the Turkish texts are compared with the Uzbek language. Conclusions are given.*

Keywords: *lingvoculturology, phraseological phrase, culture, phraseological combination.*

Introduction. It is known that the object of the science of linguistics and culture is the study of the interaction and interaction of language and culture as a whole. Lingvokulturology researches and studies language as a phenomenon of culture, as a carrier of culture. Culture is created by a person who uses language instead.

Purpose and objective: This article is about the research of phraseological expressions found in Turkish sources included in uzbekcorpus.uz. The content and essence of phraseological expressions, their importance as a learning aspect of linguo-cultural studies, their appearance in Turkish texts, and their interpretation are given. Opinions are given and aspects that need to be done are highlighted.

Main part:

It is known that the subject of linguocultural science is language units that have acquired a symbolic, figurative, metaphorical meaning in culture, and the results of which are summarized in the human mind and reflected in myths, legends, phraseology, metaphors and symbols. In this case, a specific linguistic and cultural unit can belong to several semiotic systems at the same time: a certain custom can become a phraseology, a proverb, a proverb. The phraseological fund of the language is a valuable source of information about the culture and mentality of the people. Phraseologisms embody the myths, traditions, legends, customs, traditions, spirituality, and morals of a certain people. For example, playing the drums before the wedding, hastily speaking ahead of time about something that is not certain to happen. It can be seen that the pattern of counting words unique to a language has been transferred to phraseologisms.

Let's consider phraseological phrases and combinations based on examples based on Ömer Zülfü Livaneli's work "Son ada":

*Konuşma bitmişti. Bizler evlerimize dağılırken, bu önerinin ne olacağı üzerinde **kafa yormaya** başlamıştık bile.(The conversation ended. When we went to our homes, we had already begun to puzzle over what this proposal would be.)* Kafa yormak - to freeze the head - to think, to be thoughtful.

."Elchin Asadbekning qizi haqida gapirganida Zelixon ko'p ham bosh qotir-madi."

*O gunlerde **kafamı patlayacak** bın bır plan kurdum. In those days, I made a thousand and one plans that would not leave my mind.* To explode in the head. Synonym: head(i) swollen-

thinkingly confused 2; his head froze 3; his brain went crazy. *"Шу кунда ҳамманинг боши шишган."*Ойбек. Қутлуғ қон.

*Evde sepetleri, sehpaları tekmeliyor, küfredip duruyordu- Birer bira açıp, üzüm salkımlarının altına oturduğumuzda bile Başkan'a;sövüp saymayı bırakmamıştı: "**Kafayı yemiş bu adam!**" diyordu. "Kesinlikle **kafayı yemiş**.He kicked baskets and coffee tables in the house and cursed... Even when we opened a beer and sat under the bunches of grapes, he did not stop cursing the President: "He's crazy!" he said. "He, Of course he cheated. Synonym: to eat the head*Manzura qaynonasining hajri qarobatga chidolmay aqldan ozganini eshit-gan edi."

*'Başkan'in sağında 1 Numara, solunda, eşi oturuyordu; Diğer komite üyeleri--bu ârada **suratı iyice asılmış olan** Yazar da- masanın başında yerlerini almişlardı.("On the right side of the President sat No. 1, on his left his wife; the other members of the Committee - and the Author himself, with a very pale face - took their places at the head of the table.)* inserted, the brow is carved. Synonym: to snow from the forehead.

"Тўраларимизнинг қовоғидан қор ёғади... Яқин бориб бўлмайди".

*Beni tembihlemiş olmasına rağmen toplantıda konuşmadığım, katliam önerisine karşı çıkmadığım için-onunla **göz göze gelmemeye** çalışmış, oturum biter bitmez de kaçmıştım oradan. (Although he warned me, I tried not to make eye contact with him because I did not speak up at the meeting and oppose the extermination proposal, and I ran away before the end of the session.) ."Аммо кўз кўзга тушганда бунга журъат этолмай, қизни секин олдинга.."*

*Yazar'ın ne yaptığını merak ettim, herhalde o da bir başka tepeden katliamı izliyor ya da **yüreği götürmediği** için evde kulaklarıni tıkamış vazıyette oturuyordu(I wondered what the writer was doing, maybe he was watching the next "massacre" from above or he was sitting at home with his ears closed because he couldn't bear his heart.)* Synonym: to be heartbroken, to be heartbroken, to be heartbroken. .

"...ўзидан азиз бир парчани қайдадир тушириб қолдирган кўйи етиб келганда юр ак-бағри қонга тўлганди."

*İşler iyice **çığırından çıkmıştı** artık. (shlar anchagina izdan chiqib bo'lgan edi.)* **Çığırından çıkmak-**chig'iriqdan chiqmoq**-** izdan chiqmoq-iziga tushmoq (antonimi). *To get out of the way.*

" Жамиятда иқтисодий ва маънавий ҳаёт издан чиқиб, тартиб-интизом бузилган кезларда одамларни шу инстинкт бошқариб туради."

*Olaylar artık **çığırından çıktığı** ve gerçek bir savaş halini aldığı için yapabileceğimiz pek bir şey kalmamıştı.(Ishlar **nazoratdan chiqib**, haqiqiy urushga aylangani uchun biz ko'p narsa qila olmadik.) There wasn't much we could do as things got out of hand and turned into an actual war.)*

Icim parcalandi ama elimden ne gelirdi ki! (Yuragim parchalandi, lekin nima qila olardim!) **Ici parcalanmak-** yuragi ezilmoq, ruhan azoblanmoq. To be torn apart - to be heartbroken, to be mentally tormented.

"Отаси қазосидан бери Фазилат уни қўмсаб, юраги эзилиб, кўп тунларни уйқуси з, кўп кунларни йиғлаб ўтказарди. "

*Başkan, bu **akıl almaz** cüret karşısında şaşırmış bir halde "Sen de kim oluyor sun ?" diye sordu. (The president was surprised by this incredible courage, who are you? - he asked.) Unbelievable, unbelievable.*

"Ҳусан кўзлариға ишонмади. Опалар изидан бу кун Ҳасан ҳам келиши ақлга сиғма сди."

*"Adamların **canini yakmadan** çekil kenara" (Odamlarning **boshiga yetmasdan** oldin chetga o't!).* **Canini yakmak-**boshiga yetmoq. Sinonimi:**boshini yemoq.**

To reach the head of the soul. Synonym: to eat the head.

« Сен орага тушмасанг ҳам, ўз оёғидан йитиб, бошини еб кетаверади булар. Сул тонмmurod акам наша қилиб, хандон ташлаб кулди: —»

*Böyle bîr çığlığı, böyle **yürek paralayan** bir dehşet anlatımını ilk kez duyuyorduk. (It was the first time we heard such a cry, heart-shaking horror.)* **Yürek paralayan**- yurakni larzaga soluvchi, yurakni pora qiladigan. Heart-wrenching, heart-wrenching, heart-wrenching."

"Саҳнада кечаётган оғир, юракларни ларзага соладиган воқеалардан ҳа-яжонланиб йиғлаб юбормасин, деб Мавжуда аммаси уни бағрига..."

*Bu arada sevgili yazar dostum, aklıma senin bütün bunları bize daha önce söylediğin, hepimizi uyardığın geldi ve içimde bir şeyin **kırıldığın**ı hissettim. (By the way, my dear writer friend, it occurred to me that you told us all this earlier, that you warned us all, and I felt something break inside me.)***Bir şeyi kırılmak**- nimadir uzilmoq. To break something.

"Ichida bir nima uzilgandek, tizzasini quchoqlab, tirishib qoldi.To'rsig'i oftobda yuma lab yotibdi,"

*O akşam seni nereye kapattıklarını soruşturur ve bulmaya çalışırken **içime çöteklenen sıkıntî** ugursuz bir önsezi gibi, bu işin daha kotüleşecek sonuçlarini sezdiriyordu.(As I searched and tried to find the place where you were locked that night, the sadness that came over me, like a terrible warning, foreshadowed the worst consequences.)* **içime çöteklenen sıkıntî**-qalbimga to'plangan siqilish, qaygu. Depression, sadness accumulated in my heart.

*Soru sorulmasından **ödleri kopuyor**. (Savol berilishidan o'tlari yoriladi.) (The grass bursts from being asked a question.)***ödleri kopumek-**qattiq qo'rqmoq, o'tlari yorilmoq. Be very afraid.Sinonimi:**o'takasi yorilmoq.**

Меҳмон» аравани кўргач бир сергак тортдию нима гаплигига тушунди. На ўтак аси ёрилди, на қалтираб қолди."

*Lara'yla birlikte **ihtiyatı elden bırakmadan** evden çıktık, sakına sakına yürümeye başladık. (Lara and I carefully left the house and began to walk carefully.)***Ihtiyatı elden bırakmamak**-ehtiyotkorlik bilan-hushyorlikni qo'ldan chiqarmay.- carefully - not losing vigilance.

*Lara'nın **ağzını bıçaklar açmıyordu**. Kötülüğün her yerde galip geldiği ve iyiliği ezdiği yolundaki inancı bir kez daha doğrulanmış durumdaydı. (Lara didn't even open her mouth. Her belief that evil reigns everywhere and crushes good was once again confirmed.) Bizim **ağzımı bıçaklar açmıyordu** çünkü ne diyeceğimizi bilemiyordük.(There wasn't much we could do as things went off the rails and turned into a real war.) Lara, yılan olayından sonra-içine gömüldüğü sessizliği o toplantıda da bozmadı, **ağzını bıçaklar açmadı**.(At that meeting, Lara didn't break the silence buried after the snake incident, she didn't open her mouth.)***Ağzını bıçaklar açmadı**-gapirmaslik, o'gzini ochmaslik. - not talking . Sinonimi: **Lom-mim demaslik**. Synonym: Not to say Lom-mim.

*"Do'stining salomiga javoban bir qarab qo'yib,lom*mim demay o'tirgan yerida qo'l u zatdi."*

*Suratsız adamlar ellerinde tüfeklerle nöbet tutuyordu ama bizim **ofkemiz o kadar tepemize çıkmıştı** ki silah falan dinleyecek halimiz yoktu (They had sentries with rifles in their hands, but*

we were so angry that we could not bear to listen to weapons or any other talk.) **Ofkenin tepesine çıkmek-** g'azabning oshishi.- increased anger.Sinonimi:gazabning uchiga chiqishi. Synonym: outburst of anger. Tepa sochi tikka bo'ldi.

Алҳамдулилло, мусулмонман. Сезган замон тепа сочим тикка бўлди. Агар онасининг унга бекитиқча юборган пулларини билиб қолса борми, тепа сочи тикка бўлиши турган гап эди.

*Çaresizlik herkesin **elini kolunu bağlıyordu**. (Everyone's hands were tied by impossibility.)* **Elini kolunu bağlamak-**chorasiz qolmoq.-be helpless. Sinonimi:qo'l oyog'i bog'liq,qo'li bog'liq. Synonym: hands and feet are tied, hands are tied.

"*Шу топда у ожиз бир махлуқ, қўли боғлиқ бир қул, ҳеч бир ишонадиган кишиси й ўқ, ёлғиз ва Фақат...*"

*Benim de **aklım karışmıştı** doğrusu. (To be honest, I was also confused.)* **Aklı karışmak-**sarosimaga tushmoq- to be confused.

*Yazar ve Lara martıları hiçbir zamân suçlamıyor, işin nasıl başladığını **gözden uzak tutmuyorlardı:** (The writer and Lara never blamed the seagulls and never forgot how it all started.)* **Gözden uzak tutmamak-**unutmaslik, e'tiborsiz qoldirmaslik.- not to forget, not to ignore. Sinonimi:**ko'zdan qochirmaslik.-** Synonym: **not to be overlooked.**

"*Уқдингми? Кимда гумонинг бўлса, уни кўздан қочирма, изига туш! Жўна, эртага келасан.*"

*Şaşkına dönmüş adalı komşularımıza "Siz deli misiniz?" - diye bağırdığın günü hiç unutmayacağım. (I'll never forget the day I yelled at our surprised island neighbors, "Are you crazy?").***Şaşkına dönmek-**ajablanmoq, hayratlanmoq. - to be surprised, to be amazed.*Son günlerde başlarına gelenlerden **şaşkına dönmüşlerdi**. They were shocked by what had happened in the last few days.*

*Bunun üzerine çaresiz kalan ada halkı yine yönetim kuruluna **başvurdu**.(After that, the desperate islanders again appealed to the board of directors.)***Başvurdu-**murojaat qildi-bosh urib keldi.- applied (chora izlab keldi) iloj izlab keldi. (he came looking for a solution) he came looking for a solution.

«*...йигитнинг мактабда нима иши бор, ҳазиллашяпти деса, иш сўраб остонангга бош уриб турибди, ана! Сиз кимсиз ўзи, нега бу ерга келдингиз,*»

«*...уларнинг кўкрагидан итариб бўлади, ахир улар бетоб, шифо излаб ҳузурингга бош уриб келган!..*" дер эди айримларнинг ўзини унга яқин олиб "белгиланган вақтдан...*»

«*Мана, қулингиз остонангизга бош уриб келди, деди у кулимсираган-ча, китоблардагидай бўш қўлини кўксига қўйиб,*»

*Bu sözleri duyan halk büyük bîr heyecana kapıldı ve bu değerli uzmanın yolunu **gözler oldu**.(Hearing these words, the people were excited and looked at the path of this valuable expert.)* **Gözler oldu-**ko'z tikdi. Ko'z tikmoq- umidvor bo'lib qaramoq- look hopeful.Varianti:ko'zini tikmoq (kimga, nimaga). Variant: to stare (to whom, to what).

"*..экини қовжираса дурустми?Балки у одам бутун болачақаси билан экини-га кўз тикиб ётгандир, экини битмаса, оч қолар, ялангоч қолар...*"

"*...соғинганлигини, бугун туш кўрдим, Нури келади деб, эшикка ҳар кун кўз тикка нини ва келар деб..*"

*O andaki yüz ifaden hiç **aklimdan çıkmıyor** aziz dostum.(I will never forget the look on your face at that time, my dear friend.)* **Aklimdan çıkmıyor**- I don't forget, I can't get out of my mind. Antonym: to forget, to forget.

"..гўристонда ётишини ўйлаганида тилигача совуқ тер чиқаради. Додхо бошида н гўристон хаёлини чиқариб ташлаш учун тасбеҳини қўйиб ундан-бундан гапирган бўлди,.."

" "Сени жонимдан яхши кўраман", "Эртаю кеч сени хаёлимдан чиқаролмайман" деган сўзларни эшитишни хоҳламайдиган аёл бўлмаса керак, дунёда?!"

Summary

It is known that phraseological expressions express the meaning more strongly than the words of their synonyms and vividly reflect the imagery in them. Phraseological expressions are unique figurative expressions of clear conclusions drawn by people based on witnessing various events in life, evaluating various actions of people, summarizing experiences.

In conclusion, we can say that while analyzing the phraseological expressions in the texts placed in the Uzbek parallel text corpus, we can see that the above ideas apply to the Turkish language as well. One of the common features of both Turko-Uzbek languages, which are part of the Turkic language family, is the existence of alternatives of phraseological expressions related to both languages.

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SIGNIFICANCE OF THE SCHOOLS OF MIRACULOUS PAINTING (MINIATURE) OF THE EAST OF THE PERIOD OF RENAISSANCE TODAY

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https://doi.org/10.5281/zenodo.7838236

Abstract. The contributions of great painters, poets and painters were incomparable in the flourishing of wonderful painting in close connection with the art of literature. The Renaissance period is the achievement of the Eastern miraculous painting schools to this level, the perfection of the compositional solution of the created works, the delicacy of the lines and the uniqueness of working with paint. Anyone who sees such elegant and unique works will be moved by the heart and will be the reason for the love of fine art.

Keywords: wonderful painting, painter, miniature, composition, element, book art, portrait, still life, sketch, hermitage, balance.

Introduction. In visual arts, the miracle flourished in close connection with painting, miniature, and book art. As a result of this, in Iran (Tabriz), India, Herat, Bukhara, Samarkand, Turk, Movoraunnahr, Azerbaijan, and many other regions, wonderful painting schools began to appear. Many painters, such as Mirak Naqqosh, Kamoliddin Behzod, Kasim Ali, Ustad Gung, Abdullah ibn Fazil, Aga Miraq, Kesu, Ustad Shamsiddin, Ja'far from Samarkand, Abdul Baki Tabrizi worked in these schools.

Tabriz school of miraculous painting was established in Tabriz city (Iran) at the beginning of the 14th century. In 1522, Shah Ismail appointed Kamoliddin Bekhzod as the head of this school. After that, the combination of local artistic traditions and the traditions of Herat led to further development of this art.

Painters such as Sultan Muhammad, Qasim Ali, Mirsaid Ali, Muzaffar Ali, Mirza Ali enriched the works of Alisher Navoi, Nizami Ganjavi, Jami with beautiful and charming paintings.

As a representative of the Tabriz school, Musavvir Qasim Ali created the work "Alshper Navoi and Sultan Muhammad Mirza" and went down in history through this work.

Indian painting school is divided into Gujarati, Rajnut, Baburi schools. In contrast to these schools, the school of the Baburis developed widely. It was mainly developed in the second half of the 15th century and in the 18th century under the influence of Iranian and Central Asian painting. The activities of these schools are closely related to the works of famous painters Mir Syed Ali and Abdusamad of Shiraz.

It is reflected in the book "Boburnoma", which is considered a bright example of the Boburi school, which is currently kept in the Museum of Oriental Art in Moscow. Kamoliddin Behzod, Shah Muzaffar, Boysunqur Mirza and other artists contributed greatly to the decoration of "Boburnoma" with paintings and patterns.

The Indian school of painting was invented in the 16th century and was founded by Babur and Khumayun, but the painters who greatly contributed to its development are Mir Syed Ali, Abdusamad Sherozi, Basova, Dust Devona, Disvinta, and Farrukhbek.

The great artists of their time, Mir Syed Ali, were awarded the title of "Nadir-ul Mulki Humayun", Abdusamad Shirozi was awarded the title of "Shirin Kalam", and Ustad Mansur was awarded the honorary title of "Nadir-ul Asr". In addition to this, Lal, Mukund, Madku, Djanu, Jagan, Mahesh, Tara, Miskina, Sanwada also left history with their unique contribution to the development of Indian painting.

(Afghanistan) Herat Mujaz Painting School. This trend arose in Herat in the 15th century due to the increase in demand for elegant handwritten books and flourished in its time. In the 2nd quarter of the Middle Ages, this type of art flourished after the arrival of painters such as Syed Ahmed, Khoja Ali, and Ja'far Tabrizi from Samarkand. Such development was greatly influenced by statesmen such as Husayn Boygaro, Alisher Navoi, Shahrukh, Gavharshokh, Boysunkur Mirza.

We can list Kamoliddin Behzod, Maulana Khalil Mirza, Shahrukhdy, Mirak Naqqosh, Khuja Muhammad, Muzaffar as major representatives of the Herat school of painting.

The paintings of Saadi's "Gulistan" (1427), Navoi's "Khamsa" (1431), Firdawsi's "Shahnoma" (1424-1431) are among the best works of the Herat school. These works are kept in the Hermitage Museum in St. Petersburg, Gulistan Palaces in Tehran. Nizami's miniature paintings such as "Khamsa" worked in cooperation with the great representatives of the miniature school, Kamoliddin Behzod, Khuja Mohammad Naqqosh, Muzaffar, painter Qasim Ali, are located in the British Museum in London.

As we know, the miniature schools of Central Asia and India flourished and flourished under the influence of Herat's wonderful school of painting.

Azerbaijan miraculous school of painting. Tabriz painting within Azerbaijan was founded, and this school rose to a high level of development, especially in the 14th and 16th centuries.

One of the famous painters who lived and worked in Tabriz during this period is Pir Syed Ahmed Tabrizi, according to some reports, he was a teacher of Kamoliddin Behzad, and learned the secrets of art from Behzad's teacher Tabrizi.

Literature, art and culture flourished during the reign of Shah Ismail, the founder of the Safavid dynasty. Among the created masterpieces, we can take as an example pictures of Abdulkasim Firdavsi's "Shahnoma", "Bo'ston" by Saadi Shirozi, and "Hamsa" by Nizami Ganjavi.

The most developed period of the Turkish mujaz painting school dates back to the 15th century. According to the decree of Sultan Mahmud II, many painters and poets gathered in the palace. According to sources, there were Iranians, Arabs, Circassians, Mojars, and Moldovans among the participants. According to some documents, in 1425, 29 painters and engravers created works in the painting workshop of the palace, and the "Fotix album" and "Istanbul albums" compiled by them were famous in their time.

Among them, many painters and painters, such as Baba Naqqosh, Sheikh Mustafa, Abdulghani, Agha Mirak, Sheikh Kamani, Shahquli, Jalalzada Mustafa, who came from Central Asia and Khorasan, worked in the court of the Turkish sultan.

Nigori's "Portrait of Sultan Suleiman I", portraits of Sultan Salim II, "Sultan and his followers" by Jalalzada Mustafa, "Portrait of Khusrav and Sultan Salim II" by Osman, "Ertakchi", "Kiziqchi", "Portrait of La'linqaba" and many other similar works are among the classic examples in terms of their high artistic level and quality.

Lighting, spatial qualities, charm of colors in the image, the ability to describe each element delicately and artistically in the above-mentioned works, all of this affects the viewer's heart, gives

a certain mood, an uplifting spirit, a person has an aesthetic sense. - increases his excitement even more.

It is natural for every viewer who has seen such high-quality works to admire the skills of our ancestors.

We think that today's young generation will follow in the footsteps of their masters and will amaze everyone by creating wonderful works inspired by the masterpieces of art created by those people.

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ABDULLA KAHHAR – THE SPEAKER OF TRUTH

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https://doi.org/10.5281/zenodo.7835742

Abstract. *In a time full of hardships and when people who think cleanly and speak the truth are decreasing, a person like Abdulla Qahhor spoke the truth like a free bird without fearing any problems, and in the current era, the truth is attention deficit is one of our biggest problems.*
Keywords: *Abdulla Qahhor, truthful, works of Abdulla Qahhor, truth, genres.*

INTRODUCTION

The writer Abdulla Qahhor, one of the greatest representatives of the great Uzbek literature, was born on September 17, 1907 in the village of Asht in the city of Kokand in a family of blacksmiths. If we look at the time when Abdulla Qahhor was born, those times correspond to the colonial times of our country and the times when the dignity of our people was crushed. Remembering these times, we can cite as an example what Uzbek poet Hamid Olimjon said: «I was born on a dark day, I was born and drowned at that moment» Abdulla Qahhor is the only surviving child in the family, despite the fact that many children were born before him, but for certain reasons they died. His childhood, like many people's, was difficult and deprived.

At this point, it should be noted that when he was only seven years old, the First World War, which shook the world, and later the Second World War began, and his lifestyle became more difficult, he moved to many cities and wandered. Were, of course, these periods did not fail to influence young Abdulla Qahhor's thinking, worldview, mentality, and character, and he revived these events with mastery and skill in his works. For example, we can cite the following: the novel «Sarob» and the short story «Tales from the Past». Abdulla Qahhor, playing the game «White poplar, blue poplar» in his youth, how much he wanted to be chosen, to run and break the hands of his friends, but instead of choosing him, he was chosen. He remembers being insulted as a «foreigner» with a sad, close heart, and we can see that it had a strong impact on his future and character. So, how much a person is influenced by the environment around him, his friends, and their words, we saw this in the case of Abdulla Qahhor, even if only a little, that's why every person should read his words a thousand times before saying something. It is better to listen and then speak. It is not for nothing that our ancestors said: «Think first, then speak»

MAIN PART

He proved the sharpness of his pen in «Kyzil Uzbekiston» newspaper, «Mushtum» magazines, which were famous in his time, and participated with the signatures of «Norin Shilpiq» and «Mavlano Kufur». Abdulla Qahhor is a master of words, he knew very well what to say where and in what situation, he was able to distinguish people very well and, of course, he paid a lot of attention to choosing students. At the same time, he attracted the attention of many literary shinavandas and gained fame due to his shortness of speech, seriousness, and his stories, works, and skill in using words. He did not limit himself to writing works, but also tried himself in the field of translation.

World-famous writers translated the works of Pushkin, Leo Tolstoy, Gogol and Chekhov in a skillful and understandable way. In turn, his works have been translated into Russian,

Ukrainian, Kazakh, Tajik, English, German, French, and Polish languages and have seen the world. It should be noted that the famous writer Chekhov, who is considered a great storyteller in Russian literature, was considered his mentor by Abdulla Qahhor, and Uzbek writers and readers called Abdulla Qahhor: «The Chekhov of the Uzbek people». This is a proof of his skillful penmanship. He created literature in the genres of stories, essays, short stories, and novels, but despite the small volume of these genres, the genre of stories has a special place in the minds of listeners. For example, if we remember the story «The Patient» that we all read, «Sotiboldi's wife fell ill. Sotiboldi taught the patient – it didn't work, he showed it to the doctor. The doctor took blood, the patient's eyes were closed, his head became dizzy, he read the prescription. Somehow a woman came and beat him with a willow stick, butchered a chicken and it bled. Of course, all this will be done with money. In such times, the thick is stretched, the thin is cut»[1] , about the sad incident that happened to Sotiboldi, his servant who works in the house of Abdughaniboyni, who is considered the hero of the play, who trades in seeds, pods and kunjara, and his family, that is, his young wife. That he died early due to an unknown disease, and Sotiboldi was unable to do anything and was left alone with his daughter, who had just turned 4 years old. The person who reads this story will undoubtedly have questions like «Why did this happen, how was his wife sick, even if she had an incurable disease?», and no reader will be indifferent to this situation. So, what caused this? Is it their laziness, their gullibility, their hope for Sotiboldi's master, and his neglect of it, and his anger over money, if all this is greater than human life? Look, it's very interesting that so many questions arise over such a small work. Sotiboldi needed money to bury his wife, how desperate a person is at such times.

The reason for all this is the period of that terrible regime, the backwardness of people, and the lack of knowledge of the doctor. So, the patient is not actually Sotibold's wife, but the whole society is a patient – sick and in need of recovery. The fact that there are so many lessons and opinions that the reader can take into account in this short work is a proof of the skill of the writer. In his works, Abdulla Qahhor expressed the truth, pain, and life of the people truthfully, and despite the fact that he faced various dangers and difficulties during the Soviet regime, Abdulla Kahhor never stopped, on the contrary, he drew the right conclusions from them and created his work. Continued with a sharper pen. He always lived with the pain of the people, fought for the truths despite the obstacles, loneliness, and rejection until the end of his life. He refrained from evil, hypocrisy, and indolence, hated hypocrisy, begging, preferred to speak the truth regardless of any situation, and did not bring those who told lies close to him. Unfortunately, our brothers, who were jealous of some of the wealth that came out of our people during the Soviet period, made their value, spiritual wealth, traditions, and customs one with the earth, and it is very painful for our writer like Abdulla Qahhor. It is no exaggeration to say that it was a shock. As for today, unfortunately, we can clearly see the lack of attention of the current young generation to literature. They do not hesitate to lie for their own interests instead of caring for the nation and acting, it is difficult to imagine fighting for the truth, this is a very sad situation, it is wrong to say that everyone is the same , we have such young people that we are happy to see their love for books, efforts to improve our spirituality, economy, respect for our history, great figures, poets-creators.

CONCLUSION

In conclusion, Abdulla Qahhor is a great storyteller and master of words who spent his short life conscientiously and meaningfully, for the people, for the nation, for literature, and we,

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[1] Abdulla Qahhor - "The Patient" story, 1936

the youth, should follow their example and draw the necessary conclusions, we need to apply these to our lives correctly, because we can be a salve for the heartaches of the nation through words and literature. As Abdulla Qahhor said: «Literature is stronger than an atom, but its power should not be spent on burning wood».

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OF PRESERVATION AND USE OF STONE MONUMENTS IN PARTICULAR ISSUES

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Abstract. The number of archaeological monuments in the territory of our country has been decreasing sharply in recent years. Unlike other archeological monuments, ancient rock paintings are considered to be at high risk of disappearing under the influence of anthropogenic factors. Ancient rock paintings are an integral part of nature, and it is considered a very difficult issue to preserve them from human influence. Ancient rock and cave images are an open-air museum. That is why it is important to preserve them and bring them to the attention of the general public in a meaningful way.

Keywords: primitive art, the spiritual world, Nio and Lascaux in France, Altamir in Spain, Kapova in the Russian Federation, Ignatevsky Paleolithic rock art monuments, Red Rock Canyon in Nevada, Zarautkamar, Sarmishsoy, open-air museum, ancient rock art monuments, petroglyphs, tourism, documentation of rock monuments, rock image database, tourist guides.

Actuality. Today, there is great interest in visiting historical places: urban settlements, religious and religious centers, holy places. Visiting ancient sites is central to many tourist programs and routes. Some famous archaeological centers are being turned into open-air museums.

Primitive art reflects the first ideas about the world around a person, serves to preserve his knowledge and skills and leave them to the next generation. As much as the stone weapon played an important role in the activity of the primitive period, art has such an important importance in the formation of the spiritual world of the primitive man. These monuments, which were created in the era when human writing was not discovered, serve as an important source that expresses the economy and religious outlook of people of ancient times.

According to the information of the Ministry of Culture, the number of archaeological monuments preserved in the territory of our country was 4308 in 2019. If we compare this number with the number of monuments in the 30s of the 20th century, 14,500, and in the 80s of the 20th century, about 7,000 [1- 115 p.]. It should be noted that more than 70% of archaeological monuments have disappeared in the last 90 years. Unlike other archeological monuments, ancient rock paintings are considered to be at high risk of disappearing under the influence of anthropogenic factors. Ancient rock paintings are an integral part of nature, and it is considered a very difficult issue to preserve them from human influence. They cannot be turned into museum exhibits like material objects found in other monuments. Ancient rock and cave images are an open-air museum. That is why it is important to preserve them and bring them to the attention of the general public in a meaningful way. Due to the growing interest in the historical past in recent years, preservation of historical sources and making them available to the general public remains one of the important issues.

Methods and level of study. It is known that one of the unwritten rules that archaeologists followed for a long time was to hide the locations of stone monuments from the general public. But this way did not justify itself. Historical monuments cannot be hidden from the public. Curious people have always sought to see such monuments. Especially with the development of modern

mass information technologies, electronic encyclopedias, and various other sources on the Internet, this has become impossible. As for the famous (Zarautkamar, Sarmishsay) rock monuments located in Uzbekistan, photos of these petroglyphs and a lot of information about their location can be found in special literature, tourist guides and Internet resources.

In recent years, many examples of rock and cave art have been turned into places of pilgrimage in various countries. European specialists have a lot of experience in the preservation and museumization of stone monuments. The Paleolithic cave monuments of Nio and Lascaux in France and Altamir in Spain are open to visitors. Rock paintings in Kapova, Ignatevsky caves in the Ural Federal District in the Shulgan-Tash reserve of the Republic of Bashkortostan, Russian Federation, are also included in the tourist programs as an open-air museum.

Today, about 180 monuments of rock paintings in the chronological sequence from the Mesolithic to the late Middle Ages have been identified in the mountainous and foothill regions of Uzbekistan. Famous rock art monuments in the territory of Uzbekistan during the 20th century Zarautsaya images [2, 3, 4, 5] Suratlisoi and Okhna rock monuments (on the northern slopes of the Aloy mountains) [6 p.75-80], Khojakent rock monuments (western Tien-Shan, on the south-eastern slope of the Karjontog mountain) [7 p.188], Sarmishsay rock paintings (southern part of the Karatog ridge, which is part of the western Tien-Shan, Nurota ridge) [9. p.17], Eshma rock paintings (northern slopes of the Oloy ridge, southern part of Qatrantog), Yangariqsoy gorge rock paintings (northern slope of Karantog peak) [12], Suratlisoy [13], Varzik rock images [14.p. 16. 15, p. 55-67], many monuments such as the Qorqiyasay monument (on the southern slope of Korjantog), the Khojakent monument (the western slope of the Chotkal Gorge), the Saikhonsoy monuments (the northern slopes of the Turkistan ridge) [16], the Aksaqolotasoy monuments (the Aktoq and Karatog branches of the Nurota ridge) [16] identified and studied.

Among them, Zarautkamar cave, Sarmishsay petroglyphs, images of Khojakent, Suratlisoy, Karaqiyasoy, Bukantau are considered famous among the scientific community [8. p. 173. 18].

For expert archeologists, the study of rock and cave paintings is considered a primary concern. Some experts believe that rock photography objects are not for the general public, but only for science. Of course, while studying these monuments as a special research object is an important issue for science, it is also important to bring them to the attention of the general public.

Research results. Below, we aim to focus on the processes involved in transforming these ancient rock monuments into open-air museums.

As a result of the hidden location approach to preservation of monuments, visits to places where invaluable historical resources are located are left unsupervised and left to their own devices. At the same time, state structures for the protection of historical monuments do not feel their obligation to ensure the safety of rock images and do not take constructive measures. This situation is observed in many rock monuments around the world.

It is necessary to form a regulatory legal framework for the activity of rock monuments open-air museums. The legal framework should determine the use of open-air museums and their legal status. In the organization of open-air museums, the activity of evaluating the state of monuments is important. In this process, technical studies carried out by qualified specialists who have the authority to determine the condition of the rock paintings and propose the necessary measures for their preservation play an important role. While monitoring the state of preservation of stone monuments, the state of the adjacent areas should not be neglected.

The conversion of ancient rock and cave images into open-air museums requires significant financial costs and special research. Therefore, it is necessary to develop special complex programs to solve the problems of preservation of rock paintings for long periods of time.

In the documentation of the monument, it is important to create a detailed description, to form a general understanding of the monument, and to create a database that allows you to monitor its periodic changes. For the formation of such a database, it is necessary to involve a team of specialists with special, narrow specializations, such as biologists, geologists, restorers. But the initial description of the monument is formed by archaeologists. In the general database of the monument, it is necessary to give information about its general description, factors affecting the stone monument, i.e., the surface of the monument is covered with lichens or calcite, its exposure to erosion or anthropogenic influences.

Of course, it is impossible that the mass visit of people does not affect the external condition of the monument. Petroglyphs located on the surface of rocks are often not visible under sunlight and therefore are not protected from damage caused by various factors. Naturally, it is impossible to protect petroglyph monuments from various natural and anthropogenic threats. Therefore, it is necessary to take measures to protect and restore them. In the matter of museologicalization of rock monuments, each monument needs an individual approach. That is, the primary issue should be the protection of monuments. A certain part of this work is carried out by archaeologists or open-air museum specialists. But direct work with monuments should be done by qualified specialists.

The work related to the preservation of stone monuments can be divided into the following stages:

Stage 1: Keeping the rock monument imaged object under constant control. For example, keeping the territory of the museum clean, cleaning the level of horizontal rock monuments from dust and dirt.

Stage 2: Protection from external factors affecting the stone monument. That is, removing vegetation and tree branches blocking the rock monument surface, controlling that rain and snow water does not fall on the rock surface, and that runoff does not damage the surface of the rock.

Stage 3: Partial reconstruction of the rock images, returning it to its original appearance. That is, cleaning the rock surface from lichens.

Stage 4: Reconstruction of rock images. At this stage, restoration of partially damaged or damaged images to the monument is carried out. Stage 3 and 4 work related to the preservation of stone monuments should be carried out by qualified specialists [17. p. 179-180. 19].

Converting ancient art monuments into open-air museums can also be used for educational and commercial purposes. People living around historical monuments have the opportunity to improve their material condition by actively participating in the creation of tourist infrastructure. In addition to the scientific and commercial aspects of the issue, aesthetic, spiritual and religious factors should also be taken into account. Everyone tries to find interesting information and answers to their questions from these monuments. Therefore, it is necessary to evaluate these monuments based on their social significance, not only to evaluate them scientifically.

The installation of information boards that provide information about the monuments will help protect the works of ancient artists from accidental damage. On the other hand, they can draw too much attention to the rock paintings and cause damage to them.

Given that long-term preservation of the object is a primary concern, some monuments may not be open-air museums and may be closed to the public. Such monuments may include small, inconvenient places, fragile rock images, rare or religious monuments. Other monuments may be open to the public under certain conditions.

The first of these conditions is that rock monuments must be perfectly documented and changes in it must be constantly monitored. Today, the global experience of attracting permanent specialist staff for issues such as protection and preservation of material monuments, that is, constant monitoring of the state of monuments, keeping the environment clean, has shown its results. Clean, neat and tidy open-air museums increase the value of the monuments. The lack of cleaning of the areas where the monuments are located, lack of care, shows their lack of importance and causes a disrespectful attitude that leads to the damage or destruction of the rock paintings.

The second condition is that, based on the condition and nature of the monuments, the visit schedules of the expected tourist flows should be regulated. Monuments should be visited by small tour groups and a special infrastructure created for them. For example, it is necessary to build special corridors for walking, viewing platforms for objects, special barriers separating pilgrims from the monument. Installation of visitor registration offices, road signs, and information boards in open-air museums is considered effective. An example of this is the national parks in the United States of America. Here you can see the rock monuments on foot, by bicycle, by car or quad bike. In such parks, visitors have the opportunity to observe the monuments from special places, and even conditions have been created for people with disabilities to go close to the monuments and observe them. A vivid example of an open-air museum under such conditions is the rock paintings in the Red Rock Canyon National Park in Nevada.

The third requirement is that any visitation program in open-air museums must have an explanatory and informative educational component. It should be taken into account that how visitors are presented with information about these monuments and how they create imagination will determine the behavior of visitors. People appreciate and respect things that they understand the meaning of. Although the meaning of many ancient petroglyphs is abstract even to experts, today there is a database that can be used to interpret any petroglyph object. Even in cases where complete information about the monument is not available, it is possible to create a database based on the concepts already formed on the basis of local local history and ethnographic data, in which the existing archaeological contexts can be used. In addition to providing scientific hypotheses about the origin and interpretation of rock paintings, local tales and legends can also be used. All this together allows you to understand the history of the country and dive into the mysterious past [17. P.179-180. 20].

Basic knowledge about rock paintings and monuments can be found in regional tourist guides. This allows you to prepare in advance for the visit of pilgrims. It helps to form general knowledge about what visitors see, what information the monument gives, and about ancient images. The practice of providing visitors with audio guides in different languages in open-air museums in Europe has proven to be effective. This allows the tourist to explore the monument independently at a convenient time, or spend more time on some images that interest him and travel independently.

There can be both positive and negative consequences of tourists visiting rock art monuments. On the one hand, the flow of visitors negatively affects their situation. But on the other hand, public interest in rock paintings puts an end to and draws attention to the problems

associated with them, that is, the practice of responsible organizations not doing any work on these objects.

Conclusion. Today, the importance of the income that the tourism industry can bring is increasing more and more. In some areas, such income can be very large. Sooner or later, it is inevitable that rock art monuments will be included in tourist programs. Therefore, finding ways to combine these visits with the preservation of these unique monuments remains one of the main tasks today. Organized tours, sometimes on a commercial or non-commercial basis, can be one of the ways to preserve these unique monuments for the long term. Especially if we take into account that until now some unique monuments are being visited by the public in an irregular and uncontrolled manner, this issue remains a very urgent task.

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FROM THE HISTORY OF ANIMAL HUSBANDRY AND NATIONAL VETERINARY SERVICE IN UZBEKISTAN

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https://doi.org/10.5281/zenodo.7838098

Abstract. The independence of our country created an opportunity to objectively illuminate the past of our nation based on historical sources. Special attention was paid to the study of the veterinary service of our nation, which has been a herdsman since time immemorial, among the oldest stone inscriptions, inscriptions and more than 20,000 manuscripts. The scientific study of these sources, their research, and the educational value of presenting them to the personnel of the veterinary field are important. After all, having knowledge of the history of the veterinary service of the people of Uzbekistan has a great impact on the further development of the field, and serves as a powerful tool in the formation of a modern veterinarian as a highly moral, loyal, responsible and patriotic staff.

Keywords: people's veterinary service, paintings on rocks, animal husbandry, archeological findings, inscriptions, manuscripts, domestication of animals, livestock, Sarmishsay, paintings on rocks, "Avesta", Amir Temur and the Timurid period.

INTRODUCTION

Archeological material culture findings from the period of the ancient primitive community system of our country's history, as well as paintings on rocks and early historical sources in inscriptions, testify that our ancient ancestors protected livestock from various diseases based on the domestication of a number of hunting and animals. The use of treatment methods, the identification of medicinal plants (animals used these plants or various bodies under the influence of natural instinct, which people learned by observing them), and the use of folk medicine methods have become more and more widespread. Over the years, centuries, periods, such actions have been improved, and as a result, the service of veterinary medicine in animal husbandry has appeared and formed.

Photos and pictures of animal husbandry and veterinary medicine service engraved on ancient rock stones Sarmishsay, Karajontog, Ugom, Koksuv, Chotkal, Kurama, Morguzor, Nurota, Oktog, Koratog, Ohalik, Zirabulok, Bobotog and dozens of rocks, gorges, streams, caves in our country. and monuments such as Ungurs are among them. The pictures, paces, content - essence, characteristics, stylistic directions, period structure in them are colorful and directly refer to the famous Ingara, Lena, Enisei, Baikal, Orti, Amur, Ural, Karelia, Kabistan, Africa's Sahra-Kabiri, Spain and France rocks. It is characterized by dependence on the worked pictures, similar sides, and proportionality.

Animal husbandry played an important role in the life of the ancient herding tribes of Central Asia, and horses were used for various purposes. They were used to protect them from all kinds of diseases, breed healthy and strong horses, and even to attract someone with good intentions and goals. For example, in the decorations in the palace of the Achaemenid king Cyrus, pictures of Central Asian horses being drawn by the Sakas as a gift to the Achaemenids are shown. This shows that yearling is important in animal husbandry.

RESEARCH MATERIALS AND METHODOLOGY

Horse-riding continued throughout the second millennium BC and at the beginning of the 1st millennium throughout Central Asia - the states of ancient antiquity - Dovan (Fergana), Shosh (Tashkent), Sugdiyona (Samarkand, Bukhara and a number of other regions, in general Zarafshan oasis), Bactria, Khorezm, Parthia, Margiyona and the adjacent places, according to historical data, yearling was widely developed, and various breeds of argumos were grown. Horses were cared for in separate pastures and various diseases were prevented and treated. In the 8th-9th centuries BC, the Assyrians took the thoroughbred horses of Central Asia and a large number of herds of yearlings, even during the reign of the Iranian Achaemenids, Bactria alone collected 30,000 head of yearling as a tax. Historical sources also testify that he led a thousand-strong cavalry and defeated Cyrus. The area between the two rivers of Central Asia and the areas adjacent to it were considered to be the center of domestication of horses and the developed center of thoroughbred horse treatment. In the care of horse breeding, it was considered the abode of folk healers who knew the secrets of keeping Ahal-taka, Yamud, Karabayir horses from various diseases.

The "Avesta", which is considered to be the golden book of our spiritual heritage, contains a lot of information about the history of the yearling. For example, "One wants a horse." Grandfathers soon became rich, strong, wealthy. Whishtaspchi? According to "Avesta" testified by the "Avesta", people in ancient times called "Yortiq ot tilar" healthy and strong horses, breeding and breeding of thoroughbred horses is a source of wealth and fame and a means of establishing a strong state. describes with That is, in one place in the "Avesta", if a character gallops on a three-horse horse, there are plenty of horsemen, and there are stately houses on the banks of every river, "the legendary flying horses" are called duldul (legendary flying horses). draws his attention to "a hundred cows, a thousand oxen, and innumerable cows".

RESEARCH RESULTS

Among the manuscript sources preserved in the funds of the Institute of Oriental Studies named after Abu Raikhan Beruni of the Academy of Sciences of the Republic of Uzbekistan, there are dozens of sources in the field of veterinary science, but they were hardly studied during the time of the former Soviets. Among these manuscript sources, Aristotle's Treatise on the Selection of Horses, numbered 6558, 9799/11 and numbered 5694, 5203/11, contain the following valuable comments on folk veterinary medicine. In accordance with Aristotle's recommendation, Alexander of Macedon paid serious attention to the structure, habit, and behavior of a healthy horse when choosing horses, and prepared a manuscript on issues such as horse diseases, treatment methods, medicinal herbs, horse care, and how to do it in different seasons.

In accordance with this work of Aristotle, comparing his thoughts and opinions in the veterinary field with the life and experiences of the Middle East and Central Asia, the scientist Abu Bakr, Al-Manzir, who was known as "Veterinarian-Veterinarian", lived in the reign of Bahri Sultan an-Nasser Kalaun, the ruler of Egypt in the 14th century. al-Baytar (died 1248) in his "The Art of Identifying Diseases of the Horse" and "The Complete Book of the Art of Treatment in Veterinary Medicine and Animal Husbandry", the Egyptian (1344 - 1405 AD) Abu Baqa Muhammad ibn Isamuddin Ad-Damiri's "Life of Animals" in detail those who gave the analysis. The manuscript written by Abu Bako Muhammad ibn Isa ad-Damiri in 1371 is a scientific work rich in valuable information on zoology, which is based on the principles of the Arabic alphabet. The author of the work is used as a textbook of zoology in different schools in Egypt, criticizing the incorrect explanation of animal names to the students about the types, life, behavior, habits and

actions of animals. ends with At the same time, in this manuscript, biophysical characteristics of animals, characters, characteristics, dependence on humans, breed, type, types of diseases present in it, preparation of medicine, methods of treatment, legendary events of some animals, even the thoughts and attitudes of our Prophet Muhammad, peace be upon him, towards some animals. gives information about. In his work, the author also cites examples of folk veterinary medicine of ancient Greek and Byzantine scientists.

DISCUSSION

In the Middle Ages, excerpts from the book "Kitab al-khil al-baytari" (i.e. "About Horses and Veterinary Medicine") by Al-Jabali, a well-known scientist of his time, are used to comment on the unique and delicate aspects of veterinary and equine medicine, but the author It should also be noted that he did not set the goal of illuminating the history of veterinary medicine in his treatise. The Risola-yi asp ("Treatise on the Horse") belonging to Imam Muhammad ibn al-Hasani consists of 20 chapters, in which knowledge of a good horse, diligence of a horse, aging of a horse Valuable information is provided on knowing the best colors of a horse, knowing the sickness of a horse and what disease it has, treatment of a disease in a horse, treatment of a horse's cough, eye pain and its treatment, as well as the actions to be followed when riding a horse and knowing the badness of a horse. " ("The book about the horse") was written during the reign of Ubadullah Khan, one of the major representatives of the Shaibani dynasty, and was presented to him. It consisted of 15 chapters. They are devoted to knowing the sex, enthusiasm, enthusiasm and value of the horse, the parts and external signs of the horse, colors, behavior, how to treat the horse during the fight, and the diseases of the horse and their treatment. "Farasnoma" ("Book about Horses"), copied in 1655 by an unknown author and composed of 70 chapters, decorated with gilded and colored lines and miniature paintings, written during the reign of the rulers of the Babur dynasty, is mainly a guide to the study of the causes of horse diseases and ailments. Translated from Sanskrit into Persian during the reign of Shahjahan, the rare manuscript consists of fifty chapters describing all aspects of the horse and is decorated with 29 miniature paintings.

CONCLUSION

It would not be wrong to say that until now, scientific researches and researches have not been carried out on the above-mentioned rare manuscript works and their authors, or on the texts translated from Greek, Sanskrit (ancient Indian language), Arabic, translated into Arabic-Persian languages. During the period of Amir Temur and the Timurids, important attention was paid to the field of animal husbandry and public veterinary service. From the "Tuzuklari Temur" and a number of other rare sources, unique and valuable historical information about cattle breeding can be obtained. In Amir Temur's work, which has a legal order, we pay special attention to livestock, especially horse breeding, and we can get information about horse breed, thoroughbred, that is, Arabian, Argumon types, as well as improving folk medicine and veterinary services in horse breeding. Amir Temur paid special attention to cattle breeding, camel breeding, donkey and mule breeding, and not only increased them and created special pastures, but also made extensive use of specialists with special knowledge and practical experience in the field of veterinary science of cattle, camels and sais. Those who raised them and paid serious attention to their education, established pastures for raising special breeds of horses for horse breeding, prepared military horses, and on these strong and durable horses, up to 800 thousand military men were involved in military action from one country to another quickly and organized in accordance with military

requirements. those who managed to act in an invisible state and achieved victory after victory. If Amir

Temur wants to go on a military campaign to any country, he should treat not only his soldiers and officers, officials and servants, and all the people participating in the military campaign, but also the horses, herds, donkeys, mules, camels and other animals used as transport from the public veterinary medicine. spent Horses, which were almost 3 times more than military troops, were bred for food, and millions of sheep were raised. A drop in the ocean from historical sources, the information given above shows the deep historical and spiritual roots of veterinary science in our country, and its study and knowledge is a proof of the dedication of every patriotic veterinary worker to his profession.

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THE SIGNIFICANCE OF WATERCOLOR IN THE FORMATION OF PAINTING

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https://doi.org/10.5281/zenodo.7855500

Abstract. In this article, students-teachers-artists will learn that watercolor painting is not accidental in science, these are masterpieces of practical art, created in different ways, which were used in the folk spirit in all countries in the process of development from the time of the primitive communal system of mankind to ours. days, as well as each to provide analytical information about the creative potential of miracle-working artists of that time and the historical foundations of watercolor painting.

Keywords: rock inscriptions, technique, panel, watercolor, bright, transparent, nuance, plastic solution, papyrus, porcelain, silk painting, techniques, hot batik, miniature art, Renaissance, book graphics, illustration, decor, monochrome washing, Movarounnar. , Khorasan, Beauburnoma, manuscript, engraving, sketch, frieze, tempera, pastel, color combination, texture, classical method, font, tone, stylistic decision, series of works, free style, attractive, pictorial expression, portrait, motif, unusual, artist, skill, battle, lithography, craftsmanship, impression, study, sketchbook, rich color spot, colors, expressive gamut, richness of texture, tonality of colors, beautiful, attractive, harmony of colors, composition, color saturation, technique of flow and painting, artistic ideal.

Art appeared in the early stages of the development of mankind, and the desire of primitive man to depict the surrounding being, to depict all the phenomena that occur daily in the constant struggle for their existence, has been observed since ancient times. Stone sculptures of idols, images on rocks, rock carvings, drawings on bones - all these are traces of a creative product created by a keen eye and skillful hands of a primitive artist. The value of art is incomparable in

man's understanding of the reality of life and his mastery of it, as well as in the sense of his place in front of him, and nature and events played an important role in its emergence. From the world of nature and the animal world, man learned to draw from nature the beautiful plastic solution of the human structure, and nature became the main factor in awakening in man a sense of art.

All types of art reflect different aspects of life and embody the uniqueness of the world and the beauty of man. However, the art of painting occupies a special and important place among them. The picture is able to fully express all the diversity of the world in which we live, its infinite diversity, and gives the key to understanding other types of art, feeling their emotional power.

Watercolor has always attracted many artists with its purity, transparency and brightness of colors, and watercolor painting occupies a large place in the work of painters. In the technique of watercolor, even the most subtle nuances of color can be significantly changed to another color,
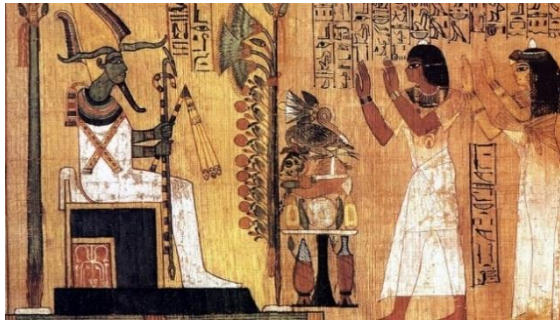
using the moisture of the paints, gently and freely moving the brush while maintaining the spatial environment in a short period of time. Over the centuries, the methods of using watercolors have developed and changed in many ways, new possibilities and new research methods of creation have opened up. Colorful images carved on papyrus by the ancient Egyptians are known in history. Similarly, in China and Japan, the use of water-based paints has become widespread. They worked on dyes for silk with great perfection. Especially famous and well-known in the world are works of fine art made of silk. Later, beautiful

batik-style silk curtains became popular, which were mainly decorated with panels. This expressiveness, subtle elegance of work amazes even a modern person. Looking at the colorful decorations on Chinese porcelain of that time, we see that the paintings on them are made in an easy and convenient technique, characteristic of watercolor paint. By the 12th century, the technology of watercolors and its techniques were revived in the art of Persian miniature and spread to the countries of Asia. It is known that in the eastern countries of the Middle Ages there was a renaissance in the field of fine arts. In particular, in connection with book graphics, a type of fine art known as miniature, that is, miniature, has been widely developed. As a result, wonderful schools of painting appeared in Arab (Baghdad), Iranian (Tabriz), Isfahan, Shiraz, Turk, Movarounnahr, India, Azerbaijan, Herat, Bukhara and Samarkand.

Miniature art was formed as an illustration for old manuscripts and book decorations. These


schools were headed by a number of talented artists, such as Mirak Nakkosh, Kamoliddin Behzod, Qasim Ali, Ustad Gung, Abdullah ibn Fazil, Ota Mirak, Kesu, Ustad Shamsiddin, Abdul Baki Tabrizi. The term "miniature" comes from the Latin - "minium" from the name of red paint *, ancient manuscripts and miniature art of different peoples have come down to us. In the XIV-XV centuries, thanks to the art of miniature, watercolor was widely spread in the Movarunnahr and Khorasan regions of Central Asia and was used by masters of their time in wonderful schools of painting, such as Samarkand, Herat, Bukhara, Tabriz, Shiraz. , Isfahan. Painting technology has improved in a unique way. This includes the artists of the Tabriz school of figurative painting Pir Syed Ahmad, Maulana Khalil Mirza, Shahrukhi, Mirak Nakkosh, Khoja Muhammad Nakkosh, the famous artist of the Herat school of figurative

painting and many others, such as the great artist of his time Kamoliddin Behzad. Actors can be cited as an example. The unique miniatures and decorative manuscripts created by Kamoliddin Behzod and his students played an important role in the development of the Herat school. They contributed not only to the treasure of world art, but also to the formation of watercolor art in the East with their priceless creative works created in watercolor. In the 16th century in India, a unique book of Indian painting "Boburnoma" was created, which includes the best miniature masterpieces of Samarkand, Herat, Bukhara, Tabriz, Shiraz and local Indian schools. This work contains the memoirs of the famous statesman, commander, poet, thinker and philanthropist Zahiridin Muhammad Babur. Ninety-six miniatures of the Beauburnom manuscript are the work of over forty talented artists. The samples of artistic creativity, created by them with a sense of beauty, rich in sophistication, elevated "Beauburnom" to the rank of an eternal masterpiece of art.

By the XVII-XVIII centuries in Europe, watercolor became an additional complementary part of many types of art: engravings, drawings and frescoes, as well as various graphic materials such as gouache, tempera, pastel widely used in mixed media. Among the well-known artists of that time, it was difficult to find an artist who did not turn to watercolors. In the Renaissance, the technical possibilities of watercolors were first discovered by A. Dürer. He achieved technical excellence by mixing honey products with paints and performing amazing creative work on them. A. Durer was only 17-18 years old when he was engaged in such scientific and creative work. Watercolor art becomes a serious independent art only in the 18th century, first in England, and then in France, Italy and other countries.
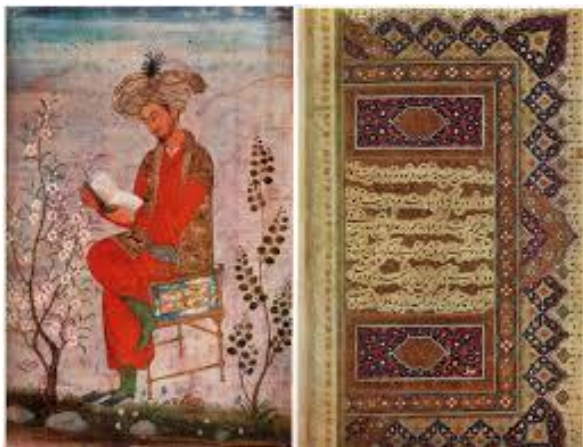
England is rightfully considered the classic country of watercolor painting. England's unique insular nature, with its unique climate and fog, and the constant changes in atmospheric phenomena, played a major role in the development of the watercolor technique, as if they suggested the use of watercolor as a transparent paint. In the 17th century, English watercolor became more and more picturesque, moving from transparent monochrome strokes to the technique of multicolor painting. John Cosens, W. Turner, Constable, Richard Bonington and Thomas Gertin were the leaders of the English watercolor schools. They are from a layer of air in watercolor they created a painting with a vivid and spatial look, depicting shimmering sunlight in perspective, and discovered the exemplary classical method in watercolor. Until now, landscapes created in watercolor by English artists have their own national characteristics and occupy a leading place among the genres of fine art. With their examples, English artists practically proved to artists of other European countries that the possibilities of watercolor technique are endless in a richer depiction of the diversity of nature. As a result, well-known watercolor artists such as Alma Tadema, Lawrence,

Cooper, Varro, Whistler, and others developed in Europe. In the 19th century, English watercolor painting had a significant influence on French artists such as Jericho and Delacroix, and gave them a strong impetus to the development of their creativity. Jericho, who visited England in the last years of his life, created a real multi-color series of works, distinguished by a unique stylistic solution for painting in a tone suitable for the watercolor genre. Delacroix and a number of other artists promoted a new creative approach in all types of graphics, effectively using the watercolor technique. They have taken their unique watercolor technique to a high level in creating paintings and graphic sketches created in a light and free style with eye-catching visual expression. As a result, thanks to these popular new approaches to creativity, watercolor art in France was freed from the old traditional influence of the English school. French artists such as Édouard Detail, the painter Gustave Doré, the graphic artist Honoré Domi, the lithographer and portrait miniature painter Isobe, all successfully created in their own way in watercolor.

The influence of the English school penetrates into Germany through French artists. Eduard Hildebrandt, Caspar Friedrich, Franz Kruger can be cited as examples of famous German masters of watercolor. The fact that Eduard Hildebrandt is a skilled watercolorist is reflected in many of his works. The artist, who had the ability to immediately detect supernatural phenomena in nature, loved to "dazzle the imagination of the audience" with magical colors.

In the 19 th century, watercolor was perfected in Italy. Italian artists have reached a level of perfection in their work in terms of precision, richness of motifs and ease of technique, and have far advanced from English art. We can cite an example of the Italian landscape painters Djigan, as well as Corridi and others, who express the nature of Italy in a bright and attractive way.

In Russia, watercolor paints began to develop from the 18th century, in particular, the landscape genre developed under the influence of the art of general realism and enriched its technique. The achievements of watercolor made it possible not only to create a painting, but also to distinguish it as an independent art form, in which the whole community of all prominent painters showed themselves. Landscapes, portraits and other creative works created in watercolor are valued equally with works created in other types of art. The bright development of the painting of the Russian watercolor school as an independent type dates back to the 19th century. P. F. Sokolov, K. P. in watercolor. Bryullov, S. Shchedrin, A.A. Many Russian artists, such as Ivanov, I. N. Kramskoy, I. E. Repin, A. V. Fonvizin, V. Surikov, V. Serov, A. P. Ostroumov-Lebedeva, left their wonderful creative examples.

It is impossible to imagine Russian watercolor painting without V. I. Surikov. V. I. Surikov is a great artist who left an indelible mark on the history of fine arts with his canvases created in the historical genre. In 1873, he began to study with the teacher of the artist-teacher P. Chistyakov and learned from him the secrets of art. P. Chistyakov played a big role in the development of the artist's creative personality. The ability to look for new techniques and try them in practice was gradually formed under the influence of his teacher. Almost on all trips, Surikov always drew sketches in watercolor, because the watercolor technique allows you to quickly convey impressions will allow. Therefore, Surikov, like, perhaps, all Russian artists, used oil paint and watercolor in the creative process, without separating them from each other. He is preparing for large canvases; he used watercolors to create sketches and perform studies for them. In the creative
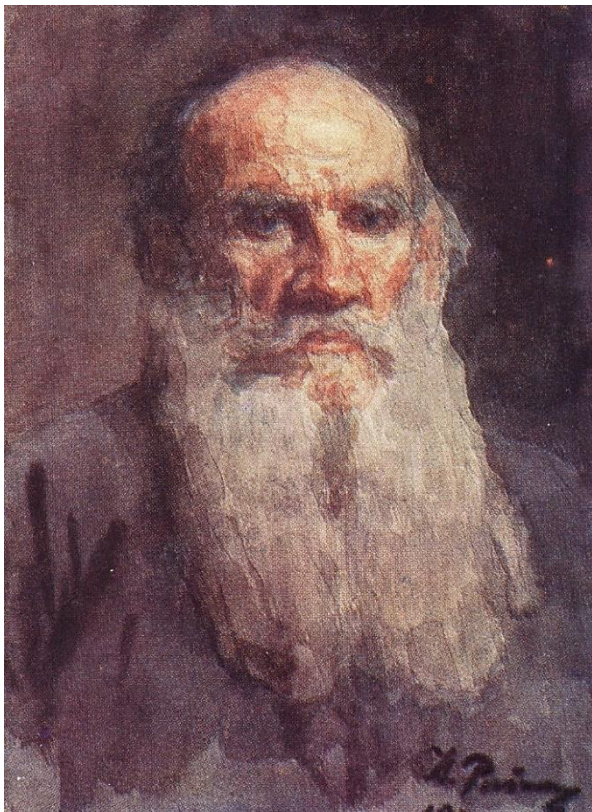
process, the watercolor technique was Surikov's constant companion for its speed and convenience. In the 1880s he flourished in watercolor art. During this period, Russian watercolor art was completely free from all foreign influences. V. I. Surikov found his creative path as a result of a deep study of the techniques of great artists and became a master of watercolor painting. Based on the essence of the content of each work, he was looking for an artistic solution, using the rich possibilities of watercolor technique. Some of his works are made in the air by the method of light scattering, while others create an expressive range of colors with rich color spots.

I.E. Repin, the great artist of the Russian people, famous for his creative works in the genre of portraits in the history of fine arts, with his extraordinary technical skills, was able to enter the spiritual world of a person and skillfully depicted it, enriching the watercolor art even more. He created watercolor portraits and sketches for paintings on large canvases. I. Repin was a thoughtful psychologist who created deep thoughtful images imbued with humanitarian feelings in all his works. At this time, another Russian artist M. Vrubel showed his amazing skill in watercolor painting, who stood out for his unique creations in various genres of fine art. In the works he created, the unique aspects of using unexpected techniques were clearly visible. Perhaps because of this, his work has become one of the most amazing pages in the history of art. The harmony of colors and the richness of texture, the tonality of colors is more beautiful and attractive, and the graphic images, which skillfully performed the live perception of the image, are preserved in watercolor sheets. His watercolors sparkled with brilliant facets, like a precious magic stone. Poetic beauty can also be seen in the landscapes of M. Vrubel. The concept of color in watercolor art was of great importance to him. The gamut of colors, the perfect expression of its unity, this ability of his creative imagination and the great gift of colors prompted him to work. One of the outstanding artists and theorists I. Grabar rightly considered M. Vrubel the best watercolorist in the history of Russian art.

A. Ostroumova-Lebedeva is a master of pure watercolor, an artist who has worked in this technique all her life. He skillfully used the surface of the paper as white, skillfully mastering the

characteristics of watercolor paints. The artist did not paint excessively and unevenly, on the contrary, he carefully kept the surface of the paper clean and tidy. Because it was difficult to express the spatial position of air in a light environment on a rough surface. A. Ostroumova-Lebedeva diligently studied watercolor materials and tools throughout her life and tried to improve them. As a result of his extensive creative research to develop the watercolor technique, his technique was written about with excitement and love.

The achievements of the famous masters of watercolors of the past did not leave Uzbek painters indifferent and became the basis for the development of such painting in Uzbekistan. By the 60s of the last century, the art of watercolor occupied one of the important places in the creative life of artists of our republic. Many Uzbek artists who enjoyed the unique beauty of our Motherland; Yu. Tansikboev, K. Cheprakov, I. Yurovsky, G. Shevyakov, V. Akudin, G.I. Chiganov, Yu.I. Taldykin created many paintings in watercolor. In their paintings, nature is full of beauty, and they managed to miraculously revive nature, expressing in an unexpected way with light brush strokes a pleasant image of their beloved land. They, representatives of the older generation, passed on their experience and skill, their sincere and respectful devotion to the art of youth on the way to a higher and nobler goal than themselves. Young artists who understood this well continued, developed and enriched watercolor art with their creations. In recent years, bright aspects of the creativity of talented artists have appeared in Uzbek watercolors. R. Choriev, M. Sodikov, G. Boymatov, V. Apukhtin showed excellent technical skills in watercolor painting. Bright and technically colorful paintings by Marat Sodikov have a unique creative character, and he created wonderful compositions in the technique of easily flowing paints on the surface of wet paper, in various ways and gradually softening it. The ability of the artist to accurately, easily and freely apply strokes, increase or decrease color saturation (brightness), skillfully use the technical capabilities of applying color spots with a wet stream testifies to the high skill of the artist. The literal meaning of such a study is that the artist creates an artistic ideal in the content of his work.

Creative groups of watercolor masters were organized by the Union of Artists of the Republic, and a program of extensive tours around the country played an important role in the development of watercolor painting in Uzbekistan. These creative teams are of international importance, and the best watercolor artists from the Baltic countries, Russia and the CIS participated in them. Their creative journey through the colorful and beautiful landscapes of Uzbekistan was very interesting. Starting from the slopes of the mountains, unique historical cities, rich in historical monuments, Khiva and Bukhara and Samarkand, which have no equal in color, were embodied in watercolor in the spirit of a fairy tale. In the course of their creative journey, they got acquainted with the work of folk craftsmen and enriched the exhibition materials with their vivid impressions. Their work was distinguished by its watercolor style and artistic skill.

The world is beautiful and interesting. The task of all art forms is to express the beauty, complexity and versatility of this amazing discovery of the universe in colorful or simple handwriting. Today, watercolor artists successfully solve this problem with their stylistic skill.

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USE OF METAPHOR IN POLITICAL DISCOURSE

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Abstract. *The article deals with usage of metaphors and types of metaphors in political discourse.*

Keywords: *discourse, political discourse, conceptual metaphors, orientational metaphors, opposition, cognitive metaphors, frame.*

One of the main problems of pragmatic and cognitive linguistics, recognized as new directions in modern linguistics, is the concept of discourse. Discourse is oral and written text. Discourse has two meanings: it is a text that actualizes under certain conditions and discourse in the quality of discursive practice. Discourse reflects culture, mentality as both general, national and individual as private. Political discourse is "the totality of all speech acts used in political debate" (12:55).

Our activities are conditioned by systems related to our concepts. John Lakoff and M. Johnson had proved convincingly that "metaphor is in our daily lives, it is reflected not only in our language, but also in our actions" (8:387). J. Lakoff's book "Metaphors we live by" drew the attention of linguists to the human system of metaphorical perception of the world. A large part of social realism is understood through the underlying metaphors adopted by members of a particular society. To evoke an idea of how metaphorical understanding constitutes human activity, J. Lakoff and M. Johnson examines the metaphor *argument is war*. This conceptual metaphor is said with reference to a large number of expressions, phrases in everyday life. We can not only talk about disputes with war terms, but also win or lose a match, look at the opponent as a rival, attack his positions and defend our own. "Much of what we do realistically in debates is understood in most cases in terms of war" (8:388).

Imaginary cultures with the base metaphor of "debate is dance" are able to perceive debate as harmonious and beautiful actions of partners. Metaphors can explain one concept in other terms of understanding, but ordering of realism metaphorically in these cases is partial rather than being broadly" (8:395). Metaphors help to think of one concept, blurring some other aspects: by accepting an opponent as an enemy, one can forget about cooperation in a debate.

In the metaphor of *orientation* (aiming), a whole system of concepts is organized in the terms of other systems (8:396), for example, "having power leads to the top, obeying to power – to the bottom gives orientation". Experiments involving physical objects, i.e. methods of explaining events, actions, emotions, ideas, etc., form the basis of *ontological metaphors* (8:408). Looking at inflation as a word of an independent nature gives permission to think about it, to classify it quantitatively, to distinguish one or another aspect of it, to consider it in our actions or to imagine that we understand its nature in our actions.

Thus, metaphors create visions of abstract concepts, penetrate naturally and deeply into our thinking, are understood as "a clear, direct picture of the world of the inner world" (8:412), but here metaphors determine the way of thinking, the ways of knowing the being. For this reason, metaphors are involved in the development of the text. The birth (emergence) of an ideologized text using conceptual metaphors was described in Eleonore Lassan's monograph. Adopting the

idea of discursive construction, because it is linked to the contrastive nature of human thinking, E. Lassan considers the structure of the text from the simplest type to the most complex structure.

As the basis of the first level, the binary (two) opposition of cognitive process is visible. In the text, the order of opposition is based on the analysis of social content. The degree of importance is compared with the amount of its application in discourse. The presence of opposites in the text is determined by the "sufficiently frequent occurrence of the nomination of opposite concepts" (8:44). The author shows the following oppositions that characterize Russian political discourse in the 60s: *communizm-anti-communizm, patriotizm-antipatriotizm, collectivizm-individualizm, zakonnost-bezzakoniye, gumanizm-antigumannost.*

The second stage of the emergence of the text is giving the oppositions regarding the concept through conceptual metaphors. Binary oppositions are made up of abstract concepts. These abstract concepts "must have a whole, be more understandable and able to translate into a certain language to all, and that is when metaphor arises" (8:47).

Base metaphors define our actions: *time is money*, we must preserve it, use it wisely and not waste it, cognitive units such as scenario (schemes) take on a metaphorical form.

If the opposition of *individualism – collectivism* is represented by the scenario of *individualism - human disease* metaphor, then the text after it paraphrases this metaphor, that is, expresses it in other words: the pursuit of individuality is a manifestation of disease, individuality is harmful to health and etc.

The concept metaphor's prediction of action of participants makes it similar to a predicate in the sentence's deep semantic structure, which also "defines" the roles of nominal groups. Participants in the movement receive the appropriate names.

In the text with the base metaphor *"The world is battle field between communism and anticommunism"* the speaker chooses language tools such as "enemies", "traitors", "war bonfires", influenced by this metaphor.

The third stage "triggers rhetorical mechanisms of text creation". E. Lassan sees the process of the emergence of nominations as a transition from the early structures of consciousness to real textual structures. Nominations associated with metaphors give rise to frames that correspond to them, for example, the "enemy" frame. Then the knowledge associated with it becomes verbalized (8:51). The activity of a person in a political text can be described by a "*causal frame*". Such a frame (forming frame units) contains 5 slots (8:51).

1) Subject, subject characteristics   *enemy, rascal*
2) subject values, goals   *to strike from behind*
3) circumstances, characteristics   *in ideological battles*
4) actions, characteristics   *set the ack-ack gun and opened fire on his own*
5) result of action, characteristics   *to provoke the legitimate wrath of the people*

Through the characteristics of the main element in each slot, the activity of the subject as an "enemy" is explained. Denotative meaningful language tools are not chosen, but lexical units are chosen in which the subject and everything related to it are interpreted in this case in accordance with the mark in the word 'enemy'.

E. Lassan compares the content of the text to two oppositions of ideas (binary opposition), since the speaker evaluates some phenomenon from the semantic point of view that exists in his

mind, and the thought with a scenario-metaphor, which concentrates all of it and then appears syntagmatically in the text.

Binary oppositions described by Lassan fills the factors highlighted by V. F. Petrenko and O. V. Mitina (13). These psychologists conducted researches in different cities of Russia in 1994-1995.

The construction of subjective semantic areas serves as a psycho-semantic method and at the same time as a form of representation of the subject's world view. The method being tested gives associations, and forms and evaluates the proposed material. The matrix of data being created reflects the individual experience being tested, for example, in politics. Factor analysis applied to the data matrix allows to separate interconnected markings, adds them to generalized (factors) categories. If we assume semantic areas as geometric, the factors are their coordinate axes.

The content of factors reflects the subject's ways of thinking the world [8, 93-94]. According to the respondents, the most important factors in Russian society are: *democratization of society – totalitarianism, spirituality – lack of spirituality and economic expediency – non-expediency* (8, 105).

Unlike Lassan, A.N. Baranov and Yu. N. Karaulov (15), who analyzed the validity of metaphors of the 60 s and their role in the emergence of political discourse, researched cognitive metaphors "living" together with modern Russian society.

A.N. Baranov explores the direction which attracts attention whethe metaphors are used in political discourse (8, 189). First of all, it is the role of metaphor in political argumentation (8, 189).

The metaphor is oriented towards the predicate position, for which the main thing is not the identification of objects, the function of characterization (classification) (2:154), the metaphor is "judicial judgment without trial" (3:28). *Judgment without comments*. Although it is not a (literally correct) judicial judgment, it is understood as such. N.D. Arutyunova argues that no reference to "classification errors" weakens the power of metaphors. Ivan Ivanovich Pererepenko tried in vain to show that he was recorded as a dvoryan (nobleman) on his birth certificate when he was called a "goose", because a goose is not a person anyway, it is a bird" (3:8).

Therefore, in order for a metaphor to be used in the discourse, there must be some agreement between the participants in the dialogue, one of which is the inequality, dissimilarity of the source frame and the whole frame, from the metaphor of the *ship* of *perestroika (restructuring)* the idea that rebuilding is a ship does not arise (5: 189). Violation of this condition is the main method of argumentative influence. Metaphors influence the way of knowing the being and become "the weapon of agitation" (9: 92), creating a public-political landscape that coincides with the actual or conjunctive views of its authors with the application of paints. Relying on the publications of the Russian press from 1986 to 1994, I. Kozhenevska-Berchinskaya lists word-symbols that group metaphors: lomka (breaking, demolition), confrontation, siloviye metodi (force methods), utopia, crisis, bolezn (illness), democracy, business, rinok (market), reforma (reform), borba-pobeda (fight – victory) (9: 96).

The direction of research, called as the second direction by Baranov, is the discursive component of metaphors. "In political discourse, metaphors are the most frequently referenced (quoted) component of discourse, which provides not only a topic of discussion, but also a pre-assessment" (5: 189).

It should be noted that "the ideological problem of the speech stamp is associated with the mythification of social consciousness. Ideological myths, concentrated in colloquial stereotypes, have served and serve as tools in manipulating social consciousness" (14: 106).

A.N. Baranov called the third line of research as "political metaphor and political discourse" (5: 190). The authors of the work on parliamentary debates consider it entirely natural that modern Russian political discourse is metaphorical, since the cognitive power of metaphor makes it an instrument in search of a solution (6:16). The metaphor is an element of crisis thinking, an element of thinking in problematic situations, and so they "give many ways to get out of crisis, which politicians later consider in the decision-making process" (5: 190).

A.N. Karaulov and Yu. N. Karaulov describes the influence of conceptual metaphor on the ethics of Russian politicians, the pressure of the continuing metaphorical field of war on social consciousness prepares the community for actions leading to the materialization of metaphors (7: 15-16). The first edition of the Russian dictionary of political metaphors is divided into two parts. The first part, "Metaphorical models of political realism", cites the semantic coupling of metaphors and shows which realism each metaphor corresponds to. For example, war and game metaphors are consistent with war, financial, and law-making activities (15:17-19, 39).

Metaphors of mechanism – economics, state, finance, democracy, openness, law making, army, society, reconstruction, with repression, metaphors of organism are connected with economics, market, state, history, political activity, government, society, are connected with conscience (there, 58). The second part of the dictionary is "The world of politics in the mirror of metaphor" – onomasiological; it shows what concepts and subjects (e.g.democracy, legislation, KGB, USSR, political leaders) can be metaphorized.

The fourth direction, "Political metaphor as a factor of political culture", is linked to the culture of general discourse, with the culture of argumentation (5: 190-191). Political discourse is given in the modern Russian and Uzbek social consciousness in many cases by oppositions. Understanding new values and re-evaluating old ones is usually done with the help of cognitive metaphors. This leads to excessive metaphorization of political discourse.

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THE SIGNIFICANCE OF ENGLISH IN MEDICINE FOR UZBEK SPEAKERS.
TERMS OF CHILDREN'S DISEASES IN ENGLISH AND UZBEK

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Abstract. There are many reasons to study English for people working in the medical field. The first one is that most modern scientific literature is published in English. It is obvious that some essential details of the article may be lost in the process of translation, so if a person is competent in English, he can avoid the associated difficulties. Moreover, a medical professional can publish an article in English himself, thereby presenting the results of his research to the international medical community. Moreover, knowledge of the English language provides a number of opportunities for internships in English-speaking countries and international communication. Finally, the study of languages contributes to the development of memory, which is also necessary when studying medical disciplines.

Keywords: foreign languages, English in medicine, language learning.

In the modern world, when it has become easier to travel abroad, knowledge of English is becoming more and more necessary [1]. According to statistics, English is the most commonly used foreign language. There are about 400 million native English speakers in the world and about 600-700 million people who use English as a foreign language. Thus, more than a billion people can at least somehow explain themselves in English. Although Chinese is the mother tongue of more people than English, grammar and writing are extremely difficult for those wishing to learn Chinese.

Latin is not used in colloquial speech, so this language is not actively developing and cannot fully meet the communicative needs of modern healthcare workers. Since more than half of the world's scientific journals are written in English, English can be recognized as the language of world medicine. Despite this, the level of English language proficiency in Uzbekistan is rather low among all segments of the population, including among healthcare workers. Sometimes even English teachers in schools and universities have gaps in English knowledge and do not have developed communication skills.

This often leads to the fact that people who study English cannot master the language at a good level and therefore feel insecure, afraid of making a mistake in the process of learning English. Unfortunately, most medical students are not ready to learn medical English because they have not mastered the basic grammar and vocabulary of the English language in school. Learning specific medical vocabulary is as pointless without a basic command of the language as trying to build a house without a foundation. In order to confirm this assumption, I interviewed 90 students and employees of TFTMA (85 students and 5 employees). First of all, the respondents were asked to rate their current level of English, according to the Common Standards (CEFR) [2].

Research shows the levels of English proficiency of TBTMA students and staff. In general, the level of English among the respondents is low. About 60% of the respondents speak a foreign language at the A1-A2 level, about 40 at the B1-B2 level, and only a small number of medical

students have an advanced level of English. However, the majority of respondents argue that knowledge of the English language is necessary for the successful work of the future physician. As a result of the survey, a general trend was revealed: with experience in medicine, employees acquire an understanding that English is needed in the medical profession.

Undoubtedly, there are many reasons why English is essential for healthcare professionals. Firstly, most modern medical articles are written in English, so knowing English allows you to access the latest scientific developments.

As you know, in the process of translation, some details can be lost, so if a student or doctor knows a foreign language, they can use the text in the original, thus avoiding potential loss of information. In addition, English proficiency increases the ability of health workers to collaborate internationally. If a doctor understands English, then he can explain his ideas and conduct his research with colleagues from other countries, thus establishing international scientific contacts. Being able to speak English can give you more job opportunities, such as working with international patients or medical students. At the same time, the salary of a medical worker will be significantly higher.

Doctors who speak English professionally have more employment opportunities as they can train abroad or stay in an English-speaking country as a medical professional or scientist. Generally, in English-speaking countries, a doctor can access the latest equipment and a better quality of life in general. Conducting research at a high level will make it possible to describe the results achieved in medical journals recognized by the world community, and this will allow scientists to receive an international vocation. Language learning has also been shown to be beneficial for memory training, which is a necessary skill not only for personal growth but also for the study of medicine. The vast majority of respondents are not currently learning languages on their own. The exception is students of secondary vocational education (nursing), because English lessons, in which work is done on the translation of texts and the study of medical terminology, are included in their curriculum.

However, apart from these compulsory classes and homework, SVE students do not study foreign languages. The main reasons why students and health care workers do not learn English are overload with educational and work tasks, lack of time and lack of the ability to effectively allocate available time, lack of money to pay for foreign language tutors. People who learn a language on their own have a higher level of language competence. Although the requirements for university students are high, they can improve their English in their free time by watching movies or reading books, as well as chatting with people via Skype or other platforms in real time.

Another problem is that people learning a new language often focus on passive (or perceptual) skills like reading and listening, but many don't pay attention to active skills like speaking and writing. This correlates with the results of the survey: 41% of respondents said that English is necessary for reading articles, but only 8% took into account that they can write articles themselves and communicate with the global medical community. Most of the respondents expressed the opinion that in order to improve their language level, they should focus on learning new words, reading, doing grammar exercises and watching videos.

Only a few respondents stated that the practice of speaking English is important. To this end, you can find an English-speaking partner to practice on Skype, attend conversation clubs, or move to an English-speaking country. In real life, one should not always strive to master a foreign

language at a high level. For example, for successful work in medical laboratories with rare communication with people, learning spoken English will not be particularly useful.

Summing up, it must be said that the situation with the study of English in Uzbekistan is not without difficulties, since there is not enough motivation among the population for independent study of languages. A significant obstacle is also the lack of professional English teachers in Russia, especially at the school level. However, the exchange of information and the introduction of a communicative approach to the study of foreign languages are potentially good incentives to improve the situation.

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A DYNAMIC NETWORK MODEL OF PARTS OF SPEECH

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Abstract. *This article defines combining research from cognitive linguistics with research from typology, discusses that the major parts of speech are best analyzed in the framework of a network model in which particular lexical items are linked to particular word class schemas.*

Keywords: *word class network, word class schema, noun, verb, adjective, filler-slot relation, grammaticalization, language universals, past tense debate, minor word classes.*

Traditionally, parts of speech are analyzed as classes of lexical items with the same or similar structural properties, but the structural criteria that are used to define the major parts of speech (e.g., the occurrence of certain function words or inflectional affixes) can also be seen as properties of particular slots of constructional schemas. Crucially, while the slots of word class schemas are commonly defined by distributional criteria, they are not merely structural concepts but evoke particular conceptualizations.

The simplest possible relationship between a word class and a syntactic category is identity of distribution. If and where it obtains, an adverb, for instance, can be defined as a word that has the same distribution as an adverbial phrase.6 Alternatively, if the theory is based on word classes, an adverbial phrase can be defined as a complex construction that has the same distribution as an adverb. Identity of distribution between a word class and a syntactic category is guaranteed by definition if the construction of that syntactic category is endocentric, with the word class in question as its head (s. §3.2). However, for each of the syntactic categories in T1, there are subtypes that do not fulfill this condition; for instance, a transitive verb phrase is not endocentric. And on the other hand, most of the word classes in use are not so conceived. Actually, every word class splits into a number of subclasses which differ in their distribution. Only one of them has the same distribution as the corresponding syntactic category. In the case of the nominal category, that is – in English and some other languages – the proper noun, which is not even considered a typical representative of the word class 'noun'. The distinguished subclass is then joined with other distribution classes under a common word class on the basis of semantic criteria and membership of some words in more than one of these classes. For instance, English ad-adjectival (e.g. very) and ad-verbal (e.g. hard) adverbs are subsumed under one class of adverbs because they appear to be semantically similar and because a couple of adverbs such as partly are members of both subclasses. There are various ways how a biunique correspondence between word class and syntactic category may fail to hold. First of all, there are languages which do not apply syntactic categories at the root or even stem level. In Latin, roots are acategorial. In Late Archaic Chinese, Kharia, Tagalog and in Polynesian languages like Samoan or Tongan, stems are largely uncategorized in terms of syntactically relevant word classes. For a subset of these languages (Chinese, Tagalog, Tongan), the authors claim that lexemes do fall into grammatical classes, but these are not syntactic categories. In all of these cases, it is only the combination with categorized expressions, esp. certain grammatical formatives, that categorizes a root or stem in terms of a syntactic category. Such syntactic categories, then, do not lexicalize into root or stem classes, resp. The same is true for particular syntactic constructions in many other languages.

The correspondence between word class and syntactic category may also fail for the opposite reason: certain word classes do not expand into phrases (do not "project", as some would have it). That is true for the Yucatec numeral and numeral classifier just illustrated. It is typically the case of small closed classes, like the adjective or verb in languages which only have a small closed set of these, and of classes of grammatical formatives like the articles and auxiliaries, in general. Where categorial uniformity between syntactic categories and word classes does obtain, the relationship between an endocentric construction and the stem that forms its head is reciprocal in a certain way:1. On the one hand, the construction is an expansion (a "projection") of its head. Since the head is an item of the inventory, its category is given, and an endocentric expansion aims at a construction that preserves the head's combinatory potential.2. On the other hand, the head is a lexical condensation of the construction. The category of the construction is determined by syntactic principles. If the construction reduces to a stem, the latter inherits the syntactic category, so that it becomes a stem category (a word class). Note that these are not just a scientist's alternative perspectives on his object, but there are actually linguistic processes running in these converse directions:

1. The syntactic operation of modification affords the endocentric expansion of a stem.

2. Grammaticalization and lexicalization afford the condensation of a phrase into a stem.

That means, in effect, that syntactic category and word class stabilize each other. One may hypothesize that the part-of-speech system of languages such as most SAE languages, and in particular their categorization at the stem level, is diachronically stable because it obeys categorial uniformity. The relationship, however, is not symmetric. Word classes exist and are such as they are because they come about through grammaticalization of syntactic constructions and word formations. That is, they are the product of a reductive process. Syntactic categories, instead, have a functional motivation in terms of the propositional operations of reference and predication. It is at the level of the sentence that these operations are situated and marked as such by the speaker. The speaker using an expression clarifies whether he is using it as a referring expression or as a predicate. Markers giving this kind of information essentially specify its category in terms of parts of speech, roughly speaking, as a nominal or verbal category.

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COMPARATIVE ANALYSIS OF SOMATIC PROVERBS IN UZBEK AND ENGLISH LANGUAGES

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Abstract. This scientific article talks about the specific features of somatic proverbs in Uzbek and English languages. The linguocultural aspect of linguistics is taken into account when conducting research on the comparison of proverbs of languages. Paremia was highlighted as an important component of the analysis.

Keywords: paremias, English language, somatic cultural code, ethnolinguistics, somatism, linguaculturology, paremia, proverbs, metaphor, comparative studies, paremiological units.

Introduction. A proverb is a type of speech that contains advice or simply conveys a truth or other universal value. In any life event or written speech, people use proverbs to express their feelings. A proverb can mean more than a thousand meanings. Ethics, truth, wisdom, friendship, loyalty, etc. Values are glorified when using proverbs on this topic. A proverb can be used literally or figuratively in spoken and written speech. Some proverbs are used only in a figurative sense, ("A crow does not peck out a crow's eye", "A dry spoon tears the mouth" (Mahmud Al-Koshgari's "Devan-u lugatit Turk" from the work "A dry spoon does not fit in the mouth" ("A fearful hand is attractive to a hawk")) or literally ("As long as your motherland is safe, your color will not turn yellow" ("If your country prospers, you prosper")). Proverbs are rich and varied in terms of the topics used. There are proverbs dedicated to such topics as homeland, work, knowledge, skills, friendship, unity, wisdom, vigilance, language and speech culture, love, bad qualities.

The dominant anthropological paradigma in modern linguistics focuses researchers' attention on the human being, specifically the phenomenon of human corporeality, which is clearly reflected in the language's paremiological foundation.

Purpose of the article: to analyze the peculiarities of the use of the somatic cultural code in the paremies of the English language. It is necessary to solve the following tasks according to the intended purpose:

1. Determine the boundaries of the paremiological foundation of the English language;

2. "Considering the concept of" cultural codes;

3. Determination of the features of the manifestation of the somatic cultural code in paremia of the English language;

Thus, paremia is the general name of a group of stable phraseological units of a folkloric nature didactic property of a closed or open structure certain communicative goals and a sign of life the relationship between situations and people. The boundaries of the paremiological foundation are very ambiguous. To date, this is a collection of various folk proverbs, for which phraseological units, winged words, proverbs, can include quasi-verbal combinations, words, stable speech formulas, phrases, aphorisms, parables, sentences, words, jokes, anecdotes, beliefs, etc. a number of common features, such as image and precedence, i.e. being known to a wide range of people and repeatedly referring to information are also applied to units in national discourse.

"To define the concept of cultural code", it is necessary to study the history of the origin and use of a more general phenomenon — "code". The following acknowledge that the concept

was originally the subject of the study of natural science disciplines, such as Informatics and later cybernetics, in order to map multiple alphabetic systems. He then moved on to genetics, where the code became the keeper of genetic information; more recently, the concept has become widely used in the humanities and especially in semiotics. U.Eco proposes to accept code as a system:

1) a repertoire of contrasting characters;

2) rules for combining them;

3) occasional correspondence-there are many definitions of cultural code;

From the point of view of cultural studies, the cultural code "these signs (signs), are a set of meanings (and their combinations) of human activities included in any material and material" by definition in literary criticism R.Bart "code is the perspective of a quote, a sarob woven from structures... all these are fragments of something already read, seen, perfect, experienced: the code and a trace of it already exist" [pp. 1, 31-32]. While somatic proverbs and proverbs have been much studied by scholars, they have dealt with old and traditional materials. Little is known about what role different body parts play in Proverbs created in the last century. "A dictionary of modern Proverbs" (2012), New American Proverbs show many references to somatic words such as eye, foot, hand, head, mouth, nose, etc. Several are direct indicative sentences, but there are also many metaphorical proverbs that explain modern life and its multifaceted problems, including attention to body, beauty, health and sexuality. These contemporary proverbs to some extent reflect the ethics and worldview of American society. Modern Anglo-American Proverbs – "Think outside the box: origin, nature,and the meaning of modern Anglo-American Proverbs" [Mieder, 2014, p. 80130].

Main part. A proverb is a short saying that conveys a truth or useful wisdom. It is usually based on common sense or practical experience. The effect of a proverb is to make the wisdom it conveys self-evident. The same proverb is often found in different nations. True proverbs are proverbs that have been passed down from generation to generation, first of all, as words of wisdom and admonition. They may also be included in written form. A proverb consists of a short sentence containing general wisdom. There is wisdom in the proverb that is passed down from generation to generation. It describes situations that have happened before and will be repeated again and again. There are different types of proverbs according to their location: Universal proverbs - to compare proverbs from culturally unrelated parts of the world, several words are found that have not only the same main idea, but also the form of expression, or proverbs are also the same or very similar. These are mostly simple expressions of simple observations or simple moral concepts, but not all expressions of simple observations have become proverbs in every language. Regional proverbs appear next to local proverbs in culturally related regions. Most of them are the classical literature of the region's past, Greco-Roman classics in Europe, and Sanskrit and Korean classics in the Far East. Local proverbs often show internal differences within a cultural region, and the classics (such as the Bible or the Analects of Confutcius) are not equally regarded as the source of proverbs in each language. Geographical proximity gives rise to another common local proverb. These reflections are described in several European and Far Eastern languages, English and Korean. Proverbs have always been the most lively and, at the same time, the most stable part of national languages, competing with the words and aphorisms of famous thinkers. The national characteristics of national thinking are more vividly expressed in proverbs and proverbs. Proverbs and wise sayings are folklore paper with short but deep meaning. They represent the worldview of the social and ideal functions of the society. Proverbs and proverbs

contain some features of their historical development and human culture. There are six main types of proverbs: according to V. Meider, proverbs can be divided into six main types according to their meaning and motivation:

Synonyms are proverbs in which both lines say the same thing but are expressed in slightly different ways. Antithetics - in the first line, the idea is presented, and in the second line, the negative side of this idea is expressed.

Parabolic is when the first line points to the second. The second line of teaching is the first - analogy. All's well that ends well.

A comparative is an adverb that compares one thing with another to show a common feature. "Blood is thicker than water".

Somatic vocabulary (from the Greek "soma" - "body") is one of the lexical groups of any language and is the most common object of research in the comparative historical, linguistic and cultural works of local and foreign linguists, who usually use this vocabulary as the basis of any language. first emphasizes the lexical semantic system. Somatics are nouns with the original meaning of human or animal body. The components of the somatic vocabulary are units, which are words - parts of the human body, names of animal bodies. This term can be used more in biology and medicine. In the late 20th and early 21st centuries, linguists paid special attention to somatic vocabulary and tried to find tolerant solutions to the problem.

Based on the old "Nobody is perfect", "no one is perfect" proverb, anti-proverb "nobody perfect" "there will be no perfect body", "there is no perfect body" (1952, 23; the proverb was settled in the language i.e. adopted by the people in a change. ("Quoted by the earliest date and page number in the dictionary of modern proverbs"– "Dictionary of modern proverbs") is commonly used in connection with concerns about an unattainable ideal body image. All this includes the idea of beauty and "it is not surprising that the traditional proverb "Beauty is only skin deep" – "beauty is only skin" with an anti – fantasy proverb "Beauty is only skin" (1963) led to a more extreme anti-proverb, 17). Meaning: it is more important to be a good (beautiful) person inside than to worry about appearance. As expected, there are other new Proverbs reacting to beauty issues: "Beauty does not buy happiness, beauty can't buy happiness" (1989, 16) and, "no beauty without pain"–,, no painless beauty" (1987, 17), emphasizing buying and keeping in the first proverb. In the second article, physical beauty requires strenuous and possibly painful exercises. It is important to note that it is rare for new proverbs to appear against established texts that have been challenged or played out to create wisdom that is more contemporary [Litovkina and Mieder, 2006]. We give a few examples where somatic words are included in them:

Absence makes the heart grow fonder.

Absence makes the heart go wander (1908, 1).

Little pitchers have big ears.

Little rabbits big ears (1935, 213).

Blood is thicker than water.

Money is thicker than water (1935, 108-109).

Time heals all wounds.

Time wounds all heels (1938, 259).

A closed mouth catches no flies.

A closed mouth catches no feey (1956, 173).

"A closed mouth catches, no fiels", "A rolling stone gathers no moss". There is also an earlier modern proverb associated with all this: "if you cover your mouth, you will not put your foot" (1915, 174). Another interesting anti-proverb is "Eye to eye makes the whole world blind" (1948, 70-71), usually attributed to Mohandas Gandhi. This is an excellent and well-founded argument against the biblical commandment "Eye for an eye, tooth for a tooth" (Exodus 21:24), which leads to its complete extinction. This is undoubtedly an antiproverbs that appeared in its time, which has become a new proverb adopted in a world that is faced with terrorism and wars. "My iks (X), my igrig(Y)" has another "body" proverb based on its new structural formula, e.g. "my house, my rules" (1983, 126) or "my party, my rules". (2003, 191). "My body, my choice" the proverb (1989, S3, in print [volume three of the S1-3 Dictionary of modern Proverbs]) came from the feminist movement and was originally used to refer to abortion rights. Until now, its meaning is used to include evidence against vaccination (vaccination), as well as sexual abstinence and medical suicide. An example of the attitude of the proverb in the third supplement to the dictionary of modern Proverbs: The Orlando Sentinel of 1989, January 22: "crowd "my body is my choice" carried plaques with slogans...1989 Chicago Tribune, April 21: "in the protests between the two Catholic high schools... Bush raised during his arrival at the top of the state... He says: "my body. My choice. My right " 1992 Indianapolis Star, March 24: in the spring of 1991 Moody offered dresses embroidered with clear messages: one... "My body is my choice" with. 1997 Orlando Sentinel, January 9: "Noel Earley said he was planning his own death.... "My body, my choice," he says...". 2002 Hannover [ON] Post, January 8: "Yes, I know the anti-vaccination evidence: they cannot guarantee not to get the flu; sometimes there are also side effects; and of ourse the old, "my body, my choice" proverb is implied...". 2014yil Herald Sun [Melbourne, Australia], November 16: "if we sincerely believe in the proverb" feminists, "my body, my choice", then, of course, who has the right to throw away their coats-that is, trousers take off several clothing evenings to make easy money...". The term was originally used to refer to abortion rights, but it has sometimes been applied to sexual permissiveness, suicide, and denial of certain medical interventions.

Problems of intercultural communication increase the effectiveness of learning the lexical structure of the language. This term was first introduced by the oldest layers of phraseology and is the most used word of any dictionary. The word "somatic" is actively used in research, meaning everything related to the human or animal body. The opinion of linguists in somatics is that the process of self-awareness of a person as a person is explained by the fact that it begins with the sensations that appear through the feelings and parts of his body. "Man is egocentric," writes V. G. Gak in one of his last works - he sees in himself the center of the universe and presents the world as a special nation, parts of your body such as head, legs, eyes, ears can show?, etc. Somatics represents a set of concepts and relationships necessary in any human society, without which it is difficult to imagine human speech, and it is emphasized that the somatic vocabulary is characterized by a high frequency of use and developed polysemy. A somatic dictionary is a complete system that has a constant number of nominal objects and is designed to define a certain composition of a lexical unit. The first indicator refers to the reality outside of language, that is, in which language develops and functions. does not depend on the national language, and the second is directly proportional to the individual characteristics of a particular language: the content of suitable lexemes can differ both quantitatively and qualitatively.

The heart is the main and central human organ. The inner world of a person is always focused on the heart. In Uzbek and English paremies, this somatism often expresses human emotions such as experiences, joy, love, sadness, etc. We found the following definitions in Uzbek and English explanatory dictionaries. Heart. - a hollow muscular organ that drives blood through the circulatory system by rhythmic contraction and expansion. The heart is seen as the center of a person's thoughts and feelings, especially love or compassion. The central or innermost part of something. After studying these values, we can come to the conclusion that the English and Uzbek definitions are compatible with each other. We analyzed some Uzbek and English proverbs. In the Uzbek language, the word "heart" is used in its primary meaning in 12 proverbs, i.e. 21%, and in English in 12 proverbs, it is used in its primary meaning in 27%. We found out that in Uzbek paremias, the heart in its original meaning is described with the help of adjectives such as painful, human, falcon, sick. In paremiology of the English language, the heart lexeme in the somatic sense is defined by such adjectives as human, big, sick. In English, a significantly higher number of paremias are identified, which refer to native speakers' attitudes toward a kind, sensitive heart. This is a relationship in which it is possible to describe the state of a person, his feelings, experiences, mood, pain, feelings by considering somatism as an object of action, forming verb combinations. and we have also considered cases in English paremiology. For example, in Uzbek somatism, "head" is used with verbs such as lie, torture, wait, suffer, enjoy, boil, know, protect, warm. In English paremies, the word heart is used with verbs, and "heart" can be used metaphorically. Metaphors are actively used in Uzbek paremias. Conveying human qualities, for example, the meaning of an unbearably difficult situation, is the "organ" of love. In English proverbs and proverbs, somatism is also combined with a given metaphorical meaning. "Happy heart" - a person's mood, "Warm heart", "Heart" - its positive qualities, kindness and sincerity, and "weak heart" means distrust, weakness.

Uzbeks believed that human health depends on mental state, so Uzbek paremias often reflect all experiences and negative emotions that affect human well-being. The use of the heart component for paremias reflects the emotional alienation of a patient and a healthy person, if the feeling of Uzbek paremia does not appear in a healthy person, paremias with the word heart also reflect a flattering attitude. Flattery has always been condemned, and they showed distrust and indifference to a flatterer. A person who could not distinguish between flattery and praise considered his Uzbek mind to be weak and unwilling. It describes the largest number of paremias in the Uzbek language with a heart component. The heart reflects a person's heart, emotions, passions. A proverb is a genre of folklore. This is a short, figurative and grammatically and logically complete wise saying, a phrase with a deep meaning. Proverbs with a specific, stable and widely used rhythmic formula have emerged on the basis of many centuries of human experience. Observations related to people's lives, their attitude to society, history, spiritual condition, moral and aesthetic feelings and positive qualities were reflected in proverbs.

Conclusion. Somatic proverbs are one of the topics of paremias, and we can talk a lot about it. It turned out that somatic proverbs in English and Uzbek cultures are mainly used to explain human feelings and aspects related to health and illness. Again, the analogies related to body parts in these proverbs are mainly expressed through similes. We found out that the appearance of the words in the proverb is never the first place, it refers to another meaning through simile. These are similar aspects of people's culture. The difference is that English people openly express their

feelings and experiences in their articles, but in Uzbek cultures, on the contrary, their mentality is expressed in somatic proverbs without revealing feelings, that is, without hurting someone's heart.

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CONSTITUTION —IS THE GUARANTEE OF A PROSPEROUS MARRIAGE AND A PROSPEROUS LIFE

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Abstract. At the same time, this article is about the assumptions about the Referendum 2023, which is expected to be held in the Republic of Uzbekistan, and its prospects, and it talks about the great importance of the Constitution for the prosperity and well-being of the people.

Keywords: Republic of Uzbekistan, constitution, prosperous life, prosperous life, people, Uzbek people, freedom of citizens.

INTRODUCTION.

Today, the Republic of Uzbekistan is taking bold steps on the path of new development and success. The reforms implemented in all areas are primarily aimed at ensuring the well-being of the people and decent lifestyle and conditions of citizens.

The Basic Law of the country stipulates that a person's life, freedom, honor, dignity and other inalienable rights are the highest value. People have faith in justice and the rule of law. The main thing is that the desire of citizens of the country to participate in solving problems in life and social processes is growing day by day.

At the same time, in order for the current laws to function fully, to serve the full implementation of the relations between the individual, society and the state, in a word, to implement the reforms in practice, citizens must have legal consciousness and legal culture. is necessary. Community life and lifestyle will change only when all citizens develop a sense of respect for the Constitution and laws and the need to comply with them.

RESEARCH MATERIALS AND METHODOLOGY.

For this reason, it is necessary to organize events that inform citizens about the place and role of the Constitution in the national legal system. In addition, it is very important to expand students' knowledge about the main law - the Constitution of the Republic of Uzbekistan, and to increase students' legal literacy. The organization of spiritual and educational hours in neighborhoods, the introduction of lectures on the Constitution of Uzbekistan, its origin, main tasks and state symbols - the national anthem, national flag and coat of arms of Uzbekistan are also part of the awareness of citizens. Rida not only expands his knowledge, but also serves in the formation of respect and attention to the General Dictionary, the qualities of not paying attention to the processes related to it in society.

If it is permissible by experts in the relevant field, it should be emphasized that the Constitution of the Republic of Uzbekistan is a strong support and legal guarantee of the development of society, a bright symbol of the independence of the Motherland, using mass media. Also, videos and short films should be presented to the Uzbek people proving that its adoption has become one of the most important stages of the country's sovereignty.

The Basic Law laid the foundation for the implementation of large-scale reforms in the political, economic and social spheres, ensuring human rights and freedoms, peace and harmony in society. It serves as a solid legal basis for the consistent development of social relations and

determines the vector of mutual relations between citizens, society and the state. The core of the constitutional right is the current Constitution itself. The place and role of the Constitution in any national legal system is considered fundamental and important. In addition, each country has its own Constitution. It should be noted that there is no single universal constitutional model for all countries and it cannot be. Each country has its own constitutional development path. In this regard, the Constitution of independent Uzbekistan is no exception.

RESULTS.

It is emphasized on a global scale that, in addition to being the main foundation for the development and progress of an independent democratic legal state, it is also a condition for this state to have the Constitution. During the years since the adoption of the Constitution of the Republic of Uzbekistan, its norms and rules have been consistently applied to life. Significant progress has been made in all aspects of the life of the Uzbek people, and such progress is still ongoing. Thanks to the Constitution, harmony between citizens and nationalities has been ensured in the country, the standard of living has increased year by year, and high goals have been achieved in the fields of socio-cultural development, education, science and sports.

Young people, who are the owners of the future, are getting theoretical and practical information about the history of the Constitution of Uzbekistan, the principles of the constitutional system, the symbols and principles of sovereignty and democracy expressed in the main law of the country. It is no exaggeration to say that this is also the result of the articles on the rights and obligations of a person and their implementation, enshrined in the Constitution of the Republic.

The representatives of the younger generation are learning the freedom to boldly answer any question about the Constitution with their ingenuity. They also have the right to express their views on important issues of the electoral legislation. Not only young people, but the entire Uzbek people have this right. For this reason, the participation of people's representatives in the practical processes of Referendum 2023, which is being organized in connection with the new version of the Constitution, is considered important, and all the necessary conditions are being prepared for their free voting.

DISCUSSION.

The principles and rules defined in the Constitution, long-term goals and tasks, and a well-thought-out development strategy have defined fundamental reforms in all areas. It was a reliable and decisive factor that made Uzbekistan achieve high goals. Citizens of the country can rightfully be proud of this.

The General Dictionary is also the result of reforms that meet the modern democratic requirements for the formation of a national statehood and political system to ensure the liberalization and democratization of society, the sustainable growth of the economy, the well-being of the population and the quality of life.

If we summarize the work done in the past years, today there is a good reason to say that great work has been done to renew and reform the republic and achieve macroeconomic balance. The Constitution is the legal and legislative basis for establishing an independent, sovereign democratic state, ensuring the priority of private property in the conditions of a multi-sectoral market economy and providing guarantees for its protection, as well as the formation of civil society in the country. On this basis and because of the Constitution, human interests, rights and freedoms become the highest value.

In this regard, it was allowed to make additions and amendments to some articles of the Constitution. And in connection with this, at the same time, referendum 2023, that is, a free vote on the new version of the Constitution, is being carried out in the country. In this case, the introduction of innovations based on the introduction of a completely new system free from dogmas and patterns in the field of education and training will become a real historical event of the past, which arouses great interest in the whole world. As a result of this, today a new generation that thinks independently and meets the requirements of the time will be formed, and tomorrow, a broad group of young people who are able to take responsibility for the fate of the Motherland will step onto the field.

CONCLUSION.

Practice has shown that the process of reforming and democratizing all aspects of the country's life is not a one-time thing, but a continuous process that has the ultimate goal of implementing all the principles and rules of the Constitution. This will serve to further prosperity of the country, to strengthen its freedom and independence.

The basic law clearly states that the main goal of Uzbekistan is to build not only a democratic legal state, but also a fair society. Therefore, its essence is to create decent living conditions for people, to implement the principles of social justice as the basis of all areas of national legislation. Without deviating from this, additions and amendments to the Constitution are about to be introduced today as a consistent continuation of the listed goals. All these actions are necessary for the well-being of the people, for the citizens to live in perfect conditions, in a word, to live in a prosperous lifestyle, including the expansion of the range of rights and freedoms of women, the increase of opportunities, and the prospective education of young people. serves for quick and complete implementation of measures.

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ABOUT THE WORDS ADOPTED FROM THE FRENCH LANGUAGE INTO THE UZBEK LANGUAGE

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Abstract. Pronunciation of words derived from foreign languages. First of all, it should be mentioned that words borrowed from Uzbek to another languages, such as Russian, Arabic or Persian, do not have their original Uzbek pronunciation, but their pronunciations are adapted to the pronunciation standarts of those languages. For example, the Uzbek words, "oqsaqol", "qarovul", "tog'a" are pronounced in Tajik as "aksaqol", "karovul", "tago", or the Uzbek words "tanga", "qishloq", "o'rik" are pronounced as "dengi", "kishlak", "uryuk" in Russian. Signs of becoming dependent on the pronunciation norms of other languages, in particular, English, is appearing without getting rid of the dominance of the Russian pronunciation in our mother tongue established in the Soviet era.

Keywords: announcement, address, album, questionnaire, luggage, replica, situation, etc.

We know that the Uzbek people have interacted with various peoples throughout the historical period. These contacts had a certain influence on the Uzbek language. As a result of interaction, the vocabulary of the Uzbek language has increased due to economic, political, and cultural relations. For example: assimilation of their international words into the Uzbek language under the influence of many peoples (Iran, Macedonia, Hephthalites, Turkic Khanate) who invaded our country in the period up to the VII century (words borrowed from one language to another) past word) and led to its practical use among the population. The period after the 7th century was the time when the Arabs invaded and ruled our country, which led to the influence of the Arabic language on our language and the acquisition of new words. From the 2nd half of the 19th century, due to the transformation of Central Asia, including Uzbekistan, into a colonial country of Tsarist Russia, the influence of the Russian language on the Uzbek language and many other European languages (French, Italian, German, English, Spanish) through the Russian language. The introduction of words from the Russian language to the Uzbek language includes two historical periods:

1. The period from the second half of the 19th century to the beginning of the 20th century.
2. The period after 1917.

The Russian language was assimilated into the Uzbek language mainly through two ways: oral (the communication process of various professionals with the local population) and written (the process of correspondence with newspapers, magazines, books, letters). G.V. According to Kolshansky, language works simultaneously as a product of the mental activity of a person and as a form of this activity, and its existence should be based on the compatibility (sufficiency) of the reflected objective reality with the mental language process. The great French philosopher and writer V. Hugo says about the French language: "The French language is not a static language and it will never be." No tongue is frozen, tongues are tossed like the sea." [1]

In linguistics, in particular, in etymology, lexicology and comparative linguistics, the term "borrowing" defines the process for a language to introduce a term from another language into its

lexicon. A possessive word can be direct or indirect. Along with neologism and derivation, a loanword is one of the tools for speakers to increase their lexicon. A loanword changes from one language to another due to certain socio-historical events, trade and cultural contacts.[2] French, Italian, Spanish, Portuguese, Romanian, Moldovan languages belonging to the group of Romance languages, the common ancestor of all these languages is the Latin language. In the years 58-51 BC, the territory of Gaul, present-day France, was inhabited by Gauls, Franks, Celtic tribes and was conquered by the troops of Julius Caesar and included in the Great Roman Empire. Along with the conquest of Gaul, the culture, language, traditions, and social status of Rome, which was much higher than itself, entered. Thus, as a result of the interaction of the Latin language with the local language, the French language was born. This process lasted for a long time, about 12 centuries. One of the first texts written in ancient Old French is the famous "Song of Roland", which was written in the 12th century. It differs greatly from modern French in its analytical structure, prepositions, word order, and complex verb forms.

The French government considers an active language to be an important support in international politics among the countries of the world in the preservation of language and culture. The President of France created the High Council of Francophonie, which determines the language policy of France. There is a French Language General Commission, which implements the government's language policy, and an advisory committee on the French language. There are even laws on the writing of annotations in French on goods entering the French market from abroad. is also available. Every year, a list of French equivalents of foreign words is published, which enter France with new technologies, goods, etc. For example, the words computer- instead of ordinateur, software- instead of software, logiciel, software- savoir-faire entered. A law prohibiting the use of lsa-yu foreign words is being discussed. At the initiative of France, there are a number of organizations called to carry out interstate linguistic and cultural work. These are the conferences of heads of state and heads of government of French-speaking countries, which have been held regularly since 1986 by the agency for cultural and technical cooperation. This annual summit brings together and defines the political and cultural cooperation programs of the 58 heads of state.

In 2005, the Francophonie Ministerial Conference in Antananarivo adopted a new Statute of the Organization of La Francophonie, according to which the Agency of La Francophonie was named the International Organization of La Francophonie (OIF). The IMF currently includes 58 member states, Europe, America, the Caribbean, Asia-Pacific, Africa, and the Middle East. The organization has four permanent offices: the African Union and the African Economic Commission in Addis Ababa, the European Union in Brussels, and the United Nations in New York and Geneva.

The relations between Russia and France have many centuries of tradition. The 11th century, when Anna, the daughter of Prince of Kiev Yaraslav the Wise, became the wife of the French king Henry I, the emergence of language relations between these two countries also belongs to this period. The first French-Russian dictionary was compiled by J. Margeret, which was created in France in 1586. For the first time, diplomatic relations between Russia and France were established in 1717, when the first Russian ambassador handed over the credentials signed by Peter I. At different times, many words related to various fields of life entered the Russian language from the French language, and in turn from the Russian language into the Uzbek language (scientific terminology, philosophy, diplomacy, politics, military service, cooking, music, etc.)) For example, diplomatic and economic terms such as diplomacy, consulate, immunity, forum,

commission, bank, advance, credit, check, etc. are derived from the French language finance, acceptance, certificate, capital, accounting, holding, tranche.

"People create their language as a tool for human activity," writes Humboldt. Although individual sounds, grammatical units, phonetic rules, and even contractions can be transferred from one language to another, vocabulary is the main source of loanwords. Certain conditions are necessary to transfer lexical material from one language to another. First of all, long-term language contact between two or more peoples, the presence of bilingual people who know both languages well, as well as the functional necessity of using native words is required. There are different methods of acquiring a foreign word from the donor language to the recipient language: first, through the speech communication of neighboring peoples; secondly, through cultural values, as well as through long-distance connections due to the exchange of scientific information [3]

As our language is constantly developing, dictionaries are expanding every year with new terms, words and phrases that connect society with the world and change culturally and spiritually. The vocabulary and vocabulary of a people is a means of reflecting its life. That is why explanatory dictionaries in all languages have become one of the observers of society in their own way. But the pronunciation of words borrowed from foreign languages should be adapted to Uzbek pronunciation standards.

The explanatory dictionary of the Uzbek language is enriched with new words every year. In order to clarify these aspects of the words, we would like to think about some specific aspects of the words that entered the Uzbek language from the French language through the explanatory dictionary of the Uzbek language. In the explanatory dictionary of the Uzbek language, we want to reveal the specific features of the words used in our daily life today: let's get acquainted with their essence:

Announcement[fr. annonce-public information, announcement]10 Pre-distributed announcement about tour, performance, concert, etc. (87 pages). Poster -[fr-affiche – announcement]11 Performance, concert, etc. An announcement to be posted in visible places (page 117). the whole thing. 2. A group of artists performing as a whole artistic team. 12 (87 pages)

Interact[fr. Entr'acte, entre-between, between + acte-work, action] a break between performance curtains or concert sections.13 (88 pages) Shock absorber [fr.amortir- to weaken, soften] A spring-loaded device that softens the impact14 (80 pages) .Ampere [fr] (taken from the name of the French physicist A. Ampere) Unit of measurement of electric current. 15 (80b) Ammeter [fr] An instrument that measures current. Amplua [fr. emplois- use, position]. Assembly [fr. Assemblee- assembly, meeting] A plenary meeting of the members of some governing bodies or representatives of several countries in international organizations. 17 (110 b). tied knot] 1. Passenger's load, luggage. 2. The place, compartment of road transport where passenger luggage is placed. 3. street. Knowledge, level 18 (131). French bagage is a travel item that carries its belongings on a muzkoy rod. Ball [fr. Ball, baller- to play, dance]19 (146 b) A big dance party organized for some occasion. French (bal) a dance meeting on the muskoy rod. Showcase [fr. vitrine-window]20(463) In trade establishments, stores , a specially equipped glass box for placing molars, exhibit samples in photo galleries. Doublets [fr. doublet < double – double, doubled, two contributions]. A second copy of something21 (page 654). , a phonogram created by adapting the translation of the dialogues to the mouth movements of the characters of the film. Doubler[fr.doubleur-doubler] is one of two people who take turns doing something or can replace each other in the same job23 (655 b). Subscription[fr.- abonner - to write, to sign]24 (Volume 3,

page 76) In an ideal situation, the language adapts the foreign word to itself. That is why such words are often absorbed into the language. Subscription is one of the same words. originally comes from the French word "abonner" - to sign, to sign; to sign. The words "abonnement" and "subscriber" adopted into the Uzbek language are cognate with "subscription". However, they did not adapt to the language and retained their European appearance.

Replica [fr. replica-opposition, protest] 1. Objection of the party during the trial, 2. Speech of the partner in the stage dialogue25 (Vol. 3, p. 377).

Resource [fr.ressource increasing tool, method; money] 26 (volume 3, 379 pages)

Restaurant [fr. restaurant-refresh by eating, drinking, restorative, re-energize] 27 (volume 3, 379 pages). Kal'ka [fran. calque – copy, imitation]28. 1. A copy of a drawing or picture 1. Paper specially made for printing. A word or other language unit created by partially copying material from a foreign language. .Cognac [fr.Cognac is the name of a town in France] A strong support for driving and long-term storage of grape wine30 (Volume 2 p. 406).Slang [fr. jargon]. A word for a certain group. The way a group of people stands out from the crowd with their speech, the words and phrases they use with their own meaning. 31 (Volume 2, page 74) Intriga [fr. Intrigue-mislead, lead astray]1. A secret action made for a malicious purpose32 (Volume 2, page 219) Menu[fr. menu] A piece of paper on which food is salted in restaurants, kitchens and cafes, placed on the appropriate tables or visibly placed; Taomnoma33 (Volume 2, 580 pages) Kamzul [fr. camisole-knee-length sleeveless men's clothing]34(Volume 2, page 307) Knee-length sleeveless men's clothing is called a camisole in French. This word is used with different sound changes in languages such as German, Latvian, Ukrainian, English, Russian, Kazakh, Kyrgyz, Tatar, Bashkir. Linguistics [fr. linguistics]. Knowledge of language, Linguistics 35 (Volume 2, 499 pages). Situation [fr. Situation situation, condition] situation, situation. 35 (Volume 3, page 527). Tire (fr.) is a punctuation mark with a line longer than the hyphen. French (tiree - dash, tirer - pulling, pulling) is a long and universal distance. Above the indicated words are defined by lexicographers with phonetic and etymological views, and linguists with style. In the long historical process, it is possible to talk about the possible places that arise in the scientific relations, international cultural and expansion of the Uzbek language. Nowadays, the words learned from the French language have a great influence on the enrichment of the vocabulary of the Uzbek language.

In conclusion, it should be noted that as our language is constantly developing, dictionaries are expanding every year with new terms, words and expressions that connect society with the world and are culturally and spiritually changing. The vocabulary and vocabulary of a people is a means of reflecting its life. That is why explanatory dictionaries in all languages have become one of the observers of society in their own way. But the pronunciation of words borrowed from foreign languages should be adapted to Uzbek pronunciation standards. In this case, on the one hand, the variants of such words in the colloquial language (for example, gazeta-gazet, doctor-dukhtir, mashina-moshina, moshin v.h), on the other hand, their Uzbek phonetics and pronunciation standards We think that it should be taken into account how it can be pronounced (for example, bus-aptabuz, tractor-tractor, car-car, airport-airport, concept-conception, etc.).

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EXPRESSION OF THE CONTENT OF THE IMAGE IN UZBEK PUBLICISTIC SPEECH TEXTS

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https://doi.org/10.5281/zenodo.7876830

Abstract. This article scientifically interprets the specificity, functional-semantic features of image manifestations in the texts of publicist speech, which highlight various issues of socio-political life.

Keywords: society, state, socio-political, economic, socio-cultural, transparent attitude, language tools, publicist text, colloquial wholes, propaganda-propaganda, aesthetic influence, semantic content, image, speech types, image speech, mental state, speech competence, speech situation, narration, discussion, image-comment, image-description, explicit attitude.

One or another active member of any society does not look indifferent to the socio-economic, socio-political and socio-cultural life of the society in which he lives, expresses his attitude towards them. These relationships are expressed on the basis of factors or language tools that exist outside the language, their capabilities. Speech manifestations that serve to ensure the expression of such an attitude are publicistic speech. The style of publicist speech has a special place in the system of functional styles according to the fact that it has different genre manifestations, its wide scope, its use by writers and poets, publicists, journalists or the general public.

Issues on complex socio-political, economic, spiritual-moral, literary-critical topics in a given society are not expressed through separately received statements, but are reflected using colloquial whole things, consisting of the interaction of lexical-phraseological, morphological and meaningfully connected syntactic units that are embodied around the illumination of a particular small topic. Such wholes give rise to micromatns inherent in publicistic speech.

Micromatns consisting of a group of statements that cover issues of social, political and economic life, openly express the attitude of an active member of society to this socio-political life, have the status of propaganda and aesthetic influence on the masses, are referred to as micromatns inherent in publicist speech.

Throughout the description of the semantic content of the texts of publicist speech, we have witnessed the widespread use of pictorial micromatns for certain purposes. Let us first dwell on the lexical meanings of the term" image".

In the "Explanatory Dictionary of the Uzbek language", the word "image" is derived from the Arabic – words for taking, photographing, describing, and is used in the Uzbek language, mainly in two senses:

Image[Arabic-take, photograph; description] 1.Engraving, casting or drawing shape of something, painting, photo. Graphic image-the image of Alisher Navoi and Husayn Boyqaro, drawn by mavlono Behzod, in which it was customary to draw a picture inside the battles in Herat, had found fame in official circles (P.1993). Kadyrov "starry nights"). The notebook also contains an image of several madrasas in Bukhara... (Mirmuhsin "Architect").

2. Artistic expression, description of something, event and the like. As you make sheets of "boburnoma", you will be faced with plates, images of natural phenomena, with a place-by-place drawing of natural landscapes "("Science and marriage") [3,8].

In a given definition, the explanation of this word focuses on two characteristics of the concept of an image. In the first sense, it refers to a subject that is perceived (engraving, casting, drawing form) with emotional organs, in the second interpretation to something (written) that is perceived through thought, an event-event. The first meaning of the word image stands close to its terminological meaning in the fine arts.

In literary studies, the concept of image is used in a broad sense. Image-interpreted in meanings such as showing, stating, taking pictures in practice or in the imagination[5,220].

In this explanation, the meaning of the narrative, discussion under the concept of image is also understood.

Literary scholars approach image, narrative, discussion from the point of view of their science, that is, the terminological meaning of the concept of image in linguistics differs from its terminological meaning in the disciplines of art studies, Fine Arts and literary studies.

I. Hojaliev who conducted research on speech types in Uzbek linguistics cites in his published guide to the analysis of linguistic signs of the type of image speech[4,20 – 44] the explanation of the term image, which he uses within art studies, the description of the concept of the image given as a type of speech, and the meanings of the term image in literary studies. The image used within the framework of art studies, the image given as a type of speech, and the term image in literary studies, one by one, describe the characteristic features of each of them, also cite their different aspects and express their attitude to the types of images.During his reflections, he explains above as the result of a process that differs from the concepts of two-way images and occurs in the way of internal speech in the human mind, and not as an abstract concept of image speech formed in the human mind as a phenomenon of contemplation. The process emphasizes the participation of extralinguistic tools such as the mental state of a person, the social status, the level of worldview, speech competence, the speech situation. In this way, the image shows evidence that the type of speech differs from the concept of the image in the visual arts and in literary studies in its versatility, breadth of possibilities and complexity. The concept of image in literary studies is studied as an aesthetic category, the concept of image in linguistics is directly the speech itself, and the tools in its occurrence, such as their expression, the study of pure linguistic phenomena, the image is a multifaceted complex phenomenon of the type of speech, in which similar and different characteristics of internal speech and external speech, scientific

Functional styles are a functionally unique whole (cast) arrangement of speech units to perform a specific communicative function, rather than being interrelated in a particular stylistic coloring aspect[1,110].

Since speech is a realisation of Language, Language units perform a function as a means of communication based on linguistic and extralinguistic factors in functional styles. For this reason, extralinguistic factors also play an important role in the manifestation of functional styles. The typological division of speech is also associated with extralinguistic factors. In particular, the image is formed on the basis of the purpose, intention, character of the object of speech of the speaker of the speech type. Language units, on the other hand, are characterized by a type of speech that is realized on the basis of these reasons. Functional styles occur in the Zamiri of the use of language in a certain area of speech. Therefore, functional styles are also characterized by

Language units. Both image speech type and functional styles have the opportunity to fully reflect the system-structural essence of the language. Because both speech phenomena make it possible to research Language units not separately obtained, but in a holistic, single whole, that is, language units are approached from a hierarchical point of view from the highest level. Therefore, when researching functional methodological and typological aspects of language units, it will be necessary to take into account the nature of their dual identity.

It is known that the image is one of the most common methodological tools and is considered a means of expression that is more characteristic of artistic texts. That is why this tool can be researched from the point of view of linguistics and literary studies. Also, since the texts inherent in popular speech reflect socio-political relations, economic, spiritual and moral issues, various signs inherent in something, phenomenon or personality will also be present in its expression plan. Since the attitude of an existing member of society to a particular object or person, its negative or positive edges are also reflected in publicistic texts, it will not be useless to dwell on the application of the image method in the form of such speech and its significance.

An important place in the formation of text types is occupied by the structural integrity, the object of a particular speech and the attitude of the speaker. In these syntactic wholes, the speaker can describe a particular object only in its appearance in very few cases, and in most cases interpret it in a general way in the image bar, as well as state his impressions of it.

Opinions about the occurrence of portrait painting in more artistic texts are noted in scientific sources on stylistic studies, types of speech. The most common type of speech in artistic texts, features inherent in a particular person or thing are initially embodied by depicting his image, portrait. It is expressed by means of supersyntactic integers, micromatns. Having noted this, in Uzbek linguistics, prof. A.Mamajonov, in his book" textual linguistics", classifies superphrasal syntactic integers (SFB for short)into repeated, pictorial and explanatory SFBs, based on their syntactic-stylistic properties[2,30 – 31]. Among these, it is noted that "pictorial superphrasal integers" serve to list natural phenomena, signs of personality and subject, to give their full characteristic, dividing them into two groups, according to the character of the object being described:

SFBs that represent landscape characteristics.

SFBs representing portrait characteristic[2,31-32].

Analysis of evidence specific to popular speech confirms that the image tool is used most effectively even in publicistic texts.

The journalistic style stands close to the artistic style of speech, due to the simplicity and accuracy of expression and the active use of terms, due to the fact that it serves to bring out the image of language units, expressive-emotionality. Accordingly, through the micromathns of publicistic speech, the relationship of describing an individual, place-place or event-event, as in other speech texts, is widely used. The main thing that stands out from the image manifestations in the texts of the artistic and scientific style is that, in the case of this, there will be a clear attitude towards what is being described in publicist texts. In addition to the fact that the speaker's attitude towards the object of speech is strongly manifested, it is also visible to encourage, call the reader to believe in this attitude. For example,

"They must be upperclassmen in chamam: all beautiful – spirited girls who have just reached their height and began to part with white, red with red. But the way they dress, behave is completely different. All four have in their hands a dress of the most recent template, made of

original harir fabrics, and on their feet a spoonful of unobtrusive-beautiful shoes that a little person does not have. Flattering jewelry on the fingers, neck and ears, wristwatches. In his arms... No, not a readers folder where notebooks are put as you think, but small, compact road bags with gilded locks, gilded bands. All four had their short hair gagged and lowered on their foreheads. The lip faces, the eyebrows, and the eyes were disappointed. Chewing gum in the mouth of all"…

(A.Heydarov"...Only kimkhob is not wearing beautiful")

Although in functional styles the image generalizes typologically, each style is characterized by different, linguistic and extralinguistic signs arising from the requirements of this style. The adjective, analogy, phrase and similar artistic means used in the image above were applied not to the expressive-emotionality as in the artistic style, but to express a clearly positive attitude towards them (the signs of the image object). In this place, the communicative function of the language from the function of influence was manifested at a superior level. Therefore, this image served to evoke attitudes and join the speaker's attitude, to encourage belief.

By creating portrait images of modern progressive people in publicist texts, the list of their inner world, the most important aspects in their nature, character-traits, qualities is clearly embodied. For some reason, this hero also passes with an emphasis on his appearance and character-traits.Unlike the portrait image in artistic texts,the author, by creating the appearance of the hero, describes the most important aspects of his nature, his own characteristics from one edge, while expressing his open-minded attitude towards him by commenting, illuminating his late, character edges by drawing the image of the hero.

In conclusion, the speaker's attitude to the object being described in publicistic texts is strongly manifested. Characterized by the predominance of subjective modality, encouraging the reader to believe in a given attitude towards what is being described differs from the image in other styles by the presence of a call.

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THE WAYS TO PROTECT CIVIL RIGHTS

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https://doi.org/10.5281/zenodo.7880983

Abstract. In this article, effective mechanisms for the formation of civil society, ensuring human rights and freedoms and protecting these rights, as well as the methods and means of protecting the rights of the subjects of social relations in the society are widely covered.

Keywords: transaction, in kind, forfeit, damage, moral damage, non-property and property rights, creditor, debtor, etc.

It is an important task to establish a democratic legal state and civil society in the Republic of Uzbekistan, to ensure human rights and freedoms and to create an effective mechanism to protect these rights. Fulfillment of these important strategic tasks, to a large extent, depends on the perfection of methods and means of protecting the rights of the subjects of social relations in society.

Today, there is a more perfected system of methods and means of protection of property, personal, political, socio-economic rights of a person. However, it cannot be said that the methods and means of rights protection have a perfect system in all areas of law.

According to Article 11 of the Civil Code of the Republic of Uzbekistan, civil rights are protected in the following ways:

 recognition of the right;

 restoration of the situation before the violation of the right and prevention of actions that violate the right or threaten to violate it;

 find the transaction invalid and apply the consequences of its invalidity;

 invalidating a document of a state body or self-governing body of citizens;

 individual's right to self-defense;

 to force the duty to be performed in kind;

 payment of damages;

 collection of neustopyka;

 compensation for moral damage;

 cancellation or change of legal relationship;

 failure of the court to apply an illegal document of a state body or self-government body of citizens.

Civil rights can be protected by other methods provided by law.

This article lists the methods of protection of civil rights. The Civil Code of the Republic of Uzbekistan lists the 11 most common ways of protecting civil rights in economic and judicial practice.

But this list cannot be called exhaustive. It is allowed to protect civil rights by other methods provided by law. It is not excluded to use several methods of civil rights protection at the same time.

In emergency situations, due to legal requirements or based on the nature of the violated (claimed) right, it should be protected only in a certain way. The methods of protection of civil rights can be divided depending on the mechanism of implementation of these methods

Emergence of civil rights and duties:

1) methods used only by the court, and in some cases by other competent state bodies, which implies the need to appeal to them with a request for protection by means of a specific method (recognition of the right, restoration of the situation that existed before the violation of the right, cessation of actions that violate the right etc.);

2) methods used independently by the participant of the legal relationship (self-defense, termination of the legal relationship by unilateral refusal to fulfill obligations, if provided for by law or contract, etc.);

3) methods used both with the help of judicial authorities and independently (compensation of damages, collection of neustopyka, etc.).

The ability to use various methods and measures to protect the violated rights and legal interests of legal subjects serves as one of the guarantees of the implementation of subjective civil rights.

Recognition of the right

Professors Kh.R.Rakhmonkulov and O.O.Okyulov say that with the recognition of the right, the suspicions arising in connection with the existence of the right in this person will be eliminated. The presence or absence of this subjective right in this person can only be confirmed or denied by the court as a body of jurisdiction. As one of the methods of recognition of civil rights, the recognition of the right is used in cases where the existence of a subjective right in a person is denied by someone, as a result of which a conflict may arise.

For example, if a person is recognized by the court as the author of a musical or other work, this court will remove the possibility of appropriation of this right by another person. There are cases where several legal entities claim ownership rights to one non-residential room. Court recognition of the property rights of one of these legal entities to this non-residential room precludes further continuation of the dispute.

Restoring the situation before the violation of the right and preventing actions that violate or threaten to violate the right

Restoring the situation that existed before the violation of the right and stopping the actions that violate the right or threaten to violate it is a common way to protect the rights of the subject.

Restoring the situation that existed before the violation of the right, as a method of protection, is primarily aimed at eliminating the consequences of the violation of the right, and consists in returning the subjects of the legal relationship to the initial state before the violation. This includes forcing a person who arbitrarily built a building on another's land to demolish it (**CC RoUzb– Part 3 of Article 212**), as well as bilateral restitution in applying the consequences of an invalid contract (**CC RoUzb 114-article**) or invalidating the disputed transaction (**CC RoUzb 113-article**) can serve as an example.

Declaring the agreement invalid and applying the consequences of its invalidity

Declaring the agreement invalid and applying the consequences of its invalidity as a way of protecting civil rights is carried out in accordance with Articles 113-128 of the Civil Code of the Republic of Uzbekistan.

According to Article 113 of the Civil Code, an invalid agreement does not have legal consequences other than those related to its invalidity and is invalid from the moment of its conclusion.

If the transaction is invalid, each of the parties must return to the other everything received under the transaction, if the received item cannot be returned in its original form (including the use of property, work performed or services rendered), and if other consequences of the invalidity of the transaction are provided by law if it is not withheld, he must pay its value in money.

As for self-invalid agreements, such an agreement, unlike a disputed agreement, does not necessarily require the court to recognize its invalidity. However, the CC of the Republic of Uzbekistan does not rule out the possibility of making a request to declare an invalid transaction invalid by itself. Any interested person can make a request for the application of the consequences of invalidity of an invalid agreement. At the same time, the court has the right to apply such consequences on its own initiative in order to protect the violated subjective rights of any person. (CC113-article).

Declaring a document of a state body or self-government body of citizens invalid

A document of a state body or a citizen's self-government body that is not in accordance with the law and violates the civil rights and interests protected by law of a citizen or a legal entity may be declared invalid by the court.

Judicial review of administrative documents and actions serves as an important guarantee of the implementation and observance of civil rights. A document of a state body that can be declared invalid by the court is defined as the document specified in the second part of Article 8 of the Civil Code of the Republic of Uzbekistan and provided by law as a basis for the creation of civil rights and duties. Such documents may include orders, instructions, letters and other documents containing actions on the disposition of civil rights and duties.

A person's right to self-defense

According to Article 13 of the Civil Code, it is allowed to protect civil rights by the individual himself.

The methods of protection of the civil rights of the individual should be proportional to the violation of the right and should not go beyond the scope of necessary actions to prevent the violation of the right.

Unlike other methods of protection of civil rights, self-defense of a person is carried out without recourse to a court or other body that implements the protection of civil rights. To use this method of protection, three conditions must be met:

a) violation of the right or the possibility (danger) of its violation;

b) the need to stop, eliminate (prevent) the violation;

c) application of measures appropriate to the nature and content of the violation of rights.

According to some researchers, the legal consciousness and legal culture of citizens will increase as the legal democratic state is formed. In such conditions, the scope of self-defense of civil rights by the right holder should be expanded. The widespread use of the self-defense method reduces the need for intervention by law enforcement agencies and the court in the protection of rights in a certain way. However, the method of self-defense must have a certain legal basis. These legal bases should regulate in detail the circumstances, conditions, scope of self-defense, the means of protection used, and the consequences of its abuse.

Force to perform duty in kind

One of the ways to protect civil rights is to force the obligation to be performed in kind, which is usually called real (real) performance. That is, the debtor is forced to fulfill the obligation imposed on him by the contract or the law (delivery of the goods, provision of the room, etc.).

For example, if the debtor does not properly fulfill the obligation, the creditor has the right to demand from him to fulfill the obligation in kind, that is, to perform actions that constitute the essence of the obligation (Part 1 of Article 330 of the Criminal Code). However, in case of non-fulfillment of the obligation, compensation of damages and payment of penalty for non-fulfilment shall release the debtor from the obligation to fulfill the obligation in kind (Part 2 of Article 330 of the Criminal Code).

Another example is Article 408 of the Civil Code of the Republic of Uzbekistan, which provides for the right of the buyer to demand from the seller free of charge elimination of defects found in goods or replacement of defective goods.

The requirement to perform the obligation in kind can be satisfied only if there is a real possibility of performing the obligation in kind. Otherwise, it may be about compensation for damages or compensation for the value of goods.

Payment of damages

According to Article 13 of the Civil Code, if the law or contract does not provide for the payment of damages in a smaller amount, the person whose rights have been violated may demand full compensation for the damage caused to him.

Damage is the negative property consequences that occur to a person as a result of violation of personal non-property or property rights. Damage compensation is a universal method of protection of violated civil rights, regardless of whether such an opportunity is provided by law in a particular situation, and **contractual** (for example, the debtor's failure to fulfill obligations arising from the concluded contract or as a result of not performing properly), as well can be used in relations outside the scope of the contract (for example, in case of damage to property or health as a result of an accident).

To levy forfeit

Article 260 of the Civil Code contains the concept of neustoika.

According to it, the amount of money that the debtor is obliged to pay to the creditor in case of non-fulfillment or improper fulfillment of the obligation defined by the law or the contract is considered as non-payment.

In essence, forfeit is not only a method of protection of civil rights, but also a method of ensuring the fulfillment of obligations. That is, one of the components of the forfeit is its compensatory function, just like the damage done. Unlike negligence, damages caused by non-fulfillment of an obligation or non-fulfillment on an appropriate basis must be compensated by the debtor to the creditor, unless otherwise provided by law or contract.

Compensation for moral damage

According to Article 1022 of the Civil Code, moral damage is compensated in money.

The amount of compensation for moral damage is determined by the court depending on the nature of the physical and moral suffering inflicted on the victim, as well as the degree of guilt of the person who caused the damage in cases where guilt is the basis for compensation. The requirements of reasonableness and fairness are taken into account when determining the amount of damages.

The nature of physical and mental suffering is assessed by the court taking into account the actual circumstances of moral damage and personal characteristics of the victim.

Non-pecuniary damage is compensated regardless of the property damage to be paid.

Cancellation or change of legal relationship

Cancellation or modification of obligations by agreement of the parties, fulfillment of obligations and other legal means cannot be considered as the use of a means of protection of civil rights. From this, termination or modification of legal relations is used as a means of protection if, upon a unilateral application of one of the parties, the other party seriously violates the contract, or on other grounds stipulated by the law or the contract, legal relations are canceled or changed. In this case, legal relations can be canceled or changed both by agreement of the parties and by a court decision.

Failure of the court to apply an illegal document of a state body or self-government body of citizens

The non-application by the court of an illegal document of a state body or self-government body of citizens is a special way of protecting civil rights. In this case, a document should be understood as a normative and a non-normative law application document aimed at a specific person or group of persons. In this case, the possibility of not applying the law by the court is excluded, because the basis for applying the considered method of protection is the document's illegality.

Civil rights can be protected in other ways provided by law. An example of such a way of protecting civil rights can be when the debtor does not fulfill his obligations in terms of delivery of goods, work, and service, when the creditor entrusts its performance to third parties or pays all the necessary expenses to the debtor himself.

According to Article 10 of the Civil Code, civil rights violations are protected by a court, an economic court or an arbitration court, depending on which court the cases are referred to, as defined in the procedural laws or the contract. Civil rights are protected in the administrative procedure only in cases provided for by law. You can appeal to the court against the decision made in the administrative procedure.

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EMERGENCE AND DEVELOPMENT OF PAINTING ART IN OUR COUNTRY

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Abstract. This article discusses the emergence of painting art in our country, its development, scientists contributing to painting art, and the role and importance of painting art.
Keywords: practical decoration, art, cultural heritage, value, monuments, pottery, objects, tools.

In the centuries-old historical development of our people, decorative art is the main part of our cultural heritage and values. A number of types of applied art, which arose, flourished and developed in the Uzbek land, are known to the world for their incomparable and uniqueness. When we think about this stage of development, we witness that the origin of Uzbek applied decorative art goes back to the early childhood of humanity, that is, to the time of the primitive community.

Many findings and monuments obtained as a result of archaeological excavations carried out for the purpose of scientific and analytical studies on the land of our country testify that the human activity of creating another object based on the artistic treatment of an object began in the Stone Age and continued for centuries to the present day. is coming.

In this place, the material evidence of the primitive community structure has reached us - work and hunting tools, household items and decorative items, and the remains of places where people lived. The remains of human and animal bodies, all kinds of pictures and bas-reliefs painted on the walls of caves and cellars are historical monuments that have remained under the soil for many centuries and are an important source of studying the history of primitive communities.

Painting became widespread in the New Stone (Neolithic) age, greatly influenced and helped the development of other types of decorative arts. Decorating pottery and other items with patterns became widespread. Parallel, spiral and wavy lines, circles formed the basis of many patterns of this period. Geometric patterns were gradually enriched and expanded in content by stylizing forms taken from the human, animal and plant world in a schematic way. Its elements began to reflect the symbolic signs of cosmic forces. For example, a socket is a symbol of the sun, a wavy line is a movement, a symbol of water, etc.

The art of painting now not only fulfills the function of decoration, but at the same time, it also began to express people's ideological and philosophical concepts.

Pottery developed further in Central Asia during the Bronze Age. The emergence of pottery looms ensured that the created items became more elegant and beautiful. The pottery found in Chust with pictures and patterns painted on a red background with black paint is noteworthy.

In the Iron Age, applied decorative arts took a leading place. In addition to geometric patterns, the use of plot4 compositions is especially developed in decoration works. In the study of the art and culture of the ancient period of Central Asia, samples of various applied decorative arts, weapons of war, hunting and work, found underground and in graves, play an important role. The surfaces of ceramics, bronze, gold, and silver items used for human needs are decorated with patterns, embossed images and sculptures. Life events are depicted on the surface of some objects.

These evidential materials serve to know the art and culture of the past, the aesthetic and artistic views of people.

It is known from archaeological excavations in Uzbekistan that the art of painting developed in Khorezm, Sogd, Bactria and other regions. The remains of paintings and patterns found in the excavations of Buddhist temples of Fayoztepa (I-II century) and Dalvarzintepa (I century) in Surkhandarya region are a clear proof of this.

In the understanding of the artistic life and culture of Central Asia in the IV-VI centuries BC, the "Amu Darya Wealth" (Ox Wealth) found in the upper reaches of the Amudarya River occupies an important place. Among these monuments, which are now kept in the British Museum in London, are noteworthy golden statues, various jugs, bracelets, rings, seals, coins, golden chariots and weapons.

So, it is no exaggeration to say that the art of painting was created by our ancestors who lived in our country from time immemorial, improved over time and discovered its current form.

The art of artistic painting is gaining a wide range even today without losing its position. Through the press, radio, television, cinema, people get acquainted with these art examples and their folk masters. Among these artists are O. Kasimjonov, Ye. Raufov, A. Boltayev, S. Norkoziyev, A. Azimov, A. Isayev, B. Abdullayev, T. Tokhtaho'jayev, J. Khakimov, Z. Bositkhanov. , M. Torayev, T. Ahmedov, K. Karimov, A. Ilhomov and others.

The works of our national masters and their apprentices can be seen in the Museum of Applied Arts in Tashkent, in exhibition halls, art salons, as well as in residential and public buildings, for example, Tashkent State Circus, Alisher Navoi Opera and Ballet Theater, National Academic can be seen in administrative and domestic facilities such as drama theater, Temurilar 14 History Museum, Oliy Majlis and City Hall buildings, metro stations, hotels, etc. Currently, the task is to expand the network of clubs in schools and extracurricular institutions as much as possible. Studying the art of folk painting serves to develop artistic taste, hard work in students and acquire a number of useful knowledge and skills. It helps to identify and develop their creative abilities.

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WRITING SKILLS AND ARTISTIC TOOLS

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https://doi.org/10.5281/zenodo.7881114

Abstract. Shukur Kholmirzaev, as the owner of a unique personal artistic style, avoids criticism, one-sidedness, narrative. Although he is stingy with words, he only achieves full and bright delivery to the reader. However, sometimes his works give the impression that they are not finished. The reader waits for the continuation of the work. He does not draw portraits of heroes. it seems that the main focus is on character creation, which forces the reader to think and think deeply. The judgment passed on the heroes of the work is brought to the reader's attention. This article discusses the unique artistic skills of the writer Shukur Kholmirzaev and his ability to effectively use artistic tools.

Keywords: artistry, writing skills, portrait, image tools, the idea of the work, the spiritual world of the hero, the role of word art, artistic intention, creative process, individual style, the language of the work, work, national an mothers.

Shukur Kholmirzaev is one of the great writers born in 100 years. Writer was not afraid to speak the truth in any difficult situation. Even in difficult times, his faith in literature and life was strong.

It is known that Shukur Kholmirzaev's work is characterized by its richness and means of expression [3, 21]. This situation undoubtedly confirms that the writer used the possibilities of artistic language extensively and comprehensively. It should be noted that the language of the writer's stories has a colorful character. This shows the ability of the writer to use the possibilities of the Uzbek language in what way and in what way.

It is known that the artistry of a writer and an artist are compared to each other. Because both are artists. And the goals are the same, to depict life, but different only in terms of the tool of depicting life. An artist uses a brush and paint, and a writer uses words to achieve their goals. We linger in front of a wonderful piece of art created by a master artist. A view of life drawn in it with colorful paints occupies our thoughts, affects our emotions, and gives pleasure to our hearts. At the moment, such a situation can be experienced even after getting acquainted with the works that came out from under the pen of a talented writer.

The writer is also an artist. It is necessary to draw life, human character, the environment in which they act, facts through short, concise and clear sentences through the means of words.

There are many opinions and opinions of artists, as well as wishes and suggestions based on the experience of artistic creation, regarding the clear and precise drawing of the depicted reality. In his comments to young writers, it is repeatedly emphasized that the artist should first of all know deeply about the reality he is writing about and that his expression should be clear and reasonable. At this point, we considered it necessary to cite only the most appropriate of them, without quoting all of them, adopting the thoughts of the writer. In particular, we think that these words of the Russian writer A.M. Gorky are consistent with the above ideas and express the rational essence of all of them.

"It is extremely difficult to find precise words and arrange them in such a way that they mean a lot with few words, because words must be compact and thoughts must be detailed and

wide, that is, vivid pictures from words. the character of the person being described, the flow and tone of the words should be immediately imprinted on the reader's memory. It's one thing to "slap" people and objects with words, it's another thing to depict them "plastically" alive..." [2, 120]

In order to vividly describe people and things, every word, every sentence should be concise in its place and serve the meaning that the writer wants to convey. Only then does the reader feel as if he sees the events and incidents described by the writer with his own eyes, and even feels like he is participating in this event. After all, the work written by such a writer affects the reader's worldview and helps to understand the complexity of life.

Shukur Kholmirzaev is a popular writer. He is a creator who knows the language of the people well and is in harmony with the language of the people. That is why the language of the writer's works is used in folk tone. This undoubtedly ensured that the language of the writer's works was simple, fluent, and understandable. In particular, "Oghir tosh kochsa" (If a heavy stone moves), "Last station", "Make a bridge", "Almonds bloomed in winter", "Birds returned from the village", "Navroz" related to the writer's artistic language linguopoetics. We witnessed this directly in the process of learning the language of stories such as Navroz. Shukur Kholmirzaev undoubtedly pays attention to the possibilities of the vernacular in ensuring that the language of each of his works is thorough, mature, and perfect. His ability to use folk wisdom, proverbs, proverbs and various folk oral materials is commendable.

Shukur Kholmirzaev is a writer with a very refined taste. He chooses every word with a delicate taste and observation. That is why the language of works is melodious and attractive. So, the writer's creativity is colorful and colorful, and accordingly, the language of the writer's works is distinguished by the fact that it is expressed in a unique tone.

Learning the language of a work of art requires the artist to be able to choose his own tools of artistic language, to be able to use them appropriately and productively. Undoubtedly, the researcher should pay attention to this side of the issue in order to study the writer's artistic skill and unique style.

In the process of studying the work of Shukur Kholmirzaev, we will have the opportunity to determine the possibilities of using the lexical and methodological tools available in the Uzbek language. It should be noted that the writer skillfully used all lexical and methodological tools available in the national language. It is especially characteristic of his use of figurative language tools, resourcefulness and cleverness in using words specific to oral speech, use of new words and phrases, as well as the skill of using idioms.

Thus, Shukur Kholmirzaev is a respected writer. The reader who reads each of his works will be delighted and drown in the ocean of happiness. Undoubtedly, this situation is the language of his works that made the writer famous. It is the writer's own style. In short, learning the language of Shukur Kholmirzaev's works is the demand of the times. Through this, we will have the opportunity to study the writer's contribution to the development of the Uzbek literary language and the language of fiction.

It is known that Shukur Kholmirzaev effectively used the visual means of the Uzbek language in order to enrich the language of his works. One of such artistic descriptive tools is periphrasis, by using which the writer made the language of his works colorful and melodious.

One of the characteristic features of artistic prose is that each artist uses words to describe the specific qualities and signs of a certain concept, and to reveal its characteristic features. These pictorial expressions are typical for the writer's work, they are applied to each of Sh. Kholmirzaev's

works in a unique way and attract the reader's attention. For example: "Keyin amar nomiga bitta maktub bitilgan edi. Janob oliylari maktubni o'qib, yoshlarni o'z huzurlariga chaqirdilar".- "Then one letter was written to Amar. His Highness read the letter and called the young people to his presence". [6, 8]

In the cited text, the writer used the combination of *his highnesses* to avoid using the word amir again. This, in turn, is a unique way of avoiding repetition of words. Because repetition of a single word itself damages the clarity and fluency of the speech. It seems that accuracy, fluency is the decoration of speech, and it is directly related to a person's good understanding of the meaning of words and clear imagination.

Starting from his first stories, the writer introduced the image of heroes who have their place in life, a certain social position, and a unique character.

Shukur Kholmirzaev is a creator of today's Uzbek literature with a unique style. The characters in his works are distinguished by the diversity of their spiritual world. Uzbek aspects in the characters of the heroes are worthy of praise for being raised to the level of universality, because those aspects that gave a special meaning and charm to the spiritual world of the heroes, with the events of our day and age, that is, the lifestyle of our contemporaries, joys and anxieties, moreover, are directly related to the new criteria of life that are being formed, as Shkur Kholmirzaev skillfully infuses these qualities into the spiritual world of his characters, it is certainly the skill of this writer, moreover, it is a specific feature of Uzbek literature of the 20th century. is also an achievement.

In general, Shukur Kholmirzaev effectively uses artistic tools not only in his stories and short stories, but also in his novels and dramatic works.

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Mundarija

International Scientific Journal
Science and Innovation Series C
Volume 2 Issue 4

ISSN: 2181-3337