

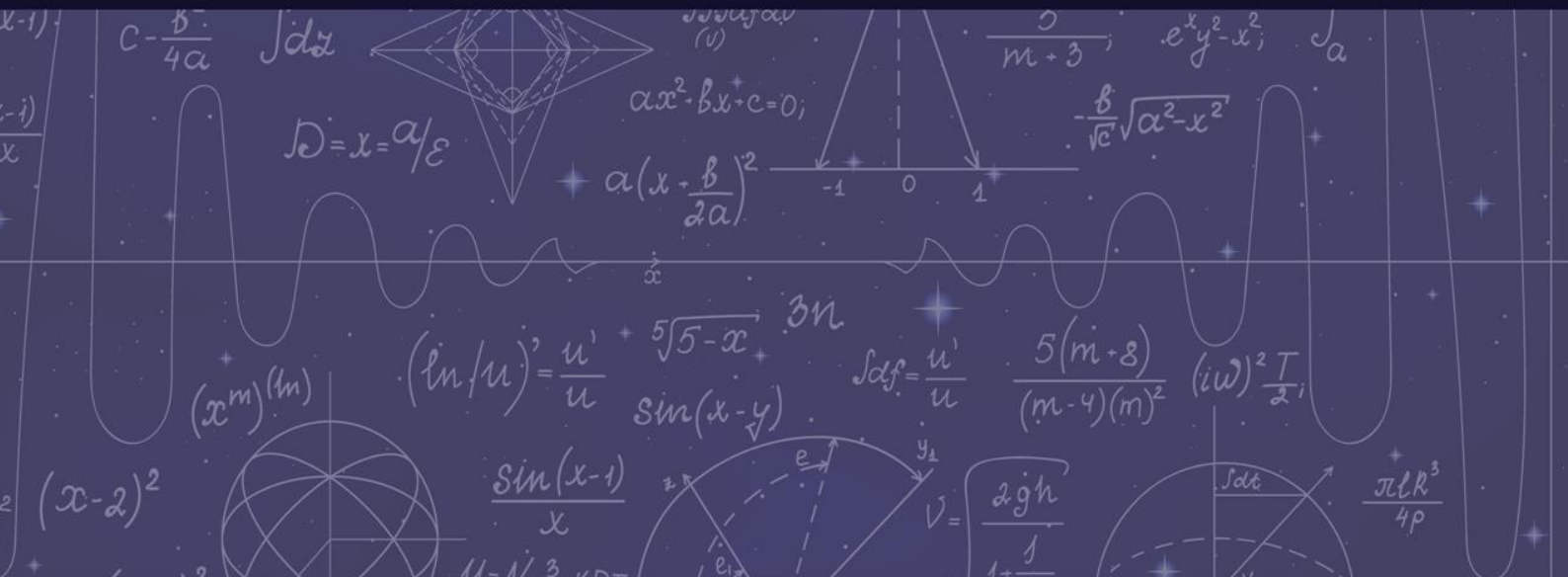
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Jurnal rivojiga munosib hissa qo‘shgan eng faol targ‘ibotchilar, rasmiy vakillar, hamkorlar, tahrir hay‘ati a‘zolari va mualliflar uchun umumiy jamg‘armasi **130 mln so‘m** bo‘lgan pul mukofotlari yil yakunida topshiriladi. Pul mukofotlari quyidagi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

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- 1-o‘rin - 30 000 000 so‘m.
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- 3-o‘rin - 10 000 000 so‘m.
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- 5-o‘rin - 3 000 000 so‘m.
- 6-10-o‘rinlar - 2 000 000 so‘m.

Jami: 80 mln so‘m.

DESCRIPTION OF PROBLEMS BETWEEN GENERATIONS IN ART WORKS

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Abstract. *This article provides important research conclusions about the ways of describing the problems between generations in works of art. Understanding these aspects will help us to better understand and analyze the current dynamics and interactions between generations in society. The author identifies several common thematic aspects that occur in works of fiction, including differences in technological development, social and political views, family values, generational conflicts and the clash of traditions and innovation. The results of the study show that the description of the problems between generations in works of art is manifested through a variety of storylines, characters and dialogues. It includes the representation of differences in values, ideals, worldview and lifestyle of different generations. An important aspect is also the reflection of emotional tension, frustration, as well as the search for meaning and understanding between generations.*

Keywords: *issues, between generations, works of art, interaction, conflicts, values, socio-cultural environment.*

In human society, each generation looked at life from its own point of view. Their thinking, dreams, psychology, visions, imaginations, possibilities do not match. Because of this imbalance, there are certain changes in the imagination and thinking of the generation that is being formed in the current conditions. With this in mind, the main factors determining the emergence of a conflict between ancestors and descendants at a certain stage in the life of society are the following:

- 1) socio-political system;
- 2) economic and cultural way of life;
- 3) ideological and moral views;
- 4) mental and spiritual state.

These factors form the core of society and human relations. Based on these factors, we can say that the existence of the problem of fathers and children is an objective phenomenon, inextricably linked with reality, and it always manifests itself in one form or another, at one level or another.

According to a memorial written six thousand years ago, which is stored in the Historical and Ethnographic Museum of Great Britain, "today's youth are not like their ancestors, they are immoral and do not know the value of life." Or, according to a monument found in the ruins of Babylon four thousand years ago, "Today's youth is a class prone to idleness." According to the Greek philosopher Socrates, "young people do not value life"[1].

It seems that the parents were never satisfied with the performance of their children and this in itself created certain conflicts between them. In turn, children growing up and growing up with a new way of thinking are not fully satisfied with the behavior and lifestyle of their fathers and try to deny them and apply their own views in life. These relations are one of the main driving forces in the development of society.

Taking into account that the roots of the problem have a long history, our study was not limited to samples of Uzbek prose, sources from other genres and different eras were also involved to substantiate the thesis.

In almost all genres of folklore there are works related to parent-child behavior, relationships, problems that arise between them. For example, in proverbs, which are one of the encyclopedias of wisdom, formed over the centuries and repeatedly tested, one can find lessons born from life experience related to family issues, spiritual and moral relations between fathers and children[2].

Our people have many proverbs such as “A father is pleased - God is pleased”, “Do not go to the roof of the house where your father is sitting”, “A good child is a support for the father, a bad child is a punishment”, “A good child is honored, a bad child - to the grave” and the appearance of such proverbs served to reduce the conflict between fathers and children[3].

Among the Uzbek folk tales there are also wise fathers, smart children who fulfilled their father's plans and achieved their goals. There are many illustrative examples of different attitudes of offspring towards each other and towards their parents. In the article, among such folk tales, "Uch aga-ini batirlar", "Bulbuliguyo", "Father's testament" were analyzed [4]. The fairy tales show that the emphasis is on the issue of education, which is necessary to avoid problems between fathers and children.

The relationship between fathers and children, expressed on the examples of folk oral works, is more extensive, deeper, more colorful, sharper visible in written literature.

In Firdavsi's Shahnameh, conflicts, contradictions and their consequences that took place in the process of generational change in the past are reflected through the images of fathers and children[5]. This work describes fifty kingdoms, including a historical period of almost four thousand years.

In the story, the images of fathers and children and the relationship between them are built like a necklace. The history and conflicts of such parents as Rustam and Sukhrob, Lukasp and Gushtasp, Gushtasp and Isfandiyar, Kaykovus and Siyovush, Khisrav and Sheruya show that the problem of ancestors and descendants occupies a special place in the work. In Firdavsi's Shahnameh, the traditions of fatherhood, authentically expressed from an artistic point of view, lived on in subsequent centuries, opening up new facets[5]-[6].

From historical sources it is clear that most of the life and work of Alisher Navoi was spent on improving relations between fathers and children among the Timurids. The poet emphasizes the problem of fathers and children in his epics "Tarihi muluki Ajam" and "Khamsa". In this regard, his epics "Khairat-ul-Abror", "Farhad and Shirin", "Saddi Iskandari" are especially important. Navoi mentions the sons of Hussein Boykara Badiuzzamon and Muzaffar Mirzo in these epics and urges them to treat their father with respect[7].

Navoi, emphasizing that he dedicated the epic "Farhad and Shirin" to the name of Muzaffar Mirza, intends to show his hero Farhad as an example to the Timurid beks. One third of the epic of 54 chapters (17 chapters) is devoted to depicting the relationship between father and son[8].

So, the roots of the problem of fathers and children, present in modern literature, go back to various genres of folklore, ancient myths, legends and tales, as well as to the classical literary heritage. At the same time, under the influence of literary and cultural ties, the artistic interpretation of the problem has been and will continue to be influenced by examples of world literature.

Conflicts between fathers and children, serious or small, large or small, open or hidden, are a problem common to all peoples, regardless of nationality, race or religion. Therefore, the expression of this problem in the world literature is also relevant. But in its interpretation, each folk thinker approaches, based on the individual characteristics of the people to which he belongs.

W. Shakespeare in "King Lear" (1605) connects the crisis of the decaying feudal world with the consequences of family relations, acute conflicts between fathers and children[9]. Because the nascent capitalist relations, greed for wealth destroy the most tender ties between people - relatives, family, fathers and children. In the relationship between fathers and children, self-interest begins to come to the fore.

King Lear, prone to blind praise, divides all his wealth between his two eldest daughters, Gonerilla and Regan. But his faithful youngest daughter, Cordelia, who is truthful, is disinherited and subsequently driven away. The attitude of the inherited daughters towards their estranged father, Lear, is rapidly changing. The older daughters, freed from dependence on their father, did not obey his demands and began to judge their father. As a result, the father becomes a hermit[10]. It seems that the socio-political conflict in the form of the main conflict manifests itself in tragedy.

The novel of the Russian writer I. S. Turgenev "Fathers and Sons" (1862) also describes the relationship between the old way of life and the generation with new skills. Arkady and his friend the nihilist (lat. nihil-negation) Bazarov follow the path of denying everyone[11].

Russian literary critics D. I. Pisarev, Yu. V. Lebedev emphasize that the characters of the work Arkady and Bazarov want to show the revolutionary movements that developed in Russia at that time and their role in them of the Russian intelligentsia. They approach the relationship between parents and children from a political, socio-psychological point of view.

The Russian writer M. Gorky repeatedly turned to this important and permanent theme of literature in his work. One of his works is the drama *The Last*, written in 1908. According to the play, police chief Ivan Kolomiytsev spends his life in luxury, immorality, corruption, gambling, bribery and does not even think about how his 5 children should live in this terrible time. As a result, his children - Alexander, Nadezhda, Lyubov, Peter, Vera - grow up faceless, slanderous, stubborn, disrespectful of their father and idolaters.

Under the pretext of relations between fathers and children, M. Gorky said that in this country, where "no one respects anyone" and "everything is against man", "the machine of life does not work without bribes" nothing good is expected.

It is known that at the beginning of the 20th century, Uzbek literature underwent a process of renewal. Our observations prove that the problem of fathers and children is closely connected with the idea of enlightenment, which is the main theme of modern literature.

The pages of Jadid literature contain a whole gallery of images of ignorant fathers-ignorant children, ignorant father-children seeking knowledge, good fathers and ignorant children, dreamy fathers and children seeking enlightenment, or fathers who have forgotten the spiritual duty of fatherhood. was created. In the works of Behbudi "Padarkush", the first prose works of Cholpon "Kurboni jaholat", "Doctor Muhammadyar", Khamza "Yangi Saodat" we see that the theme of enlightenment was reflected in the relationship between fathers and children in various aspects, sometimes mixed with sharp conflicts[12].

A. Kadiri, the founder of the Uzbek school of novelists, revealed new aspects of the problem of fathers and children in his works. In the article, conflict relations are reflected in such

works as “Ota-ona orzusi”, “Kipchokka kirgin”, “Oh that way bilan yopilmas”, in the novels “Otkan kunlar”, “Mehrobdan chayon”

It is known that Uzbek historical novels have almost a century of experience and skill. The traditions of writing historical novels, started by Abdullah Kadiri, were further developed by the 70s of the last century, improved both in form and content, reached a new level.

The works written by the writers of this period attract the attention of the raised problem, the breadth of the scale of the character, the depth of the content, at the same time, the presence of some historical evidence and situations that are forced to violate reality. in accordance with the requirements of communist ideology. Undoubtedly, this situation was clearly manifested in the formulation and solution of the problem of fathers and children, which is the object of our study. In this regard, we see that in the works of different genres by O. Yakubov, P. Kadyrov, new aspects of the problem of fathers and children are revealed. In the novel "Ulughbek Khazinas" by the writer Odil Yakubov, the conflict between fathers and children is described alongside the main problem based on the struggle between enlightenment and ignorance. The novel attracted the attention of the literary community from the first days of its publication (1973). Well-known literary scholars have expressed many good reviews about the writer's attitude to historical reality, his mastery of description, originality in creating characters, the essence of the characters of Ulugbek, Ali Kushchi, Abdullatif [13]. However, in none of these articles is the relationship between Ulugbek and Abdullatif mentioned as a problem of fathers and children. Perhaps the struggle between Padishah Ulugbek and Prince Abdullatif for the throne will be interpreted as a natural process.

The main problem of the novel is to express the struggle between enlightenment and ignorance in a broad sense, and this idea is facilitated by the images of Ulugbek's father and Abdullatif's son.

Pirimkul Kadyrov's novel Yulduzli Tunlar depicts with great skill the close relationship between fathers and children. The dedication and kindness of Babur Mirza for the benefit of the country will be inherited by future generations. On this occasion, the famous French historian E. Renan commented on the relationship between the great Timurid hereditary beks - Babur-Humayun-Akbar, grandfather-son-grandson: “Rational continuity between them is a rare event that happened only once in history. he estimated[14].

The writer's novel "Avlodlar Dovoni" tells about the warm conversations of Akbar's son with his father Humayun, who also has the image of parents, their understanding of each other, the reputation of Shah Akbar, who conscientiously embodied the will of his father. At the same time, Akbar's expectations from his son Salim, born of an Indian woman, did not come true, due to the untimely death of Salim, who grew up selfish, selfish and lover of the throne because of the lessons he received from his mentor Farid Bukhari, and his other two sons, Murad and Daniyal, became addicted to alcohol and drugs and died prematurely.

The relationship between father and son became the main theme of Erkin Samandar's novel "Tangri kudugy[15]".

Khan of Khiva Arabmuhammed Khan is subjected to bullying by his sons Khabash and Elbars. However, the novel does not deeply reveal the fundamental socio-political, spiritual and moral roots of the contradictions between fathers and children. As a result, there is an increase and decrease in the conflict of the work.

In the historical novel "The Last Journey of Yassavi" by the writer Sadulla Siyoev, completely new aspects of the relationship between father and child are written. There are no cases of quarreling over the throne, hatred of each other and open rebellion against the father, which are expressed in the above novels. This novel shows the rebellion of the child against the father in a different way. The hero of the work is the favorite son of the Kutbiddin-Samarkand ruler Mahmudkhan ibn Arslankhan, the only heir to the kingdom. Unlike Abdullatif, Khabash and Elbars, he does not seek to seize the kingdom. The son prefers divine love to the throne and worldly riches. The work reflects the conflicts between parents and children regarding the perception of the Truth.

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REALISM IN INTERPRETATION OF THE PROBLEM OF FATHERS AND CHILDREN IN MODERN WORKS

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Abstract. *This article focuses on the realism of the interpretation of the problem of fathers and children in modern works. In the context of modern society, where the dynamics of family relationships and roles are becoming increasingly complex, the problem of interaction between fathers and their children is becoming particularly relevant. The author's goal is to analyze how contemporary works, such as literary works, films, and consider and interpret this problem. The author uses the method of content analysis and makes a systematic review of contemporary works presented in various genres and media formats. It focuses on the selection of works that emphasize the interaction between fathers and their children, as well as the ways in which authors and directors implement this theme. The article provides important insights into the modern understanding of the problem of fathers and children in art and culture. Understanding the realism of the interpretation of this problem in modern works can help us to better understand modern*

Keywords: *realism, interpretation, problem, fathers, children, contemporary works, interaction, relationships, roles, society.*

The problem of relationships between generations has always existed and will exist as long as the world stands. Writers, scientists, psychologists, educators and specialists of various levels have thought about this. What is the relationship between an adult and a child? The school of life through which a young man passes, what is it like in our time? What do fathers feel about their children and children about their fathers?

The 20th century was the most turbulent, the most difficult, the most controversial period in the history of the Uzbek people. The policy of colonialism, which lasted almost 130 years, was aimed at discriminating against our people in every way. As a result, we completely abandoned our yesterday, we were brought up to hate it. Unfortunately, such views are also reflected in our literature, which is the artistic mirror of the nation. In particular, the relationship between fathers and children began to be interpreted in terms of class society and partisanship in a new context. Many of the younger generation, brought up in the socialist system, did not hesitate to renounce their fathers, giving preference to the "fathers" of the people. It is in adolescence that a person forms views on the world, attitudes towards the world and surrounding people, objects, situations. Teenagers stand somewhere in the middle between an adult and a child. This intermediateness determines many features of their personality, self-consciousness.

Young people were taken as the main characters, who did not follow in the footsteps of their fathers and did not continue their work, but went along a new path. As a result, Pavlik Morozovs, unique for Uzbeks, were created[1].

After we gained independence, it became possible to cover this topic. Characteristic in this regard is the story of S. Ahmad "Sarob". In it, the totalitarian regime turns the pioneer son of Kimsanboy into an enemy of his father, the Uzbek Pavlik Morozov. The father's curse hits its target not in the other world, but already in this world[2]. The tragedy of an illegitimate son who

died like a dog and was buried without burial and without a shroud excites the reader and increases filial responsibility to fathers.

The story of the writer "Korakuz Mazhnun" is also distinguished by sharp emotional drama. We can also witness that the roots of the retreat from the national and Islamic mentality are rooted in the politics, ideology and moral convictions of this authoritarian regime.

In the image of a white boy who forced his parents to say goodbye to this world with dreams, sorrows and regrets, we see a disgusting product and a pitiful victim of the policy of a terrible regime aimed at destroying our national and moral values.

In a word, in the author's stories "Korakuz mazhnun", "Sarob", "Azroil ýtgán yollarda", the acute relationship between mother and child, father and son is associated with the tragedy of the century, politics, ideology and moral ideas of the authoritarian system; All spectacles and tragedies are shown as a terrible consequence of an evil policy[3].

In the modern novels of the People's Writer of Uzbekistan Odil Yokubov "Diyonat", "Okushlar, oppoq kushlar" the relationship between ancestors and descendants is interpreted in connection with socio-political, spiritual, ethical, scientific and environmental problems. In the famous novel of the writer "Diyonat" conflicts between ancestors and descendants are expressed by the example of three persons. The older generation is a great scientist, Professor Normurod Shomurodov, the middle generation is the "millionaire collective farm chairman", Otakuzi Umarov, a leader who does what he says and cuts where he left off, the third generation has not yet tasted the bitterness of life, he has not passed fire and water, and Haydar, who easily reached the desired peak, who made a mistake and later realized all this and corrected himself. At first, the son also acts according to his father's opinion, but the young man, seeing that the end of this path is foggy, goes against his father[4]. This opposition is devoid of hypocrisy and excessive formality and is manifested in the bold defense of the views of the older generation by Professor Normurod. Khaidar, who belongs to the younger generation, is morally and spiritually cleansed, unites with his high-ranking uncle Normurod Shomurodov, and with his influence eliminates the vices of his father, the middle generation.

And in the writer's novel "Okushlar, oppok kushlar" there is a special look at the relationship between fathers and children. It depicts two different categories of fathers and children. Father Muzaffar Farman and his son Fatih Muzaffarov appear as symbols of forgery, bribery and greed, while Shorakhim Shovvoz and his son Shokosim appear as determined and strong-willed people fighting these vices[5]. Although the death of Muzaffar Farman's father and the crisis of Fatih Muzaffarov's son are not shown as the result of their mutual struggle, the fact that succession can only take place if the traditional relationship between ancestors and descendants is built on the basis of mutual respect and appreciation.

In the 90s of the 20th century, the problem of fathers and children appeared in new interpretations in Uzbek prose. Various manifestations of the crises of the social system, internal conflicts occurring in the minds, images loyal to the violent principles of the ideology of that time, and peculiar interpretations of the attitude of the characters who could not agree with them, were reflected in the work of artists of this period. This process is openly manifested in "Tushda kechgan umrlar" by U Khoshimov, in "Lolazor" by M. M. Dusta, in Sh. Botaev's story "Shurodan Kolgan Odamlar" and in many stories of those years

Philosophical perception of reality with a new look, a critical approach to it are especially pronounced in the novel by M. M. Dust "Lolazor". In creativity, especially in relations between

fathers and children, we can see the influence of an atheistic upbringing and an atmosphere of disbelief in a totalitarian system. Avvalbek did not want to recognize his father Nazar Yakhshiboev, who was the reason for his great privileges, being neither a man nor a writer, he smoked cannabis and said, "That nasty bastard is dead." Do you still read other people's books? He speaks such nonsense freely among people. The root of Avvalbek's character flaws must be sought in the social environment based on the ideology of the system.

In Khoshimov's novel "Tushda kechgan umrlar" the writer approaches the problem of fathers and children in a special way. The novel describes two different families with a diametrically opposite character[7]. Despite the fact that Rustam returned from the Afghan war disabled, he could not bear the unfair imprisonment of his father and the policy of the Soviet government, directed against the will of the people and public opinion, and committed suicide.

Both sons of Soat Ganiev, a faithful Soviet man who devoted his whole life to the implementation of the evil policy of the Soviet government, based on the extermination of ordinary people and the terrorization of the nation, both Mauser and MELS, do not follow in the footsteps of their bloodthirsty and treacherous father, but follow the path of good, inherited from grandfathers. The eldest son Mauser, as a journalist, exposed his father's actions, rehabilitating the innocently oppressed citizens in the press, and the youngest son MELS prefers citizenship and goes abroad rather than bear the shame of his father. Soat Ganiev, who went against his people and remained true to his communist beliefs, was eventually separated from his family and children.

In the story of the writer Shoim Butaev "Shurodan kolgan odamlar" we follow the principle of artistic study of the climates of the human psyche in unity with the reality of life and the psychology of society[8]. In it, a form of psychologism - the conflict between the mind and the heart - is reflected in the relationship between fathers and children. The story describes the relationship between the father, the faithful heir to the communist ideology, and the lost son, who fell victim to the spiritual pressure of the dictatorial regime. In the play, he was elevated to the rank of a character, "a blind-hearted man raised as a zombie by the overseers of ideology and politics." This man, who works as a warden in a prison, is extremely dedicated to his duty. Even the name Overseer impresses him very much. Because he considers himself a confidant of the state. His son Tashmurad is Prisoner No. 96 who was imprisoned in this prison because of his misdeeds. The conflict between father and son is shown at the beginning of the play. The spiritual decline of the father's psyche alternates with evolution in the direction of returning to his identity and coming to obedience through the depiction in the work of scenes and experiences characteristic of the national mentality.

It seems that the inner interpretation of the mental world of the hero, driving reality, and new conflicts that arise in the mind, have become a characteristic feature of the literature of the next period.

The problem of "fathers and sons" is as old as the world. Once it concerned musical tastes and passions, once - political views, once - literary sympathies and antipathies. To mitigate the severity of this problem, two skills are required from each of the parties - to listen and to hear. Mostly everyone listens. It is in the arsenal of many people. But they hear - units.

It's more difficult with him. This skill is mastered by units. Only this is discovered late and inopportunistically, when the conflict has already come out and flared up like a raging fire.

The theme of love for parents, the relationship between fathers and children has always been at the center of attention of writers of Russian and world literature. I.S. Turgenev in the novel

“Fathers and Sons”, revealing the confrontation between two ideological camps - liberals and raznochintsy-democrats, characterizes children from the point of view of their attitude towards their parents. The nihilist Bazarov seems to experience a feeling of embarrassment from his mother's timid caress towards him. Enyushka (as his mother called Bazarov) did not allow his parents any extra tenderness, and did not show them himself, not because he did not love his mother and father, but because he believed that a nihilist could not be like a young lady [9]. And his parents felt this and understood their son, did not take offense at him, tried not to annoy him with their care, but sincerely loved him. And Yevgeny Bazarov, of course, loved them: a dying romantic, he instructs Anna Odintsova to take care of his old people - very nice people.

Each person is a contemporary of an era and a peer of a certain generation. It is known from our own experience that one generation of people is significantly different from another. It is clear to everyone that the new is replacing the outdated. The new time gives birth to a new generation, which already looks at the world in a different way, sets itself other goals. Much of the experience of the ancestors really becomes unacceptable in the new reality, but a huge part should serve as a support for further development. What to leave, and what to take with you on the life path of the new generation? This is the eternal problem of two generations: the older one, striving to transfer all knowledge, all experience, and the new one, sweeping away everything in its path. So "fathers" in decisions are based on moral norms, "children" are guided by likes and dislikes. "Fathers" consider work as a virtue, "children" - as an inevitability. This is understandable: changes in the standard of living lead to a change in thinking, behavior, and the choice of value orientations of people of different generations. And as always, we laugh kindly at the generation of parents, respect grandparents, and admire great-grandfathers.

The problem of “fathers and sons” is relevant today. It sharply confronts people who belong to different generations. “Children” who openly oppose the generation of “fathers” should remember that only tolerance for each other, mutual respect will help to avoid serious clashes. And “fathers” should remember that they were once “children” too and they also made mistakes.

In a word, there are no right and wrong in the conflict of generations. There are only two irreconcilable parties that do not want to compromise. Sometimes it is so difficult to understand your own parents or teachers ... Just like they understand us. Although, it would seem, the age difference of twenty or thirty years should not play a big role. Surely our parents could not forget their youth so quickly as to cease to understand our aspirations? Or maybe, precisely because they have not forgotten, they are trying to protect us from some mistakes and direct us to the right path? In the same way, we ourselves will not always find a common language with our children. So it was and so it will always be.

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ANALYSIS OF A WORK OF ART IN ITS HISTORICAL AND CULTURAL CONTEXT

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Abstract. *The article notes the existing productive methods of analyzing a literary text and discusses new approaches that allow useful and effective research of literary works, revealing their ideological, artistic, thematic, figurative and stylistic basis.*

Keywords: *professional competence, competence, knowledge, ability, skills, motivational-value component.*

The analysis of work that art continues to be one of the urgent problems of modern literary criticism. The article notes that the existing productive methods of analyzing a literary text and discusses new approaches that allow useful and effective research of literary works, revealing their ideological, artistic, thematic, figurative and stylistic basis. Particular attention is paid to the study of the work as a "communicatively conditioned coherent whole", the need for a systematic approach to the consideration of the text and the importance of conducting a comprehensive analysis of the art work. Understanding a work of art in its broad historical and cultural context allows for a multi-level detailed analysis of the work as a complex system, revealing its various levels.

As you know, literature is an important means of forming the spiritual world of a person, his morality and artistic taste. Since works of fiction "have more energy-informational potential than texts of other styles", they represent an inexhaustible source of ideas and knowledge and largely determine the development of human intelligence. Texts are also a special way of transmitting the spiritual heritage of the past from generation to generation, since "by creating and perceiving works of art, a person transmits, receives and stores special artistic information that is inseparable from the structural features of artistic texts ...". The values of culture, history and words are preserved through careful attitude, love and reverence for works of fiction, since a person "is brought up not only by the results of the ancestral thoughts extracted from communication with people ..., but also by the works of previous centuries". This transfer of information is important both for students studying literature and readers, critics and especially writers, since "the richer the past literature and the more extensive use of it, the more diverse new works can be with equality of other things".

At the present stage of cultural development, the problem of perception and understanding of the text becomes particularly acute. Of great importance is the identification of the ideological, thematic, figurative and aesthetic specifics of the work of art, the consideration of its individual originality and the definition of the author's message to a wide readership. Close attention to works of art is determined, on the one hand, by the need to comprehend the classical heritage of the past and preserve its enduring significance, and on the other hand, by the importance of understanding the new literary situation and penetrating into the essence of works created by modern authors. Such texts, as a rule, are difficult to perceive, understand and study. The analysis of a work of art is especially significant in our time, when interest in the book is decreasing, and the importance of facts obtained from the mass media, especially from the Internet, is increasing. Reading becomes

superficial not only for the mass reader, but also for students whose knowledge is diffuse, fragmented and mosaic, often not forming one overall picture.

Knowledge of the literary heritage allows you to navigate "in a variety of cultural systems and guess the direction of further development of the literary process", as well as to evaluate the creative searches of modern authors based on rethinking literary masterpieces of the past, creating new narratives that carry a variety of ideas and a wealth of meanings.

Works of art considered as complex multilevel organized systems, when properly read, provide the reader with knowledge about culture in various epochs, about the peculiarities of human life, his inner world, spiritual quest and moral ideals, since "any work of art, any artistic trend is both a phenomenon of the reality that gave rise to them, and part of the universal continuum, the result of the accumulated experience of mankind". The texts reflect the complexity of relations in a modern globalized society and capture a wide variety of knowledge about the world and life in various genre forms. Meaningful insight into the essence of the works will allow students to independently identify the features of artistic thinking encoded in the text, and will contribute to the formation of thoughtful readers who will be able to work with the art of words and discover new depths of meaning and aesthetic value of the literary heritage of the past.

The main part. As is known, "literary analysis is the study of parts and elements of a work, as well as the connections between them". A broad understanding of the term "text analysis" includes not only the division of the fabric of an artistic narrative into parts and components, its components and their detailed study, but also work at a high level of generalization of information.

Currently, there are a large number of methods and approaches to the analysis of literary phenomena and works of art. We will allow you to identify only the main approaches, concepts and methodological systems proposed by some authors. It should be noted that the dialectical method does not lose its significance in the modern world, since it assumes "consideration of any phenomena of reality in development and mutual connection" and is actively used in the analysis of a work of art. A coherent system of methods for the study of a work of art is presented by Russian professor N.S. Bolotnova [1, p 26]. According to her scheme, the methods of philological analysis of the text include general scientific methods (observation, quantitative analysis, modeling, experiment, comparative), general philological methods (transformational method, distributive analysis, contextual analysis, component analysis, compositional analysis, structural method, semiotic method, conceptual analysis); private methods (intertextual analysis, method close to experiment, word-image method, semiotic-stylistic method, comparative-stylistic method).

Theorists V.G. Zinchenko, V.G. Zusman and Z.I. Kirnose [2, p 44] in their work "Literature and methods of its study: a system-synergetic approach" note the following methods as the most productive: biographical method, cultural-historical method and hermeneutics (they study the work as a complex hierarchical system); formal and structural method; sociological method (focused on the author–reality, reader–reality relationship); receptive aesthetics, comparative historical method and comparative studies. These researchers also distinguish systematic and system-synergetic approaches and note that "each of the literary methods, if it does not claim to be universal, can open up some side of the study of fiction".

V.A. Lukov considers "a combination of a historical and theoretical approach that arose within the framework of literary studies, but allows to explore other phenomena of artistic culture, and a general humanitarian thesaurus approach" [3, p. 8], emphasizing their fruitful coexistence.

Some researchers talk about the problem of the synthesis of literary approaches in the framework of the study of the triad "author – text – reader", emphasizing the importance of receptive aesthetics, narratology and historical-functional approach. They claim that "the study of the relations between the components of the triad indicates an increasing role of the communicative function of the work of art, which determines a fundamentally different (compared with traditional approaches) orientation of the literary text".

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NATIONAL AND COMMON TO ALL MANKIND UNIVERSAL IDEAS BASED ON THE RICH HERITAGE OF ANCESTORS

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***Abstract.** In the complex times, when globalization is accelerating in the world development, where drastic changes are taking place, studying, analyzing and determining the place of national and universal qualities in moral education, educating the young generation is a historical necessity and a demand of the times. Deep and comprehensive study of national and universal qualities in modern conditions, correct determination of their place and role in the education of the young generation, specific connections between them, customs, rituals, rules it is important to determine the relationship between them. In this article, ideas about national and universal values that are inherited from generation to generation are put forward.*

***Keywords:** national and common to all mankind universal qualities, national traditions, family, neighborhood, moral culture.*

Increasing the efficiency of the measures implemented today regarding educational reforms, raising the intellectual potential, consciousness and worldview of young people, strengthening their ideological immunity, patriotism, the essence of the reforms implemented in Uzbekistan and the conditions created for young people One of the urgent issues is to study the principles of raising a mature generation that has a deep understanding, is competitive in all aspects, has a broad worldview, has an independent opinion, and lives with a sense of love and loyalty to its people. As the head of our state, Shavkat Mirziyoev, noted, “If the body of society’s life is the economy, then its soul and spirit is spirituality. We will build a new Uzbekistan on these two strong pillars, that is, a strong economy based on market principles and the rich heritage of our ancestors, national and common to all mankind universal ideals. We rely on the strong spirituality that embodies it” [1]. After gaining independence, the interest of our people to know the history of their country, language, culture, and values, and to understand their identity, increased. This is a natural state. There are people who are interested in knowing who their ancestors are, their lineage, and the history of the country where they were born and grew up.

In order for young people to be **leaders** in all fields, they should first of all have **good manners**. Because, according to Islamic teachings, manners are one of the main means of reaching the blessings of the hereafter. Both the Holy Quran and the hadiths of the Prophet (peace be upon him) pay special attention to the issue of manners. Much has been written about parenting. But this topic is always relevant and important from the point of view of protecting young people from various attacks that come in such as “mass culture”.

At present, some divisive forces are instilling in the minds of young people the most dangerous vices that are completely foreign to our spirituality and morality, including misinterpreted religious teachings, to alienate them from their parents, family and loved ones, to read or to remove them from work and to send them to countries where armed conflicts are going on, to turn them into militants or “living bombs”.

“Cultures” destroys the spiritual life of the society, has a serious negative impact on the morals, outlook, and upbringing of young people.

How many great scientists, noblemen, scholars, politicians, and generals have grown from this ancient and blessed soil. The foundations of most religious and secular sciences were created and polished on this land.

It is natural for every person to ask himself the following questions: I am a **child of this nation, who were my ancestors**, what was the origin of my nation, how did it stand up, recover, and form?

This nation contributed its indelible share to the development of the people, spread the fame of our country to the world, and was forever imprinted on the pages of history. Our land has always been a land of great scholars, thinkers, and geniuses who were ahead of their time. Abu Rayhan Beruni, Ahmad Farghani, Muhammad al-Khorazmi, Mirzo Ulughbek, Ali Kushchi, Abu Nasr Farabi, Alisher Navai, Abu Ali ibn Sina, Mahmud Zamakhshari, Imam Bukhari, Imam Termizi, Abu Bakr Kaffol Shoshi, Abu Mansur Moturidi, Abdukholiq Gijduvani, Bahauddin Naqshband, Abulmuin Nasafi, Burhoniddin Marginani, Imam Dorimi... the names of them would be a book. One is a teacher of theological sciences, one is a great scientist who put a ladder to the mountain of heaven, another is the father of applied medicine, one is a master of theological sciences, and another is the sultan of scholars [2, 17].

The moral culture in the educational institution is formed by the desire of each member to understand each other through the spiritual image. National and universal qualities are the criteria that show his honor, pride, duties and tasks. A sense of pure lineage and pride in it ultimately creates patriotism and nationalistic pride. Mutual respect in the team is one of the important criteria for all students to fulfill their duties and tasks based on strict discipline, to show kindness and kindness to each other. Within the framework of national virtues, honoring the honor of the family, neighborhood, and Motherland over one's own well-being, giving priority to caring for one's relatives and loved ones, one's neighbors - is considered a high-level virtue. In the course of the lesson, in the territory of the boarding school, the issue of discipline is of great importance in the determination of national qualities. Along with class discipline, family discipline is the foundation of society and state discipline. Because the student who has developed a sense of discipline in the lesson will serve in the state and society in the future as a possessor of this feeling, he will not even think about breaking the laws of the state, he will determine each work in its place and time, based on order. does. Such discipline and order become the honor of the people and the nation today. Each member of the specialized boarding school community has a culture of ethics and internal discipline based on this, along with an understanding of their duties and responsibilities, so that they can determine their place in any environment in the future, and respect their interpersonal relationships. , helps the formation of qualities such as the family's economic capabilities, striving to ensure the interests of the Motherland, honoring the honor of the Motherland. The uniqueness of this or that people as a nation shines in this national quality. Competences in students by forming the national qualities that have been formed in the family in the lessons of boarding schools, enriching the content and effectiveness of education, as well as instilling national and universal qualities in the minds of students. In addition to educating students with good virtues, it is also necessary to list the negative qualities that undermine the perfection of a person (evil, ignorance, lying, vulgarity, etc.) At the heart of national qualities, first of all, the student considers the culture, values, and history of his people. Based on the study of religion, the

heritage of the past generations, material and spiritual wealth, it opens the way to educate universal human qualities.

In the process of education, in the education of national and universal qualities in students, the goal of the lesson is to create a healthy environment through the culture of creativity, activity and communication, and to achieve the education of good qualities in order to achieve the realization of the student's identity. possible In this regard, O. Musurmonova's research is noteworthy. The scientist tries to solve a number of pedagogical problems regarding the formation of the spiritual culture of high school students. O. Musurmonova points out "In our opinion, the inner spiritual world of a person consists of a system of basic signs such as spiritual need, spiritual interest, spiritual activity, and spiritual value"[3, 23]. In Sh.A.Abdullaeva and D.I.Rozieva's work of "Pedagogical diagnosis and correction", students are taught to be loyal to the Motherland, kind to people and believe in national and universal human values, artistic and artistic works as a national and universal competence. It is defined as the ability to understand, dress modestly, follow cultural rules and a healthy lifestyle [4, 221].

Pedagogical requirements for educating students with national and universal human virtues - stages of education organization - the main goal of educational science - educational goal with national and universal cultural competence - selection of educational methods and tools appropriate to the topic - sources of folk pedagogy - The heritage of Central Asian thinkers - national and universal values can enrich modern pedagogic science according to its uniqueness and value. At the same time, the science of pedagogy must also use its tools, it undergoes changes, acquires a new appearance and content, characteristic or purpose that is acceptable for a certain period of people's life and is passed from generation to generation. . Their pedagogical value is that if these national values are not a guide in life, we lose our most important human qualities.

After all, lifestyle, way of life, manners, communication, behavior are fed by national qualities. Therefore, if national qualities do not take place in human life, humanity gradually loses its human form, bad behavior, immorality becomes the basis of communication between people, carelessness, thoughtlessness, rudeness, obscenities appear at every turn. All this testifies to the essence and importance of national qualities in the life of a person and the whole society.

Therefore, the question arises about the need to study and promote the qualities formed on the basis of progressive, democratic national values by studying and promoting the pedagogical ideas of folk and ethnic pedagogy, because its Its ideas are based on the people's life, it is to protect their interests, to educate them in all aspects of life. Consequently, the people, on the one hand, strives to follow his pedagogical ideas in raising their children, and on the other hand, based on his recommendations, they decide their lifestyle, behavior, behavior, morals and ethics.

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INTERACTION OF MINIATURE ART WITH THE COMBINATION OF THE LITERATURE AND IDEOLOGICAL, AESTHETIC, AND MORAL IMAGINATION OF THE COMMUNITY

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Abstract. *The article deals with the relationship of fiction with the art of miniature in Movarounnahr and Khorasan, as well as the ways of using various techniques to depict certain literary characters in the art of miniature. From the works of art that have come down to us, we can see that the pages of colorfully designed manuscripts were delicately miniaturized, decorated, and embroidered with patterns. The miniature was created as a means of interpreting the content of a literary text and was considered as a means of expressing the idea of a work in bright colors. At the same time, the miniature is expressed by pictorial means, lines and colors. The peculiarity of the connection with the roots of such ancient arts as wall painting, sculpture and applied art of the peoples of Iran and Central Asia up to the 7th-8th centuries is discussed.*

Keywords: *color, Zaraut, relief, archeology, Afrosyab, Moni, Muzahib, character, calligrapher, papermaking, decorative, Murakka, Muarrih, image of alkors, savr tree, Kushaniya, introduction, graceful.*

Introduction

In art, the image of a person is connected to the historical conditions of social progress and is associated with ethical and aesthetic concepts that define the relationship to the individual of that era. In literature, the attitude towards depicting a person can be traced back to the works of Rudaki and his emphasis on bringing the real person closer in his creations. Although Rudaki (Abu Abdullo Ja'far bin Muhammad Rudaki 858-941) created images of ordinary people, similar to the court poets, his most important characteristic in his creations is his focus on expressing his daily joy and experiences. Firdausi, who created his epic work "Shahnameh" in the second half of the 11th century, incorporates various epic stories into his work. It is known that he aimed to maintain a sense of purpose and coherence, as well as a lack of randomness. As a result, Firdausi moves away from reality and creates an ideal protagonist with extraordinary power, detached from clear historical accuracy, for the benefit and happiness of all.

In literature, the image of a person is depicted through two creative approaches, emphasizing realism and idealism. The characteristics of each era are reflected in the portrayal of an ideal protagonist. The writers of the Middle Ages were inclined to express their own thoughts in relation to positive and negative characters. In their panegyric poems, court poets created complete images of their rulers and statesmen. There is a difference between the characters praised by court poets and those depicted in Firdausi's epic works. Firdausi created aesthetic and moral ideals. When the court poets praised their rulers, they did not necessarily adhere to the truth of events. In any case, they envisioned a clear distinction between the virtuous real person and the wicked tyrants who had covered their evil deeds with a cloak of righteousness. This way, various forms of relationships were created in literature. They deviated from reality and legal norms.

In various periods, the talented poets of the East utilized the conventional images of characters to describe aesthetic and moral ideals. Among the great poets of the East, Nizami Ganjavi portrayed the sufferings and punishments that humans endure based on conventional plots, reflecting his spiritual and intellectual aspirations.

In Nizami's poetry, the image of a person is a generalized image, and each period or characteristic is considered as an example of it. The characters of Layla and Majnun are the main focus, symbolizing their quest for divinity from within their hearts. [1]

LITERATURE REVIEW AND METHODOLOGY

In modern times, the study of literary works, particularly based on contemporary scholarly literature, continues to be carried out. The poems of Rudaki and Khayyam, for example, have been studied less. Some historical treatises, such as Bayhaqi or Vosifi's works, have not been studied at all. However, the major works of classical literature have consistently received attention from scholars. Ferdowsi's "Shahnameh," Nizami's "Khamsa," Saadi's "Bustan" and "Gulistan," Dehlavi and Navoi's "Khamsa" written in response to Nizami's work are among them. Historical treatises such as Rashid al-Din's "Jami al-Tawarikh," Ali Yazdi's "Zafarnama," and Tabari's "History of the Prophets and Kings" have been extensively studied with illustrations. The evolution of the portrayal of humans in literature is closely related to the evolution of the theme of book illustration. Through the study of various periods of miniature schools, we can understand this connection. In the early 13th and 14th centuries, artist-poets depicted human faces according to beauty ideals and structured their compositions around a specific theme. In the 15th century, due to Behzad's mastery, human portraiture gained value and naturalness, different from distant and stylized depictions, appeared in composition. New and expressive characters emerged in his paintings, and their emotions were conveyed through landscape characteristics. In the 16th century, the portrayal became more distant from the text, and it became important to show their own ideas about the world. Therefore, authors introduced characters that were not anticipated by the composition, and they showed interest in their daily lives (Sultan Muhammad). In addition to the aforementioned literary works, contemporary scholarly literature is also being studied in the present day. [2]

RESULTS AND DISCUSSION

The faster material progress is made, the faster spiritual development is achieved. The motivation of Sufism has also greatly benefited from poetry, as it has used it extensively to promote its goals. Many poets in the world of Sufism have started creating their works with the aim of spreading their religious and philosophical ideas. Jalaluddin Rumi, the great poet of the East, was also one of these poets.

The most advanced poets of the East further developed the ideas expressed in their works, such as Nizami's epic poems, to create a noble and virtuous image of human character. The development of the image of the noble character in literature, as well as the general and mystical description of saints, is a distinctive feature of this genre. Therefore, we turn to the portrayal of humans in historical treatises, which is the most realistic field of literature. The realistic trend in portraying humans can be found in the "Tarixi Ma'sudiy" by Abu'l-Fazl Bayhaqi, written in the second half of the 11th century. Bayhaqi's first interest is in distinguishing individual facial features from one another. While Rudaki portrays each individual with a unique realistic appearance, emphasizing the characteristics of beauty and youthfulness, Bayhaqi separates himself from such individuals and presents them as representatives of a certain group. The important and remarkable aspect of Bayhaqi's work is his portrayal of the spiritual state of humans. For this

purpose, he narrates some events in the form of testimonies and includes internal monologues in his treatise. Bayhaqi's treatise has not been copied even once, and a large part of it has been lost. This fact can be seen as evidence that subsequent poets and artists were not interested in imitating his realistic portrayal. Some sources mention that during the same period as Bayhaqi, other people also created different treatises, but none of them provided a realistic portrayal of humans like Bayhaqi's "Tarixi Ma'sudiy." [3]

Even if the treatises mention real people, they still create a conditional image of humans and often provide common characteristics. Bayhaqi's experience in creating realistic characters was not utilized. For example, the image of a noble king in Odil Shah's treatise is usually depicted as a brave warrior who can defeat all enemies with his sword. In addition, he is seen as a wise ruler who believes in the mercy of God and does not neglect his daily prayers, even in the eyes of a faithful Muslim. This imitation of historical figures is depicted in two different forms; the hero and the pious person. Both the first and later images are used with certain conditions. This method of creation is also reflected in miniatures. The artist uses various visual techniques to portray a specific literary character in different ways. For example, in Nizami's "Iskandarnama," the main character is depicted in various ways. Because in some cases, his character symbolizes strength and power, while in others, he is often portrayed as compassionate and merciful. [4]

If we refer to the illustrations of the 13th century in the subsequent treatises, we can see two types of portrayal in the depiction of humans, similar to the symbolism and generalization in the poetry of Jalaluddin Rumi. The famous historian Rashiduddin describes the events that occurred during the Mongol invasion, creating a series of images and characters of Mongol rulers. However, the facts he presents sometimes contradict the usual characteristics of the created image.

In general, in the 13th-century treatises, the concept of fate is complex. This quality is attributed to the wrath and punishment of the creator sent upon sinful humans, and it is illustrated by depicting Genghis Khan as an embodiment of this wrath. The image of Sultan Jalaluddin Khwarazmshah is shown in opposition.

The illustrators of the treatises moved away from portraying real individuals with their unique characteristics and inner world and instead focused on representing historical figures as abstract representatives of certain groups.

In the 13th-14th century treatises, some characters are depicted with symbolic traits, while others are shown as rulers or warriors, and still others as punishers of the people. However, here we also see the same duality in the portrayal of humans as in poetry; the character's face is depicted with half of it covered by a veil. [5]

With the passage of time, all conflicts in the works lead to distinguishing humans as unique individuals. In the 15th century, the renowned historians completely abandoned realistic details and completely transformed them into fictional garments. However, sometimes a person's fate is depicted through a specific image. The "Zafarnama" by Ali Yazdi provides an example of this. In this treatise, Timur's image is portrayed as embodying all the necessary traits of an ideal ruler. He is depicted as a strong, fearless warrior with a majestic appearance. His intelligence and enthusiasm are depicted through his unique qualities as a ruler. In other lands, other religious representatives are shown as propagators of the Islamic faith. The composition of the treatise is centered around the central image of the ruler. However, through symbolic methods, the essence and other aspects of Ali Yazdi's portrayal of Timur's character are revealed. His true courage and leadership are highlighted in the treatise.

In the 13th century treatises, the illustrations are depicted with intricate designs and colorful patterns, often incorporating gold accents or delicate brushstrokes. At the beginning of the text, a decorative border is placed with calligraphy. The main text is divided into sections with headings. To prevent the text from being monotonous, it is adorned with illustrated or decorative borders. However, the main focus of the book is its illustrations, miniatures.[6]

First and foremost, each miniature artist must pay attention to the harmony of the illustrations with the content of the book. The miniature serves as a means of explaining the literary content and expressing the artistic vision of the work. Along with this, miniature images, lines, and colors also find their independent aesthetic value. The art of miniatures draws on the stars of ancient art, such as Eastern, Iranian, and Central Asian peoples' pre-Islamic era paintings, calligraphy, and applied arts. It has undergone significant development over time and reached its peak in the Middle Ages, during the period of established state systems.

The complex style and literary imagery found in poetic works made it difficult to depict them with illustrative means and artistic images in various weights and rhymes. However, through miniature illustrations, these works were able to find their unique collection of literary language and imagery.

The harmonization of literary and visual imagery is due to the shared aesthetic and moral concepts of state and society's most esteemed representatives, poets and artists. These types of concepts consist of various elements, including religious beliefs, subject matter, and ethical teachings. Aesthetic concepts were not separated from ethics in the East. Therefore, those who possessed complete virtues had spiritual beauty. Eastern thinkers considered the main beauty to be spiritual beauty, where the soul plays a central role, while the human body is merely a part of the material world that no one pays attention to. It is through these concepts that Eastern art developed a disinterest in realistic depictions of the human body, which in turn brought about its own conditions for depicting it.

Just as in literature, the art of miniatures was created through a synthesis of three elements mentioned above: conditionality, etiquette, and realistic details. The miniature artist depicts the world not as they see it with their own eyes, but as they should be according to the ideals of their time. Just as in literature, here too, eternal ideas must be the foundation, which is why the artist does not consider the material world when depicting it; they do not think about accurately depicting the proportions and perspective, the anatomy and proportionality of the human body, or conveying their emotions. The important thing is to indicate their movement or idea, and naturally, the artist focuses on capturing the reader's imaginative mind.[7]

The most important aspect of creating a miniature is the adherence to the conditions of the image. This is because the viewer understands the meaning of the artistic work through their emotions, not just through their senses. The depiction of the battle between two or three trees is appropriate for conveying the idea that a single soldier can win a battle. From top to bottom, the developing composition is conditional, and the middle-aged person's appearance is depicted as "from fish to moon", while the horses are depicted only in spring and autumn. The color scheme is also open to interpretation, with the sky being depicted in a golden hue and the sun in a bright red. Of course, it is executed in a conditional manner, not realistic, so the appearance of humans, landscapes, and objects is similar. This is because the artist does not rely on existing reality, but rather on eternal ideas, which is why they do not think about accurately depicting proportions and perspective, anatomy and proportionality of the human body, or conveying emotions. The

important thing is to convey their movement or idea, and naturally, the artist focuses on capturing the reader's imaginative mind.

The decoration of the book with miniatures serves as a means of conveying the emotional content of the literary work. The image of the main character in the book is depicted based on the description given in words, but it adheres to the general aesthetic rules for literature and miniatures. The artist creates images of ideal beautiful men and women. They depict important aspects of their appearance, such as the shape of their face and the expression in their eyes, as well as the characteristics of their youth. The facial expressions and movements are expressed in various ways, giving the image a "speaking tongue". In this process, the artist creates the conditional uniqueness of characters that can produce new images when altered.

The main task of the miniature artist is to create a visual image of Odil Shah, a heroic warrior, and beauties. This task is accomplished by utilizing all the elements present in the images; composition, color scheme, and attention to detail. For example, the image of a ruler is always positioned in the center. The emphasis on his appearance is important, but it does not dominate the entire composition. The sense of scale and appropriateness is always present in the artist's work. The ruler's clothing is elegant and brighter, and his crown and majestic turban are depicted separately. When depicting a ruler who possesses qualities such as nobility, bravery, decisiveness, ideal rulership, a courageous warrior, and a philosopher, they are portrayed in a court ceremony, on a throne, or in battle. The ideal warrior is always depicted with weapons of war.

During the depiction of battles, artists have depicted several distinctive characteristics of warriors in their compositional solutions with a high level of artistic skill. Their bravery and courage are always portrayed through constant movement; they are depicted as engaging in combat with several times larger enemies or dragons, or fighting against a large number of opponents in one-on-one combat.

The selection of specific motifs for depiction, copying them, studying them, and using special symbols for prominent characters is used in some compositional schemes. For example, it can be seen that the protagonist of Ferdowsi's epic is always depicted with a halo around his head, indicating his unmatched strength and power. We can clearly recognize and understand where and when he is depicted from all the other miniatures in the "Shahnameh" through these symbols. Another hero of Ferdowsi, Siavash, is always depicted in white clothing. In Jami's "Yusuf and Zulaikha," the main character Yusuf is depicted with a halo around his head and a flame on his shoulder, and through these symbols, the character of the work is recognized.

In the 17th century European figurative art, there was a tendency to give volume and perspective, to depict characters' emotions, to emphasize their ethical and ethnographic characteristics, and to deviate from classical symbols. For example, Rustam is not depicted with a halo around his head in the Central Asian miniature, while Siavash is given colorful clothing (in Ferdowsi's "Shahnameh").

In the 18th-19th centuries, the portrayal of humans became more simplistic, the refinement of images gave way to exaggeration, compositional solutions were simplified, and color harmony was lost. Gradually, miniature art declined as new techniques such as lithography took its place.

The imaginary and conceptual closeness between the literary author and the miniature painter is evident in the "Varka and Gulshoh" miniatures or in the majestic portraits in Rashiduddin's "Jami'ut-Tawarikh." However, it is not possible to explain the unity of the characters solely through the artistic style and skill of the medieval artist.

Conclusion

It can be said that in today's world, there is a close relationship between literature and miniature art, which can be seen in various forms. The use of specific symbols and motifs in miniatures allows for the portrayal of complex concepts and ideas. For example, the depiction of a conversation taking place under a tree symbolizes a romantic theme, while the image of a flower and a nightingale represents love. These techniques are used to convey the artistic style and skill of medieval artists.

In some cases, miniature artists engage in discussions with the authors of literary works, as seen in the famous miniatures depicting the story of "Hayot va mamot ma'nosi" by Amir Khosrow Dehlavi. The artists fill their depictions with various everyday details, allowing for analytical interpretations of their works. The miniature "Majnun Layli qarorgohida," preserved in the Metropolitan Museum, is an example of this. It was created by the artist Sultan Muhammad and showcases the traditional themes and compositions common to literature and visual art at that time. This undoubtedly contributes to the overall effectiveness of the depiction.[8]

In Rashiduddin's "Jome' ut-tavorix," for instance, the artist creates a tangible representation of the ruling figures, revealing factual details about their accomplishments and ultimately creating an idealized portrait of a ruler.

The use of realistic details in miniature art distinguishes it from the text it represents and brings it closer to the visual world. For example, in the miniatures of Behzod and Nizami's "Khamsa," the portrayal of certain literary characters gives them a recognizable appearance.

The influence of Sufi philosophy on Eastern culture can be seen in the way that artists and writers later sought to give their works a realistic depiction, with unique characteristics that set them apart. The use of conventionalities, symbolism, and motifs in the image is not exclusive to Sufism. It is a common feature of the literature and visual arts of all cultures during the Middle Ages. These symbols have survived and evolved over time.

In world civilization, figures such as Musa Khwarazmi, Ismail Bukhari, Abu Nasr Farabi, Abu Rayhan Biruni, Abu Ali ibn Sina, and Zamakhshari played a significant role during the cultural flourishing of Central Asia in the 9th-12th centuries.

The struggle of the common people against foreign invaders and local oppressors weakened the ruling elites in Central Asia and led to intense conflict against them, creating favorable conditions for resistance.

In such circumstances, Amir Timur (1336-1405) emerged and quickly gained prominence in society, playing a significant role in the life of his country.

Amir Timur emerged victorious from numerous and distant wars, bringing the territories of Transoxiana and Khurasan under his control and uniting them into a single, independent, and strong state. The city of Samarkand became the center of his empire.

Even after Timur's death, his descendants ruled the state until the early 17th century. In the Timurid state, the central government was divided into two administrative units: Transoxiana and Khurasan. Samarkand and Herat served as the centers of these two states. In particular, during the reigns of Timur's descendants, such as Shahrukh, Ulugh Beg, and Husayn Bayqara, culture, art, and popular craftsmanship flourished. [9]

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NATIONAL AND GENERAL HUMAN VALUES ARE THE MAIN BASIS FOR THE DEVELOPMENT OF PEOPLE'S CULTURE

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***Abstract.** The history of each nation consists of its own periods, in which they try to preserve the national pride, identity, national values, spiritual and ideological values, unity and integrity of the Uzbek people. Value is the inner right of a person, virtue, relationship with people, stability, benevolence, kindness education. That is why we consider the concept of "value" to be a category that includes the most necessary and important, valuable things for human education. The Uzbek people's traditional values, cultures, oral creativity, the values contained in it, teachings, advices are examples that remind and encourage to be moral and polite every day. Our Eastern and Uzbek values are a source of strength, spiritual decoration, and life for nature. All our young people should learn from this source and improve their intelligence.*

***Keywords:** national values, traditions of statehood, national-spiritual values, moral values, spiritual values, adaptation to values, human material and spiritual life, traditional culture of the people, national spirit, social and spiritual renewal of our values.*

In the **introductory** part of this article, we are convinced that our national values live in the traditions of statehood, in the way of life of our society, and harmonize with the requirements of the time. The history of each nation, together with its own values, is the basis for the culture of national identity. After gaining independence, the main issue for our people will be to systematically preserve and promote our national and spiritual values.

Promotion and protection of national and spiritual values is the focus of the state. In honor of independence, a strategy for the implementation of this task was developed, systematic work on the development of national values was carried out. Promotion of our national and spiritual values on a wider scale, formation and development of international dialogue in which our country is an active participant, involvement of national minorities - representatives of various peoples in our country in the process of integration, conditions of national unity became the main elements of the current strategy. Currently, this policy is being continued in a modernized form under the leadership of President Shavkat Mirziyoyev based on the requirements, laws and reality of the modern era. The results of the economic, social, legal and cultural policies implemented by the authorities give special impetus to the development, protection and promotion of all our national and spiritual values. The fundamental repair of our historical monuments and the construction of new ones serve to preserve our national and spiritual values. In this way, the Uzbek people continue to enrich their spiritual values and reconcile them with the requirements of the times. The national-spiritual values of our people have passed through the centuries and have reached today.

Analysis of literature on the topic. **The content of common moral values has been widely studied in the fields of philosophy, sociology, cultural studies, ethics, aesthetics, and pedagogy since ancient times and is being analyzed and systematized based on the characteristics and requirements of society.**

The first concept of values goes back to the ancient Greek scientist Socrates. For Socrates, value is "the value a person gives to life." And Aristotle used the concepts of "virtue" and "virtue" to express positive behavior and moral value. The case is that the positive evaluation of a thing is based on the understanding of the good that is valuable to a person. The word virtue is interpreted in a relative sense as something useful, good for a person in a certain situation. He interpreted ethics as a science that educates spirituality and morality. According to Aristotle, "the purpose of morality is not to teach knowledge, but to teach virtue." "Ethics is necessary not to know what spirituality and morality are, but to teach the ways to achieve this spirituality and morality, otherwise this science would not be useful."

Philosopher V.V. Ilin says that "Value is a quality", and he especially appreciates that these qualities are formed as a moral foundation as a result of careful acquisition of one's history, culture, customs and traditions from childhood together with mother's milk. That is, from a philosophical point of view, values are all things that have a useful value for a person, all things that effectively contribute to the fundamental development of human society and the improvement of a person's personality. Psychologists say that looking at values from the perspective of interpersonal relationships has its own meaning. The concept of value includes the description of the external properties of objects that are the object of value relations, the psychological qualities of the person who is the subject of this relation, and the mutual relations of people that indicate the general importance of value. In the pedagogical dictionary, it is said that "Value is the inner right of a person, goodness, relationship with people, stability, benevolence, kindness education." That's why we consider the concept of "value" to be a pedagogical category that includes a set of the most necessary, important, and valuable things for a person's life.

Research methodology. **Spiritual values are changing according to the demands of society and are being formed in accordance with the framework of modern culture. It creates the need to learn the values that serve to establish relations between people, such as goodness, justice, mutual help, tolerance, and kindness, and to open the creative potential of each person and encourage them to realize it. In the new modern society, social ideas, in particular, the need to fundamentally update the content of education, to improve the technologies of teaching and educating young people, is the demand of the times.**

Indeed, in the most complicated and dangerous times of the world, the value system has a special place. Adapting to values is human nature. Without the values of the phenomena of existence, the actions of a person as a social soul, his life would have no meaning. As a positive emotional state, understanding the meaning of life is accompanied by striving for a goal, interest in people's lives, acceptance of certain rules of unity with them as rules of virtue, feeling of one's place in their relationships. For example, a person lives in material and spiritual life and tries to manifest himself as a member of the society, community, nation, clan in which he lives with his consciousness, will, and character. It is impossible to have a single characteristic of behavior that is common to all members of society. Because everyone is individual in their own way.

The traditional values and cultures of the Uzbek people, in particular, folk pedagogy, oral creativity, the values contained in it, teachings, advices, living in live processes every day, every minute, adorning the lifestyle, especially the impact on the education of the young generation, that is, to live correctly, to be moral and polite. are examples that remind and encourage. Sharqona, our values, traditional culture of the people, in addition to coming down from generations, is a pure spring that gives strength, beauty and spiritual decoration to the society, life to the nature. The

more our people, especially our youth, learn from this source about the true values of the people, the more their thoughts will be enriched and their intelligence will be matured in all aspects. There is another feature of our national spiritual and cultural values that is common to them: traditional national culture, all our values are aimed at becoming a perfect human being with a body of human faith, cultural-educational and moral-spiritual education. Education, education and more education are embedded in the layer of all values and traditional culture of the people.

Analysis and results. It is known that the most important carrier of national values is national culture. The transmission of culture from generation to generation means preservation of national values. Promotion of national values is widely expressed in education, national idea, legislation, relations within society and in almost all aspects, ensuring that the heritage of our culture of values is successfully passed on to the new generation. That is, our state cares about the preservation of national and spiritual values.

It has been emphasized many times that national moral values have preserved us as a nation, and today the process of state building in New Uzbekistan is being implemented on the basis of these values. In today's globalized world, where cultures are intermingled, and in some cases even assimilated, preserving the national and moral qualities of the Uzbek people and passing them on to the next generation depends on the level of learning and preservation of our heritage. The issue of protecting our national heritage is stated in Article 61 of the Constitution of the Republic of Uzbekistan: "Citizens must preserve the historical, spiritual, cultural, scientific and natural heritage of the people of Uzbekistan." Historical, spiritual, cultural, scientific and natural heritage is protected by the state. It should also be noted that even though state building in Uzbekistan is based on national values, this does not mean denying human values. Because, first of all, the modern culture of Uzbekistan, which is distinguished from the culture of other nations by its national color, is harmonizing with human values and acquiring new qualities. It is known that Uzbekistan is a country integrated into world culture by being open to world culture. The influence of the modern globalization process is also evident here. However, becoming a part of globalization and becoming a part of world culture should not be accompanied by the loss of national identity, national culture and values. In the conditions of globalization, the development of a society with national consciousness and national culture, national moral values, prevents the spread of a way of thinking that denies the importance of statehood. Today, the position of the state of Uzbekistan in this regard is to protect national values against the background of harmonious development with the world.

From this point of view, it is important to educate young people on the basis of national moral values - in the national spirit. The youth of Uzbekistan, which is constantly developing against the background of the high attention and care shown by our state, is active as a dynamic group in the assimilation and promotion of national and spiritual values. Of course, the promotion of culture, historical values and assets at the international level is one of the important areas here. The main issue is that, from this point of view, the youth of Uzbekistan should make a strategic contribution to the national development with a flexible and effective movement mechanism in accordance with the requirements and realities of the time.

Addressing this issue in the aforementioned speech, the head of state emphasized that we should always be connected to our roots and educate the young generation in such a spirit: Therefore, education in the national spirit is the duty of every young person. It is the duty of the older generation to preserve these traditions and educate the youth in the national spirit".

Developing modern Uzbekistan protects its national values. Thus, due to its attitude towards religious, national-cultural values, representatives of different religions, nations, cultures, and civilizations, it protects the national values of Uzbekistan in all periods of history. At the moment, our national and moral values live in the traditions of statehood, in the way of life of our society, and are being harmonized with the demands of the times. As a result, Uzbekistan, while being a rapidly developing modern country, preserves its historical traditions and national values. Also, thanks to national-religious values, which are an important component of national identity, the people of Uzbekistan can preserve their individual nationality along with their national statehood.

As we said, one of the greatest assets of the people of Uzbekistan is its rich national, cultural, material, literary and state heritage. A large part of this rich spiritual heritage, created by our people over the centuries, has been preserved to this day. State building based on national values means the national consciousness, identity, and moral values of the people. At the moment, our historical monuments have a special place among the national treasures that preserve the rich traditions of our people. Historical monuments that have passed the test of centuries and reached the modern stage are also examples of material culture, embodying the history of the past life of our people. At this point, it should be noted that in recent years, serious work has been carried out in the preservation of history and cultural heritage in our republic. All this is a vivid example of the attention and care shown by the leadership of our country to historical and cultural monuments.

Social and spiritual renewal of our values, maturity of society members, in particular, the importance of raising the young generation, is the main direction of the development of this field. As President Sh.Mirziyoev noted, raising young people with high morale, modern knowledge and professions, who have their own independent opinion, in the spirit of national and universal values, remains one of the most important issues for us..

National values in the education of the young generation. The huge educational importance of traditions in the upbringing of the young generation, including students, in terms of social-political, spiritual-ideological, cultural-educational and moral, spiritual and physical maturity is that it is their social-pedagogical, public-household life, high hopes and dreams. -yu is closely related to ideals. National values are created by the people, which means they are a priceless intellectual heritage of the people.

It is this creative nation that not only preserves and implements values, but also polishes and enriches the meaning of our old ones, but gradually creates and implements new ones based on the needs and experiences of the ancestors and generations of times and eras. Uzbek values created by our people are distinguished by their diversity and incomparability. Their number is about ten thousand. Our ancient and modern new Uzbek values can be conditionally divided into several types, as their perfection, sophistication and unique character traits continue to improve over the years.

- folk traditional-cultural values related to the four elements - earth, water, fire, air;
- the values related to the first appearance of humanity in the womb, coming into the world, solemnly registering it, naming it (aqeeqah) and raising it;
- diverse values, cultural traditions related to a person and his social activities and efforts;
- moral culture related to work and diligence;
- people's traditional values of time, society, Motherland and patriotism, nationalism and nationalism;

- related to family, love, affection and other humanity;
- folk rule and legality, generally related to legal education;
- folk traditional culture regarding values;
- values related to agriculture, farming, animal husbandry, horticultural culture;
- animals, poultry, crops, plants, forests, traditions, written literature, visual and applied arts, science, nature, society, education, history, social life and people are dreams hopes and national ideals. Uzbek values, national traditional culture, each one is sacred, respectable and at the same time independent.

Each of our values has its own goals and tasks, directions, methodological features, unique qualities and nature, apart from the generality. The significance of our national values is not given to the small number of them, but to the influence of the war and the like in the upbringing of generations in the life of society. Of course, each of the values has the right to be called an independent, historical artistic-aesthetic, philosophical-artistic masterpiece. They are formed and matured more in science, classic literature, scholars, thinkers, the lives of our dear saints, practical efforts, art, education, folklore and traditional pedagogy, as well as mental and spiritual conditions, family and neighborhood. That is why their influence and educational value is extremely great.

Along with other nations of the world, the ancient values and spiritual heritage of the Uzbek people have served as one of the spiritual centers of the East for thousands of years. In addition, the region where we live is a region where different religious beliefs, religions, cultures and ways of life meet. In a word, the territory of Uzbekistan is one of the cradles of civilization not only in the East, but also in the whole world. The main theme of our religious values is faith, sincerity, obedience, piety, manners, friendship, goodness, parents, kinship, as well as obligation, obligation, sunnah, halal and haram, kindness, honesty. -religion and the like. National values are compatible with religious values. Affection, honesty, purity, justice, respect for the Motherland, people, hard work, humility, courage, neighborliness, correctness, kindness, entrepreneurship, generosity, charity, hospitality, dignity, love, loyalty, hope, human qualities such as kinship, patience, pride, cleanliness, neatness, understanding are glorified.

Conclusions and suggestions. National, religious, and other universal values have a great educational value in the development of generations, firstly, if they are vital and long-lasting, and secondly, they have successfully passed through tests and experiments over the centuries. For them, not only nationalism, but also the meaning of universal purpose prevails. Common human values are co-developed in the individual from the moment of birth, and as they grow older, they are shaped together in accordance with the environment. Moral ideals in education and training are values. These include: truth, charity, personality, freedom, love, creativity, and others. The origin of these values is the rich heritage of the nation. This heritage is valuable things that have been created and developed together with the people since the birth of the nation. So, grouping the above, we interpret the spiritual and moral value as a system that forms a certain direction, goal, systematic national attitude, order in human behavior and spiritual skills. Education through common human values is the main way out of moral immorality.

In fact, any nation that knows how to use the values created by its ancestors and mothers in accordance with the purpose, and applies them in the education of the generations, then that nation is bound to greatness. In other words, we must not forget that the value of a great Motherland, a great nation is a sacred blessing, a great responsibility, and that our independence is a supreme happiness, the meaning of our life and the only flow of our destiny.

In conclusion, it can be said that it is necessary to possess worldly values with honesty and self-sacrifice, to be faithful to faith, to live with conscience and faith, to be lawful, honorable, compassionate, benevolent, reason, goodness, good, brave. It limits and matures the worldly and religious values and other cultural-educational, artistic-aesthetic, moral-spiritual resources of our young people of this faith.

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PARADIGMATIC AND SYNTAGMATIC RELATIONS OF LINGUISTIC UNITS IN UZBEK LANGUAGE

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Abstract. *The article discusses several controversial issues considering paradigmatic and syntagmatic relations of linguistic units in Uzbek language. The main focus is given to analyze the differences between paradigmatic and syntagmatic relations and their main types.*

Keywords: *semantic relations, paradigmatic relation, syntagmatic relation, linguistic unit, subordinate, coordinate, predicative.*

Language components are directly connected to one another and work together to create a cohesive system. Regarding this, F. de Saussure (1977) observed that "the development of language units with the weight of their content proceeds in two directions that constitute independent lines. We may understand each of these directions better by contrasting them. They necessitate two brain processes that are essential for language to exist and function". Syntagmatic and paradigmatic relations govern the organization of language. Every linguistic construct has a syntagmatic relationship with other linguistic constructs that are part of the same construction and a paradigmatic relationship with every other linguistic construct that can be replaced for it. The connections of linguistic units resemble axes.

A class's members have intra-systemic relations known as paradigms that are founded on various formal, semantic, and functional concepts. Phonemes, morphemes, lexemes, and sentences are all examples of units with intrinsic paradigmatic relations. A paradigm is a group of related ideas that belong to the same category and are expressed verbally. The concept of paradigm is related to paradigmatic relations. A paradigm has traditionally been thought of as an example of verb and noun conjugation. In modern linguistics, a paradigm is a group of linguistic units that are in opposition to one another while also being connected by some shared characteristic, or, to put it another way, a collection of linguistic units bound together by the relations of similarity and contrast. Scholars distinguish between morphological, syntactic, lexical, word-building or derivational, stylistic, and paradigms of a sentence and a phrase depending on the degree of the class into which language components are structured.

Direct linear relationships between segments of a segmental sequence are known as syntagmatic relations. According to grammatical conventions, words are chained or connected on the syntagmatic axis. Syntagmatic relationships are direct linear connections between segments of a sequence. In other words, syntagmatic interactions are concerned with sentence components. When speech elements follow one another strictly, there exist relationships between them. Two words or word groups combined into one unit—referred to as a syntactic "syntagma"—where one of the words or word groups is modified by the other. A syntagma, which might be a word, a phrase, or an entire sentence, is an intonation-semantic unit that represents one concept in a particular context and setting. Syntagmas generally fall into one of four categories:

1. predicative (a subject and a predicate combined);

2. objective (a verb and its object combined);
3. attributive (a noun combined with its attribute);
4. Adverbial (the conjunction of an adverbial modifier and a modified notional word, such as a verb, adjective, or adverb).

Two semiotic dimensions, paradigm and syntagm, aid in the interrelationship determination of signs. Both concepts are applied as part of the printed analysis to the effective correspondence using signs.

Firstly, Ferdinand Saussure said his opinions about difference between syntagmatic and paradigmatic relations in language. According to Saussure, the linear aspect of language, which prevents two elements from being uttered at the same time, forms the basis of the syntagmatic relationship at the same moment. Syntagmas are made up of these parts when they are arranged sequentially in speech. This idea encompasses not only individual words but also word combinations and complex units of any length, including sentences, compound words, and manufactured words. Only when a sentence contrasts with either what comes before it, what comes after it, or both, is it considered noteworthy. The main distinction between a paradigm and a syntagma is that while syntagmas focus on the situating, paradigms are about substitution. Syntagm and paradigm, which relate to the link with other syntagms, are the source of syntagmatic relations and paradigmatic relations.

According to Seker (2013) quick, direct relationships between units in a segmental sequence are known as syntagmatic relations. A syntagmatic unit is a combination of two words or word clusters, one of which is altered by alternative structures.

Words that co-occur in the same sentence or text are said to have a syntagmatic link, according to Asher (1994). A different kind of semantic relationship between words is a paradigmatic relationship, which allows for the substitution of one term for another within the same categories (Hjorland, 2014). There are different views of linguists about paradigmatic and syntagmatic relations.

Despite the fact that the word dimension has been the subject of numerous studies, Khoo and Na (2006) noted that semantic interactions can also relate to relationships between concepts. There is consensus that paradigmatic relation concerns substitution whereas syntagmatic relation concerns positioning. There are disagreements on whether two concepts or words can have syntagmatic and paradigmatic relationships at the same time. According to Sahlgren (2006), a paradigmatic relation connects concepts that do not appear together in the text. Evens, Litowitz, Markowitz, Smith, and Werner (1980) drew attention to the fact that syntagmatic expression is a viable option for paradigmatic interactions. Jones (2002) discovered that conjunctions and paradigmatic related adjectives frequently co-occur in the same phrases.

A linguistic unit can engage in two different types of relationships. With every unit that may exist in the same environment, it enters into paradigmatic relations. Paradigmatic relations are connections based on similarity concepts. Between the units that can swap out for one another, they exist. For example: in the word-group **chiroyli qiz (beautiful girl)** the word “**chiroyli**” (**beautiful**) is in paradigmatic relations with the words “**hurliqo**” (**attractive**), “**go‘zal**” (**pretty**), “**jozibali**” (**pleasing**) etc.

Paradigmatic and syntagmatic relations are divided into several groups according to various principles of similarity. Paradigmatic relations can be of three types:

1. Semantic;

2. Formal;
3. Functional.

Semantic paradigmatic relations are based on meaning of linguistic units. In this relation a word can be replaced by another from the same word class that has the same meaning (synonymy) or with a similar meaning (synonymy), an opposite meaning ([antonymy](#)), or a-kind-of meaning ([hyponymy](#)). For example: **katta uy, bahaybat uy, keng uy (big house, giant house, large house); semiz qo‘y- oriq qo‘y (fat sheep-lean sheep).**

Formal paradigmatic relations are based on the form of linguistic elements such as singular/plural form of noun; tenses of verbs. For instance: **ota-otalar (father-fathers) ; yurmoq-yuryapti-yurdi-yurmoqchi (walk-walking-walked- will walk); chiroyli-chiroyliroq-eng chiroyli (beautiful-more beautiful- the most beautiful).**

Functional paradigmatic relations are based on similarity of the function of linguistic units. They are placed between the components that might appear in the same **position. For example: possessive pronouns: mening, uning, sizning, bizning (my, his, your, our)** and others.

Each linguistic unit is a part of a set or sequence of relations based on various formal and functional features, which serves as an expression of these links and dependencies.

These series are created in the field of phonology by comparing phonemes based on vocality or consonantism, voicedness or devoicedness, the nazalization factor, the length factor, etc.

These series are based on numerous subject connections, various word-building dependencies, and correlations of synonymy and antonymy in the vocabulary domain.

Grammatical numbers, cases, persons, tenses, gradations of modalities, sets of sentence-patterns with diverse functional ends, etc. are realized in the field of grammar through series of connected forms.

The term "relations in absentia" (literally, "in the absence") refers to paradigmatic relations, which cannot be explicitly observed in utterances like syntagmatic relations can. As a result, paradigmatic relations are identified with "language," whereas syntagmatic relations are identified with "speech."

Syntagmatic connections must exist in order for any paradigmatic series to be realized because paradigmatic interactions coexist with them in this way.

Likewise, syntagmatic relations of linguistic units are divided into three different groups:

1. Coordinate;
2. Subordinate;
3. Predicative.

Coordinate syntagmatic relations —also known as relations of independence—exist between homogenous linguistic units of equal rank. For instance: **men va sen (I and you); olma bilan anor (apple with granate)** etc.

When one linguistic unit depends on the other, they have a subordinate SR relationship. For example: **o‘qit-uvchi (teach-er) -morphological level; aqli bola (smart boy) -word-group level.**

Primary and secondary predication are interdependent interactions known as predictive syntagmatic relations. For example: **Kamila olmani yoqtiradi. (Kamila likes apple)**

It should be noted that, every linguistic unit are connected to each other and work together in every language. There are different relations between linguistic units which can be paradigmatic

and syntagmatic that can also be divided into various types. The main difference between paradigmatic and syntagmatic relations is that syntagmatic relations can be noticed in speech, however dealing with paradigmatic relations make this impossible. So, paradigmatic relations and syntagmatic relations are classified as "language" and "speech," respectively.

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ABOUT LINGUISTIC ANALYSIS OF OMON MATJON'S POETRY

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Abstract. *The article discusses the linguistic-poetic analysis of the poetry of Omon Matjon, focusing on the poet's poetic proficiency and the role of poetic speech in enhancing the artistic quality of his poetry.*

Keywords: *Omon Matjon's poetic language, poetic discourse, lexical and grammatical elements, poetic language, phono-poetics, lexo-poetics, morpho-poetics, syntactic poetics.*

The emergence of new fields and directions in linguistics contributes to the expansion of the scientific research domain. Until now, research on language facts has mainly been limited to the field of theoretical linguistics. However, advancements in this field have led to collaboration with sociolinguistics, psycholinguistics, sociocultural linguistics, pragma-linguistics, and cognitive linguistics. The collaboration between linguistics and literary studies has resulted in the emergence of linguistic poetics, which broadens the scope of terminology and concepts.

Currently, the investigation of the linguistic-poetic characteristics of literary works is not only a concern of global linguistics but also an important aspect of Uzbek linguistics. Within the framework of lingua-poetics, certain perceptions may be related to linguistics or literary studies, depending on the perspective, and they arise from the study of literary materials from a linguistic or literary scientific viewpoint.

The essence of lingua-poetics lies in filling the conceptual and formal structures of the concepts that reflect the content and form of the perceptions that have shaped two or more disciplines, aligning them with relevant scientific theories and assigning responsibility and new tasks to researchers. Consequently, defining the subject, scope, concept, and directions of lingua-poetics becomes of great theoretical and practical importance. All of the aforementioned aspects have led to the necessity for the writer or speaker to express the linguistic and poetic structure of sociolinguistic information in one or more formal paradigms. In this regard, serious research on the general issues of linguistic poetics in Uzbek linguistics has been conducted by the linguist M. Yo'ldoshev, who presents his perspectives: "The field of study that investigates the poetic language of literary texts as the aesthetic function of language is referred to as 'linguistic poetics' or 'lingua-poetics.' It has been extensively studied and identified as an independent field within the system of philological sciences" [4:18].

In the analysis of Omon Matjon's creativity from a linguistic-poetic perspective, we observe how the author's communicative intentions and objectives, responsibilities, and the psychological and character traits of the characters are reflected.

The term "*lingua-poetics*" is defined in scientific literature as follows: "lingua-poetics, which is a separate branch of philology, is concerned with the linguistic means that provide the aesthetic impact necessary for the realization of the author's artistic and imaginative purpose in written literary works" [5:160]. In the linguistic-poetic analysis of Omon Matjon's works, the following can be identified as types of analysis within the field of linguistic poetics:

The poetic function of phonetic tools (phono-poetics). This field focuses on the nature of the author's artistic intentions, ideas, and skills expressed through various phonetic and phonological elements. Elements that contribute to the poetic quality of the work are primarily derived from phonetic tools. Specifically, functional characteristics related to the range of vocal sounds, the possibilities of expressing poetic meaning, and functional features are examined. Phono-poetics encompasses the characteristics of poetic genres in literary works, both in poetry and prose. It primarily analyzes phenomena such as rhyme, alliteration, adherence to meter requirements, sound repetitions, sound alterations, vowel lengths, and intonation patterns from a phono-poetic perspective. Phono-poetic research not only explores the poetic features within poetic genres but also examines the distinctive linguistic-poetic characteristics found in prose works, analyzing their expressive possibilities based on literary materials. Skillful utilization of phonetic tools ensures the realization of poetic meaning and contributes to its relevance. The author's proficiency in using linguistic units, with a focus on phonetic poetics from a theoretical perspective, serves as a transition to the phonological poetics stage. In this regard, the distinction between speech and language is highlighted, with emphasis placed on speech as the research object and its distinct representation.

The poetic function of lexical tools (lexo-poetics). This field has received considerable attention in Uzbek linguistics. It primarily focuses on the analysis of words with opposite meanings, individual neologisms, the usage of barbarisms and vulgarisms, and the application of dialectal forms as exemplified in Omon Matjon's works. The poetic structure of words is considered a central issue within the domain of lexo-poetics.

The poetic function of morphemic tools (morpho-poetics). This field encompasses not only the analysis of morphemes but also the study of morphology and word formation. In Omon Matjon's poems, each additional element used in a distinctive way is analyzed from historical, descriptive, and comparative perspectives, highlighting the linguistic-poetic characteristics that contribute to the expression of the work's artistic ideas. The focus is on examining the role of morphemes or word forms in fulfilling poetic functions.

The poetic function of syntactic tools (syntactic poetics). This aspect involves the analysis of the structure of a text based on its components from a linguistic-poetic perspective. It *includes formal, semantic, communicative, and textual syntactic aspects*. The arrangement of phrases and clauses, their formal and semantic relationships, and expressive syntactic tools (such as *ellipsis, anti-ellipsis, parentheses, gradation, syntactic parallelism, rhetorical questions, emotional phrases*, etc.) that contribute to the author's intentions and objectives are examined. The analysis considers the formal-grammatical structure of sentences, their topicalization, logical urgency, and phenomena related to logic and presuppositions.

Overall, these types of analyses are significant in the structuring of literary works as they fulfill important stylistic functions. *lingua-poetics*, as a separate field within stylistics, deserves attention in the context of stylistic studies.

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MORPHOLOGICAL MEANS IN THE LANGUAGE OF MUTRIB KHONAKHARABI'S POETRY

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Abstract. *This article annotates and linguopoetically analyzes morphological means in the language of Mutrib Khonakharabi poetry.*

Keywords: *linguopoetics, lyric, morphological, lexicon, sound, old uzbek language, plural, possessive, conjugation.*

According to the results of scientific research, it is evident that in the current Uzbek literary language, the first-person singular pronoun "I" (*Men*) is typically appended with the particle "e" in the first case to indicate personal pronoun possession, in accordance with the old Uzbek literary language. However, in the works of creators produced within the Khorezm social environment, we observe a greater tendency to use the phoneme "a" as a characteristic feature of the spoken language. For example, in Avaz O'tar's poetry: "Spend money in the way of wealth, beggars will despise of me". [2:36] These characters can also be seen in the lexicon of the poetry of Mutrib Khonaharabi: "Relieve me from my sorrowful hijran, and free me from the blood of my eyes" [1:15] Or at the end of the verse: "In the Hijran, even if it brings me to the state of death, the night of Ishrat, O Mutriba, is glorious for me."

In this case, we meet the personal pronoun even in the poet's memoirs:

*"I miss this color because of the pain of hijran.
All the time, my dream is the sweet words of your lips,
Night and day is the perfection of your request for me,
Who is the flower of my life?
Sumanbarlar Qadi Rana is his foundation".[1:38]*

If we carefully analyze the examples mentioned above, where the pronoun "I (men)" has been appended with the additional particle I "man," we also find instances in the poems of the poet where I "men" is used without any additional addition:

*"I bind my sick body with a wrap every moment,
If you put effort, sacrifice my soul and spill my blood."*

If we consider explanatory comments, we can observe this pattern frequently in the poet's works. It reflects the lexical and morphological characteristics used in the Khorezm social environment during the era in which Mutrib Khonakharabi lived. It is important to note that in the poet's creativity, the first-person singular pronoun is not only used in the form of I "man," but it is also preserved in its archaic appearance, characteristic of the old Uzbek language:

*"I said: save me, do not burden yourself with grief,
He said: if you want, teach me your grief".[1 :12]*

Indeed, it is possible to observe two different variants even within a single ghazal. In the first 2 lines:

*"Go, sleep, you beautiful flowers,
My heart was tormented by the pain of separation."*

In the third line of the same ghazal, using I "man" instead:

*"Whenever I died, lost in love,
The stone of separation falls on my head constantly."*

Additionally, we can see that the first and second-person singular pronouns are also used as for me "mango" and for you "sango." As a result, the phoneme "e" in the language is replaced with "a," and the ending "-ga" corresponds to "-go." These words are frequently used in the rhyme:

*"Even if my condition worsens due to separation,
The night of joy, oh Mutribo, is your turn, for me (mango.)"*

Or:

*"Even if my face has become the mark of a mad lover,
No healer can heal the pain in my heart, it remains, for you (sango.)"*

The plural form of the second-person singular pronoun is expressed they as "alar":

*"Youth finds knowledge and art abundantly,
Whoever they may be, they all respect the master." [1:17]*

Avaz O'tar:

*"Long live my hope, the schoolboy,
Each of them takes on the burden of poetry." (My devoted people)*

The above lines not only demonstrate lexical similarity but also share a thematic and imaginative resemblance. In both poets' verses, the central protagonist of society—the youth—is brought to the forefront and their journey as schoolchildren, living, growing, and attaining excellence in knowledge and skills is emphasized through the reading of poetry. The poets' verses serve as a means to express thoughts about significant works, purposes, and intentions organized in the context of contemporary times. Promoting the ideals of knowledge and enlightenment is a characteristic feature of the creativity of Mutrib Xonaxarobiy and Avaz O'tar.

We pay attention to the morphological features in the poet's creation, where we observe the distinct appearance of morphological elements in literary examples. "Morphological features also play a significant role in the literary-textual context, contributing to the inseparable elements of aesthetic integrity... The analysis of the numerous forms, categories, gradations, and subjectively evaluative forms of word stems and their poetic possibilities is considered an important issue in linguopoetics." [3:214] In Mutrib's works, linguistic variation does not differ significantly from the contemporary Uzbek literary language. The use of the genitive case is more evident in an indefinite manner and in the forms of 's "-ning" and "-ing."

*"With a single breath, make the wings of my eyes radiant,
If the moon's face does not become a shining sun."*

Using the structure of "tushum kelishigi" in "-ni," "-in," "-n" forms:

*"Gaze upon your radiance, oh beloved, oh beloved,
Reveal your hidden delight, oh beloved, oh beloved."*

Using the structure of showing time and place in "-da" form, and the structure of mentioning direction in "-ga" ("-ka," "-qa," "-g'a," "-a") forms:

*"I am always longing for your doorstep,
You are the generous, kind one, my joy."*

In "-ka" form:

*"I have reached the edge of death, immersed in separation's darkness,
It is not easy to escape from your grasp, oh bird, oh bird."*

In "-qa" form:

*"Drowning in the ocean of desires, my eyes weep incessantly,
Bleeding from my eyes, I fall to the ground."*

Alternatively:

*"When my soul emerges from the abyss, upon seeing your radiant light,
Oh God, may guidance be bestowed upon Mutrib."*

Using the structure of showing direction in "-a" form:

*"Do not doubt, oh friends, the state I am in due to love,
May my heart find solace, departing from his promises."*

It is known that the chiqish kelishigi (rhyme) in Turkic languages is used after other rhyme affixes, and it has been noted in scholarly textbooks that the chiqish kelishigi is also used in the position of o'rin-payt kelishigi as an additional element until a certain period. The variants of chiqish kelishigi, such as -dan, -tan, have been found in written sources dating back to before the 14th century. (DLT, QB). In later periods, the -дын\din, -тын\tin variants became more active. In conclusion, the chiqish kelishigi can be seen in various forms such as da\ta\dan\din\tin. When examining Mutrib's poetry, we have observed that he frequently utilizes the -din form of chiqish kelishigi. For example,

*"Becoming a source of goodness for noble souls,
Becoming a supplication from the heart to the heavens".*

In the poetry of the esteemed Uzbek poet Avaz O'tar, we also witness the use of meaning from where in the -din form:

*"Oh, who created the sky, separated me from my beloved,
To go astray, a blooming rose separated me." [2]*

We believe that paying attention to the usage of the mentioned morphological elements highlights the linguistic and poetic characteristics of the text.

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CONDITIONS TO PREVENT COLOR POLLUTION IN WATERCOLOR TECHNIQUE

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Abstract. *In response to the technological mistakes made by students in the process of performing plein-air practical tasks with watercolors, I would like to inform you that most students do not have full practical experience and knowledge about the subtle nuances of the technological aspects of working with watercolors. painting, or their disregard for the subject became known. However, in order to consistently perform these conditional actions, it is very important to establish more plein-air studies, and students are required to constantly search. Only then will students have a certain experience and be free from the above errors and shortcomings. As a result, they will have practical knowledge and skills on the topic. This article presents an analysis of options for solving a problem situation regarding the unique features of the technique of drawing with watercolors.*

Keywords: *watercolor, technique, painting, technique, transparent, bright, colors, warm tones, cold tones, dilution, ultramarine, palette, phasing, layered technique, standard, quantity, specialty, knowledge, experience, skill, analysis, repair, exhibition, blur, shade, paint molecule, theory, quality, tonality.*

INTRODUCTION. Watercolor, from the types of fine arts, with easel painting there is a constant debate: what is it - painting or graphics? - to the question, the fact that watercolor paint is based on paper brings it closer to graphics. What about the method of describing ranzvir-ku? - the question is still waiting for its decision. Watercolor technique in its pictorial essence is a kind of graphic drawings, drawings and is widely used in artistic and architectural projects. Based on the analysis, if you pay attention to the opinion of some academic artists, they gave such an assessment of the repair of watercolor painting, for example: "Repair work is not characteristic of watercolor technique," wrote A.P. Ostroumova-Lebedeva. Because, firstly, the surface of the paper will be damaged, and secondly, the purity and transparency of the colors will be lost, and it will be deprived of that freedom and lightness and attractiveness, which is an important condition for watercolor technique. This feature of watercolor activity determines its characteristic side. The strict prohibition of doubts and changes, the duty of clear compositional guidance leads to strict adherence to a clear sequence in the creative process. So the watercolor technique also prevents oscillations. Knowledge and ability to work with watercolors is one of the conditions for speed and enthusiasm, success; however, he must have a skillful hand, a keen eye, and perfect knowledge. This is the only way to show real skill. Watercolor art attracted many master artists with its richness of technical possibilities, lightness of colors, lyricism and unique freedom of experience and has already become their main specialty. Large-scale demonstrations of watercolor masters at various exhibitions, the fact that the creative products of this art form are made at a high aesthetic level, testify to the methodology, and it should be noted that it, in turn, occupies a worthy place. in the formation of artistic taste in the minds of the youth of our society and has a pedagogical significance.

LITERATURE ANALYSIS AND METHODS. A feature of watercolors is their transparency. The white paper should show through the layers of paint, giving the colors an attractive and clear transparency. Otherwise, if a methodological error is made, the paints will become cloudy and suffocated, and this situation, in turn, will cause watercolors to lose their brightness and transparency, and look like gouache paints. Therefore, watercolor paints on paper are applied not in a thick layer, but in a thin one. White is not used in watercolor, as the white paint of the 15th century was used in its pure form without any additives. Because white has no transparency. Therefore, the whitest areas are left with white paper, and the lighter ones are painted over in a light state, slightly diluting the colors in the required amount. Then the white paper glistens transparently from under the light layer and adds brightness to the watercolor. To skillfully work at this level requires tireless work, experience, knowledge and skills from creative students.

RESULTS. In order to avoid the above mistakes, based on my experience, I will give information and advice on the following conditions to avoid the possibility of contamination and color smearing during the painting process.

These include:

– The pencils used in the initial drawing phase should not be too soft or too hard, otherwise the soft pencil will darken and even smear the graffiti and soil the surface of the paper. As a result, it transparently shows through under the color layer, spoiling the quality of the work and spoiling the purity of the colors. A hard pencil scratches the surface of the paper. This situation destroys the transparency of the colors. Therefore, you need to draw graffiti carefully, without pressing on the paper with a medium pencil. If the image is complex, the image can first be developed separately on another paper, and then transferred to watercolor paper using tracing paper.

– Only the soft eraser is used to erase error lines in the image. Wipe gently and lightly without pressing the eraser against the surface of the paper. Otherwise, if the eraser's rubber is hard, the surface of the paper will become dirty from friction and become unsuitable for watercolor.

– When working with the varnishing method (transparency of paints in a thin layer), the previous paint layer must dry before applying each paint layer. If the previous preset color is reliable, then it is expected to dry completely. Otherwise, the color will be washed out and the color will be polluted by the addition of the next layer of color set on the non-dry color layer. This situation affects the quality of work.

– The most important thing is that students study well the norms of the amount of water added to the paint in the process of work. To do this, students should organize more plein air studies and practice the correct use of color in the workflow.

– This is one of the important conditions for the glazing method, and each layer is painted in stages, drying from light to dark. This is of course a controversial situation, but this is exactly what the glazing method requires.

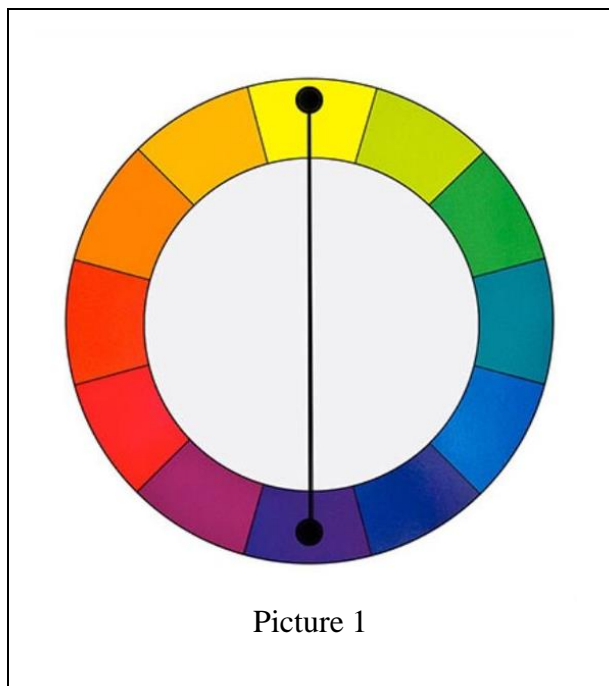
– The fifth condition is close to the above conditions, in the process of work, the layer of color paint should not be more than 3 or 4. Otherwise, the paint will fade and lose transparency.

– Start work first with transparent paints and at the last stage of work gradually finish with opaque dark paints. As you know, watercolor paints consist of transparent and opaque colors. Translucent paints are molecularly rare, and their transparency increases as the amount of water added increases (these include cooler tones). Transparent paints are molecularly dense and very saturated colors with dark tones (these include earthy tones as well as whites). If you start working

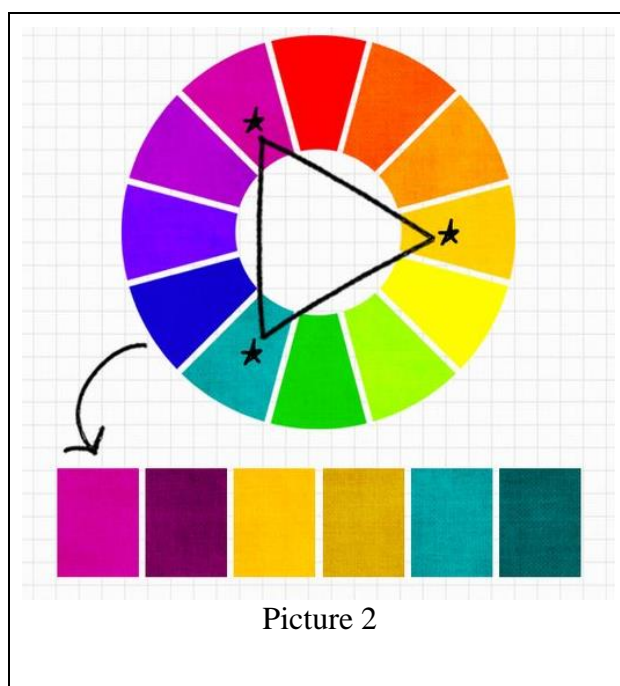
with opaque colored paints, it is very difficult to correct the mistake made. Therefore, the level of transparency of each paint is always indicated on the packaging of watercolors.

– It is advisable to start painting with cold colors, and finish with warm ones. Otherwise, start over with warm colors to cool finishes, colors are washed out, and pollution levels are high.

– One of the most important things to keep in mind is color theory so that the added colors don't become washed out and muddy. As you know, all colors are based on three colors, namely yellow, red and blue. However, artists choose two types of each primary color for their palettes, i.e. warm and cold versions. This is not in vain, for example, mixing some yellow and blue colors together to make a bright green color is unlikely to work. Unfortunately, this is a very difficult task, and it does not even depend on the quality and price of paints, but on the theory of the origin of colors, that is, on the position of each color in the circle of colors according to its tonality. For example, on the spectrum of colors, ultramarine is close to red, and blue is close to green. From mixing yellow and ultramarine, it is impossible to create a bright and pure green color, only a cloudy shade. From mixing yellow and ultramarine, it is impossible to create a bright and pure green color, only a cloudy shade. A mixture of yellow and ultramarine in a bright, pure and pure green color.



Picture 1

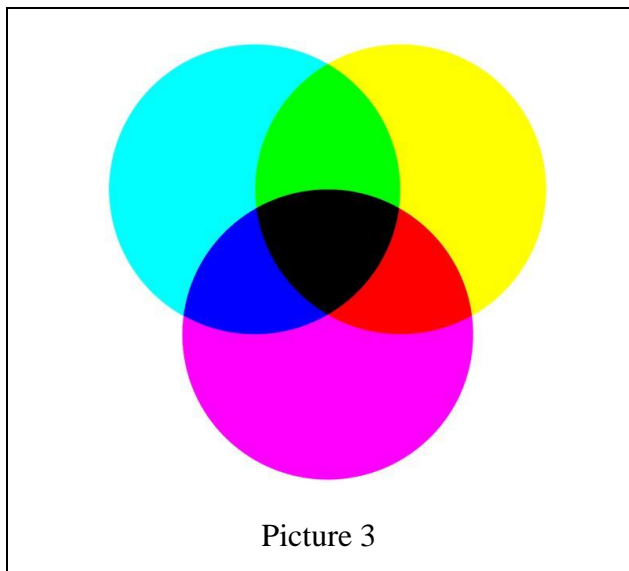


Picture 2

Because ultramarine contains a certain amount of red color, which does not allow it to give a bright green color. In Figure 3, we analyze the colors obtained by mixing the three primary colors of beryl, yellow, violet and blue. Blue and yellow became bright green, and yellow and purple became red. Ultramarine is a combination of purple and blue. If you carefully analyze, if these three colors are mixed in equal proportions, then black is formed in the grass. Analysis shows that the amount of reddish purple in ultramarine is strong enough to change color.

In conclusion, it is very important to be able to choose the right three primary colors in order to create pure bright colors. These three primary colors are best chosen from the colors closest to each other on the color wheel. Based on the above analysis, theoretically learn from nature the secrets of creating harmonious and bright colors in the palette. It is extremely important for students to consolidate knowledge with practical knowledge.

DISCUSSION. Recently, white paint has appeared among watercolors, which has a negative effect on new students and discourages them. In academic painting, white paper is left alone in the white areas of the image, white paint is not used in watercolor at all, because, firstly, white paint is not transparent, and secondly, the color added to white paint becomes pale and suffocating. Black is rarely used.



Picture 3

CONCLUSION. And recently, this paint has appeared among watercolors, which has a negative effect on new flyers and scares them away. In academic painting, white paper remains alone on the white saks of the image, white paint is not used at all in watercolor, because, firstly, white paint is not transparent, and secondly, the color added to white paint becomes pale and suffocating. Black is rarely used. With strict observance of the above conditions, in the process of painting with watercolors, the brightness and transparency of colors will be achieved in the picture.

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THE MERCHANT AND CREATOR LOVING POETRY, ZAKIRJON KHALMUHAMMAD UGLI FURQAT

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Abstract. *This article is about the life path and creative activity of Furqat, the son of Zakirjon Mullo Kholmuhammad, the leading representative of Uzbek literature. Furqat, son of Zakirjon Kholmuhammad, is one of the leading representatives of Uzbek literature of the period of national renaissance. He left a rich spiritual legacy as a poet, writer, literary critic, historian, philologist and translator. He was also one of the famous calligraphers of the Furqat era.*

Keywords: *Furqat, Kokand, creative activity, poet, writer, literary critic, historian, philologist, translator, merchant, creative artist, lyricist, publicist, prose works, scientific works, translations, ghazals, mukhammas, takhmis, treatise, Farhat, Russian intellectuals, Travelogue.*

The way of life

Furqat- Zakirjon, the son of Mulla Kholmuhammad, was born in 1859 in the city of Kokand in the family of a small merchant. The future poet's father was one of the leading people of his time. Since his youth, he was engaged in intense creative activity in the environment of poets such as Muqimi, Muhyi, Zavqiy, Nisbat, Muha yyir. The owner of an extraordinary talent, diligent and inquisitive by nature, he graduated from school in Zakirjan neighborhood, learned calligraphy and Arabic language from teachers and clerks. At the age of 8, he memorized Fariduddin Attar's work "Mantiq ut-tayr". Alisher studied deeply the works of Navoi, the heritage of Persian literary figures, and perfectly mastered the Persian language. At the age of 14, he became a madrasa student. Furqat studied at madrasa in 1873-1876. The Kokan khanate was abolished and the madrasahs were closed. In 1876, at the request of his uncle, a merchant from the city of Yangi Margilon (now Fergana) went there and helped him in his trade, and later he opened a small shop. At the same time, he takes lessons from a private teacher, improves his knowledge and soon begins to teach others. At the same time, as a calligrapher, a scholar, an intellectual, he wrote the petitions and requests of people in the form of applications to official courts, and also served as a mirza. But his favorite hobby was artistic creation.

The beginning of his oeuvre.

Furqat took full shape as an artist in New Margilon, gave his ghazals the nickname "Furqat" and began to gain fame. The years spent here were an important stage in the formation of Furqat's populist outlook and advanced literary and aesthetic concepts.

In the early 1880s, Furqat returned to Kokan with his father's wish, built a family and directed all his talent and energy to creativity and poetry. His poems are popular among literature lovers. Muqimiy and Muhyi communicate directly with a group of artists such as Zavqiy, Nadim, Nisbat, and Muhayyir, who are the leaders, and become an active participant in literary gatherings and poetry evenings organized by them.

Furqat's works of this period in Kokan are noteworthy both in terms of variety of types and themes, content and form, as well as in terms of fruitfulness. He created many romantic ghazals and epics in the spirit of classical poetic traditions. Alisher Navoi attached beautiful views and assumptions to his works, social spirit and modernity began to occupy an increasingly large place

in his poems (in the radifli muhamma "It Happened" and other poems). Furqat was saddened by the people's political disenfranchisement and economic impoverishment ("What a crime we have committed, so Fergana has become a tang?..."). It was created in connection with the event of the sudden end of the Kokan Khanate and its complete transformation into a colony: "Demish Khan, one day, where are the eras and times?" This work, written in the name of Khudoyor Khan, who was deprived of the throne, honor and glory, is also a proof that the modern social theme occupies a large place in the poet's work.

Creative heritage.

If we look at the legacy of Furqat, we can be sure that the writer is a prolific creator. His work includes the following works: 1. Lyrics; 2. Journalism, prose work; 3. Translations; 4. Scientific works. The lyrics consist of genres such as ghazal, masnavi, mukhamas, musaddas, mustazad. Most of his poems are ghazals, their number is around 200.

Four scientific works can be found in Furqat's creative heritage. Three of them are ethnographic in nature and are called "Description of a Wedding", "Description of a Speech", and "Description of Mourning". The fourth one is called "Ilmi ash'ar's ruqayi awzoni" (Measurement rules of the science of poetry) and was compiled as a guide for lovers of literature, in which the rules of aruz weight are described.

In Furqat's creative heritage, traditional poetic types and the main themes of Uzbek classic literature occupy a leading place. His ghazals, poems, and takhmis charm the reader with their vitality, musicality, and extreme sincerity. Furqat's poems clearly describe the nature of the motherland and the beauty of spring, passionate love and true human qualities, rejoicing in life's joys and complaining about life's worries, in general, people and the universe, the spiritual world of people, love and anger. For example, "If there are enough flowers in the spring", "Life will not be happy if the spring days are not desert", "Your eyes are dark, your hands are lavender", "Your flower garden is more beautiful than the flowers of heaven", "I will not find any pain in my heart, I will ask for a cure", " Fasli navbahor oldi ketubon zimistonan, his ghazals beginning with verses such as "Etti Falak", "Biri", "Istar Kongul", "Došt", "Kokulung" radifil mukhammas, takhmis to Navoi's ghazals are both ideologically and artistically mature examples of the poetry of the period.

In Furqat's poetry, condemnation of the evils of the colonial system, dissatisfaction with the current injustice and violence, lack of rights and poor life, with the ignorance gaining attention in modern times and the wise being despised, are depicted in memorable artistic colors.

Perfect verses such as "I learned from the language of the poet: Ignorantly pushes Aysh and wisely pulls the kulfat" reflect the social orientation of the poet's work. The Uzbek national spirit is artistically expressed in the poem "Bormasmiz". In the well-known poem "Sayding koyaber, saiyo...", the poet defends the right of a person to live freely and strongly condemns tyranny and tyranny.

In the same years, Furqat writes the treatise "Hamam Imagination". Translates the story "Chor Dervish" from Persian. Creates a book of poems called "Nuh Manzar". "Since then, all my ghazals have become famous in Fergana province (that is, nearby villages and towns) and other countries," the poet writes. In the same years, Furqat collected his poems for the first time and turned them into a collection. Unfortunately, this collection, like the pamphlets, poems and translations recorded by the poet himself, has not been found to this day. It is rare in Uzbek literature to have a poet like Furqat, who was awarded the rank of devan in the early period of his work - at the age of 21-22.

The poet is in the city of Tashkent.

Around 1886-1887, Furqat went to Margilon and lived there in the Masjidi jame room, and although he opened a small shop with the help of his brothers, he was mainly engaged in poetry. He got to know artists like Tashboltu Royik and held literary conversations. It was here that Furqat got acquainted with the newspaper for the first time and learned that it was "published in the city of Tashkent". Thirsty for news, the progressive poet is interested in the changes in social life, in the examples of science and technology that are gradually spreading, he has a desire to get to know the news directly, to see it with his own eyes. At the beginning of 1889, he went on a trip to Tashkent, stopping in Khojand, meeting with poets and fans of literature, the chief of Toshkhoja Asiri, and taking part in literary evenings. Finally, he came to Tashkent in June 1889. He lives in one of the cells of the Kokaldosh madrasa in Tashkent. They get to know prominent scholars and virtuous people. Sharifkhoja writes poems under the pseudonym "Farhat" (joy, joy) for a while, on the recommendation of Eshan, but soon returns to his old pseudonym.

In Tashkent, Furqat got acquainted with the Russian intelligentsia and the European way of life. The authorities of the tsar organized the admission of the poet to the theater and gymnasium, to various concerts, and took him to exhibitions. As a result of observing the changes that occurred due to the new historical conditions, Furqat's worldview undergoes a serious change, and this situation finds its artistic expression in his work - enlightenment, European science and culture, and sympathy for science and technology become the leading ideas of the poet's poems. This became the basis for Furqat to introduce new topics and new ideas to the centuries-old Uzbek literature. As a result of observing the gymnasiums, educational institutions, centers of culture and art that were opened in Tashkent, as well as the scientific and technical innovations that are coming in more and more, he wrote "The nature of science", "Gymnasium", "On the occasion of Vistavka", "On the occasion of the meeting of the Act", "The dance party in the city of Tashkent" in particular, "Suvorov" and other works appeared, and all of them were published in the newspaper of the Turkestan region in the 1890s. Here he met Nikolay Ostroumov, director of the Tashkent land gymnasium, editor of the "Gazette of the Turkestan region". After this meeting, Furqat joined this newspaper as a translator, and it can be said that his journalistic and publicist career began after that.

In the works of this series, Furqat appears as a propagator of innovation and development, science and European education and culture; urges his compatriots to thoroughly acquire modern knowledge and take a place among advanced nations. However, Furqat, like some of his contemporaries, could not immediately understand the true nature of the Russian colonial policy. The Russian later realized that behind the European culturalism was hidden the policy of local Russification. In the same years, in the work "Poet's condition and poetic exaggeration", Furqat opened up about creativity and fiction and raised the issue of realistic image in poetry.

Activities as a publicist.

Furqat is rightfully considered one of the founders of Uzbek journalism. Furqat's career as a publicist began in 1890. Officially joined the "Gazette of the Turkistan region" and directly participated in the preparation of the newspaper. For more than a year, he worked in cooperation with advanced intellectuals such as Sattorkhan and published his articles on the pages of the newspaper. For example, in the first half of 1891, "The condition of the Khokand poet Zakirjon Furqat." He wrote a journalistic work "Uzi yozgani" and published it in this newspaper. In May 1891, he went to Samarkand, got acquainted with antiques, sent messages to the newspaper, stayed

with his friend, merchant and ethnographer Mirzo Bukhari, whom he had met through letters, and then went to Bukhara. In July, he went on a foreign trip. There are various speculations about his trip abroad. According to some reports, he was deliberately expelled from his country so that he would not return. So, in July 1891, he went to Istanbul via Marv-Ashkhabad-Baku-Batumi. In his letters to his friends, he reflected the mood of a person who would be separated from his homeland for a lifetime, as if he knew the events in advance. For example, in the poetic letter "Sabaga Hitob" written from Istanbul, the motifs of longing for the homeland, longing for friends, the pains of exile and loneliness came to the fore.

Poet's Journey.

Furqat moved from Istanbul to Bulgaria and Greece. He visited several cities of the Balkan Peninsula. In March 1892, he went from Istanbul through the Mediterranean Sea to Arabia - to the cities of Mecca, Jeddah, and Medina. He created the work "Hajnoma" in connection with the pilgrimage to Mecca. Then he came to Bombay, traveled to several regions of India. His prose and poetry letters written during this period reflect depression, homesickness and suffering. In this respect, the series of lyric poems known as "Adashganman" and "Kashmirda" and "Bulbul" are unique hijran poems. In March 1893, Furqat went to Eastern Turkestan through Kashmir and Tibet and settled in Yorkent. He built a family. The poet, who was aware of medicine, opened a shop selling medicinal plants, was engaged in creative work and calligraphy. Furqat always lived with the hope of returning to his homeland. He continued the work on the work "Travel" that he started in Yorkent. But this work has not been found yet. From there, he sent journalistic works, correspondence on various topics, and letters to his friends in Fergana and Tashkent. Furqat started the column genre in the history of the Uzbek press ("Hind narangbozi in Yorkend", 1905).

Furqat works as a secretary in the Russian Muslim office in Kashgar. His science is astrology and medicine. He married a woman named Rana and had children. Until 1906, he did not lose contact with Turkestan, with the "Gazette of the Turkestan Province".

Furqat, who made a great contribution to the development of our national literature at the end of the 19th and the beginning of the 20th century with his perfect lyrics, attractive prose and publicism, died far from his motherland. His body was buried in the Dongdor cemetery of Yorkent. In 1990, a mausoleum was built over the poet's grave.

Memory

Furqat, the son of Zakirjon Khalmuhammad, enriched the treasury of our literature with his lyrical poetry, was one of the branches of enlightenment literature and laid the foundation stones of Uzbek publicism. Furqat's poems were first published as a book in 1913 together with Muqimi's poems, and were published many times in the 1950s and 1980s. A number of scientific works were written about the poet's life and work, dissertations were defended, an opera libretto, a film script, etc. were created. A number of villages, districts, schools, streets and avenues, parks in Uzbekistan are named after him.

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HISTORIOGRAPHY OF THE POLICY OF ECONOMIC ZONING IN THE NATIONAL ECONOMY OF THE SOVIET STATE OF THE SECOND HALF OF THE 20TH CENTURY

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Abstract. *The work of the Soviet authorities on the restoration of the country's economy in the years after World War II, the policy of economic zoning in the national republics, the base of regulatory documents on it and the Greater Central Asian economic region and its peculiarities form the main issues of research. This article covered the historiography of the policy of economic zoning in the national economy of the Soviet state of the second half of the 20th century.*

Keywords: *economic zoning, economic zones, national archives of Uzbekistan, literature, research, works published abroad, articles published in Soviet times and years of independence.*

INTRODUCTION

In the current globalized conditions, each state sets its own goals, focusing on free economic zones, which are considered the foci of investments. In the world experience, more than 4 thousand free economic zones operate today, close to each other, but with different names. They were established to perform various tasks during their career. Economic zones in turn consist of Free Trade and R & D areas, production export areas, special areas (offshore centers, reclamation areas, eco-economic areas and tourist areas).

LITERATURE ANALYSIS

The policy of economic zoning of the Soviet state in Uzbekistan was carried out on the example of the Tashkent economic region on the basis of periodic and problem principles. In this case, literature, studies published during the Soviet period, independence years, as well as works published abroad, articles were studied, commented on, critically analyzed and summarized.

RESEARCH METHODOLOGY

The study used the principle of historicity and techniques such as systemicity, analysis, comparative-chronological, sequence, objectivity.

ANALYSIS AND RESULTS

Before the beginning of the Second World War, the study of the policy of the Soviet government on the management of the economy, which set the tasks of "strengthening" the material and technical base of communism and "increasing" the standard of living of the working people, is important in its relevance.

Archival sources on the topic point out that the Central Asian republics, in particular the Tajik SSR, the Turkmen SSR, the Kyrgyz SSR, the Uzbek SSR, due to their superiority over other regions in terms of production potential, natural resources, labor, were called the Central Asian economic region by uniting these republics, while at the same time being able to provide the country's interests with sufficient The Greater Central Asia Economic Zone was under the control of the planning and Coordination Council.

The foundation of the National Agricultural Council of the Uzbek SSR, which is held in the National Archives of Uzbekistan-R.2384, foundation of the Council of people's economy of the Central Asian economic region (Sredazsovnarkhozstroy) - R.2433, the foundation of the planning and Coordination Council of the Council of the national economy of the Central Asian economic region - R.2303, foundation of the Department of energy and the Soviet of national economy of the National Economy Council of the Tashkent economic region-R. 2137 and other funds stored a huge amount of information on the industrial, agricultural life of economic districts. At the moment, it should be noted that the information in these funds dates back to the 1960s, and includes precisely the periods associated with the activities of the councils of the national economy. These funds kept information about existing industrial enterprises in the economic regions, which in the literature of the Soviet period provide information about a huge number of specific problems about the production of industrial enterprises, which were raised to the Blues and praised.

For example, in the fund of the Council of people's economy of the Central Asian economic region (Средазсовнархозстрой. R-2433) records show that the cotton grown in the economic regions under the Central Asian Economic Council was of very poor quality and was shipped to yengil industries in this wet, dirty state. This naturally led to an increase in spending costs. For example, 88.2 percent of the 1962 crop was Cotton handed over in such a wet and dirty state, resulting in 7 million for the raw materials handed over. the ruble paid little. This was the case in a large number of cotton ginning plants under the National Board of Agriculture of the Central Asian economic region. They did not carry out cotton cleaning, drying, etc., on time or on demand. More than two thousand protest petitions on the quality of cotton were received from textile factories all over the country in the 6th month of 1962. In terms of fiber production, Samarkand cotton mill produced 737 tons of cotton, injection cotton mill 491 tons of cotton, Unicorn cotton mill 738 tons of cotton overused.

There have also been articles published in a number of timed press pages on the subject, which can witness the economic zoning policy being extolled and praised in all respects to the Blues. These articles describe that "the widespread advance in the construction of communism requires an increasingly consistent positioning of the industry, which ensures the saving of social Labor, the complex development of districts and the specialization of their economy". The economic regions praised the "consistent implementation of the national policy of the Communist Party during the years of Soviet power, making radical revolution changes in the field of Economics and culture."

A number of thematic literature has also been published, which can be studied in four groups. The first group includes works created in the years of the reign-years of the Soviet state, the second group includes works created in the independence-years, and the third group includes works created abroad on the topic.

The works included in the first group were written under the influence of their ideas on communist ideology, but they are distinguished by their richness in various sources. The "evolving" deviations from the path that the Soviet people's economy Party had initiated have been researched by various sources. At the moment, these works can also be studied as works on Soviet national economy, as well as precisely on the issues of economic zoning. According to the literature written during the reign-years of the Soviet state, the industrialization of Uzbekistan played a huge role in the development of the Republican National Economy, the reconstruction of

cities and villages on a socialist basis and the development of the culture and material well-being of the Uzbek people.

A number of authors who studied exactly the policy of economic zoning of the Soviet state consisted of the sum of specialized territorial production complexes of the country's economic-administrative regions – individual provinces, territories, Allied and autanom republics or a group of small provinces. In economic regions economic turnover, the product considered necessary for the national economy of the country, natural resources were obtained without much expenditure, relying on cheap labor.

“Совершенствование структуры народного хозяйства Узбекской ССР” in the title book, The authors analyze the division of Uzbekistan into 6 economic regions according to regional specialization and give detailed information about the characteristics of each economic region. In the monograph” progressive shifts in the structure of the Uzbek industry”, the Uzbek SSR is divided into five economic regions. The book is divided into Tashkent, Fergana, Zarafshan, (south-west), Lower Amudarya, Surkhandarya, (South) economic districts. According to the author of the work, these economic regions included the following regions of the Republic: Tashkent raion-Tashkent and Syrdarya regions; Fergana raion-Fergana, Andijan and Namangan Oblast-rini; Zarafshan raion-Samarkand, Bukhara region and Karakalpakstan ASSRni, southern raion - Surkhandarya region.

In the monograph published by the employees of the Institute of economics of the Academy of Sciences of the Uzbek SSR, the economic regions are divided into seven. In particular, Tashkent (Tashkent region), Jizzakh-Syrdarya (Jizzakh, Syrdarya regions), Fergana (Fergana, Andijan, Namangan regions), Samarkand-Karshi (Samarkand, Kashkadarya regions), Bukhara-Navoi regions (Bukhara, Navoi regions), lower Amudarya (Karakalpakstan ASSR and Khorezm regions), as well as Surkhandarya region alone will be divided into Surkhandarya economic region. Also, in addition to these economic regions, the authors also divide the regions within the Republic into a complex of territorial production. Among them are the rayon complexes of Fergana (1954), lower amudarya (1959-1960 and 1974-1977), Bukhara-Kyzylkum (1972), Angren-Olmalik (1964-1967), the production complex of the mountain industry. At the moment, the authors divide the developed complexes of the Fergana territorial complex and the Angren-Olmalik mountain industry into the earliest and most advanced territorial production complexes in the Republic.

In general, in many literature, the number of economic raions is given differently, but in all of them the features of economic raions, their place in the country's national economy are indicated. In our opinion, it is possible to know that the use of reserves to the extent possible in Soviet economic policy is considered the first issue to be resolved. The Sarab, ultimately unthinkable, scientifically unproven ideas, such as the maximum use of opportunities, the assimilation of states in the capitalist system, put the economic regions of the entire country, as well as the economy of the Uzbek SSR, in a much more complex situation. “Since these economic regions were directed to one area of the national economy (raw materials), various food and industrial goods were brought to the territory mainly from abroad, meeting 50% of the needs of the Republic”.

The country, in particular, studied the division of Uzbekistan into economic regions. While analyzing the natural conditions of Uzbekistan, Bedrinsev noted that “Central Asia, including Uzbekistan, is located in the southernmost latitudes in the USSR and far from the open seas, and is the place from the temperate region to the subtropical region. This geographical situation also

affects the climate of Uzbekistan, its climate is continental, that is, the temperature varies greatly, in summer the temperature is very high, there is little moisture in the air, and precipitation is very low. Some of Uzbekistan's raions, which are hundreds of kilometers apart, differ in climate somewhat".

There are also a number of other works about the economic regions of the country, which state that each economic region should have a main link, that is, one or more economic sectors that are of Union importance and are developed with the aim of satisfying the needs of the entire socialist society, each economic region should also have a complex economic one, which developed.

V.M. Kostennikov wrote that according to the decree of the Supreme Soviet of the USSR of May 10, 1957, the whole country was divided into 104 economic raions. Of these, 68 were in the Russian Federation, 11 in the Ukrainian SSR, 9 in the Kazakh SSR, 5 in the Uzbek SSR, and the rest of the economic raions consisted of one per Republic. He noted that the republic, territory, autonomous regions within the country are united into a separate economic region, depending on their economic development, or a single economic region, consisting of several republics, regions, depending on their low development. Thus the 15 allied republics in the whole country were divided into 8 provinces. The RSFSR, depending on the different national composition, economic and natural state, as of January 1, 1958, combined in its composition 14 autanom Republics, 7 autanom regions, 49 Regions, 6 regions, 10 national districts.

N.N. In kolosovsky's case, Kazakhstan is divided into four raions, including the Northern one, which specializes in agriculture, mainly sowing wheat and growing meat; the southern one – planting wheat, sugar, rice, cotton and other technical crops; the Western one – oil and salt-rich lands, which the author also divides into four cycles. The first "23" cycles are industrialized-agrarian steppe lands, the "24" cycle is a developed area of coal, ferrous metallurgy, hydropower, the "25" cycle is Hydro –hydropower, chemical, specialized in non – ferrous metal mining, the "26" cycle is – the Turkestan SSR, which is part of the Central Asian economic region, consisting of developed areas of oil and gas production, the complex hydropower and hydromelioration complex of the Tajik SSR, the Kyrgyz SSR, the Uzbek SSR, specialises in oil and gas production, mining industry, metallurgy, cotton, rice, fruit and vegetable production in the valleys, and wheat is grown in Mountain and mountainous regions. This divides the raions into cycles, and introduces into it the sphere of petroenergochemistry, hydroeneogomeliorative, industrialized - agrarian region, as well as non-ferrous metallurgy, petroenergetics of the main type of Rayon.

Economist N.S. Ziyodullayev writes that economic management in this direction "divided the national economy into sectors and managed it on the basis of planning, eliminating the fragmentation of the socialist national economy." The author noted that the natural conditions of Uzbekistan are diverse and mainly favorable for the development of various sectors of the national economy. By the 1960s, the republic ranked fourth in terms of population among the former allied republics after the RSFSR, Ukraine, and Kazakhstan, and was the first among the four republics of the Central Asian Economic Region. Specialization in the field of cotton production of the Uzbek SSR also affected the industrial structure of the republic, and in this case, the production of mineral fertilizers, cotton cleaning, textile industry, enterprises supplying machines and equipment for this industry, the development of agricultural machinery, and the production of cotton raw materials, which included a large regional agricultural complex, were organized.

However, this is such a major expansion in the national economy and specialization in one area strengthened the planning policy in the country and practically strengthened economic monopolism. Situations alien to Soviet society, such as policies, market relations, free practice of money and Commodity Exchange, carried out without regard to the Basic Laws of economic development, were also reflected in the economy. The social and economic and financial aspects of the unified macroeconomic system of the USSR did not correspond to national interests.

It should be noted that a number of articles related to the period under study have also been published. These articles were more devoted to the Soviet economy, which received much praise, raising the economy of socialist society to the Blues.

With the independence of Uzbekistan, thanks to the opportunities created in the field of history, it was possible to study the development of the industry of Uzbekistan by historians, in particular, the real state of the economic situation in the Republican regions, scientifically analyzed by sources. It should be noted that these books provide brief information about the role of light industry in the economy of the Republic during the Soviet period. In Particular, D. Bobojonova notes that the policy of doubling economic regions has created demographic difficulties in the regions, a complex situation in the provision of housing, food, while the Republic has the necessary resource opportunities. According to the author, “the placement of light industrial enterprises in the Republic was carried out without planning, like other industrial enterprises. For example, at the beginning of the 1980s, 60 percent of the entire volume of products fell on the cities of Tashkent and Samarkand, 27 percent on the cities of Andijan, Bukhara, Namangan, Kokand, while there was not a single sewing enterprise in Jizzakh and Termez”.

CONCLUSION

The fundamental work “history of Uzbekistan (1917-1991)”, which took an important place in the coverage of the topic, took an important place. The book details Uzbekistan’s life in the era of contradictory processes in the socio-economic life of the country, stating that the book “despite some positive shifts in the socio-economic development of the USSR, in general, in the mid-60s of the 20th century, when the economy was under the negative influence of the Soviet model of administrative-administrative, negative situations in the economy are cited, such as the fact that the methods of development and economic stimulation of industry and the development of productive forces do not meet the limits of modern requirements.

X.Yunusova interprets the 80s of the 20th century, noting the fact that the country is based on territorial production of the national economy, the role of Uzbekistan in it, showing its characteristic signs of unilateral, weak development of economic development of Uzbekistan, introducing the following into them. These are: firstly, in most of the existing industrial enterprises in the Republic, technological equipment was already outdated, in disrepair, 50% of labor processes were carried out manually, and secondly, the lack of qualified specialists in production, personnel landing, obstacles to independent conduct of personnel policy, neglect in the training of national workers and specialist personnel, failure to require responsibility and skill from, the unskilled use of material resources was a serious obstacle to the path of economic development, and, fourth, the lack of interest of workers and employees in their labor, the scarcity of monthly salaries, the inability to organize the work process, the lack of attention to quality and efficiency are highlighted in the issues of attitude to labor discipline.

Who conducted research on a matter close to the topic we chose. If Khaydarov, in his monograph on the role of the industry of Uzbekistan in the unified national economy complex,

described the structure of the national economy councils as “the fact that the offices of material and Technical Supply were crushed and centralized also caused many people not to participate in production, perfecting the structure of economic management, over-centralization of management and socialist planning describe the expansion of its organizational form in leadership of the economy, as a consequence of the emergence of many excessive costs, such as views from an irresponsible and narrow departmental point of view”.

I.Khaydarov, analyzing the issues of economic zoning in the Soviet Union, writes that in 1938-1940 the scheme of economic zoning of the USSR was developed anew, and they were transformed into 13 large economic regions. The economic regions include the center, the Northwest, Northern Europe, the Volga region, the North Caucasus and the Lower Don, the Urals, Western Siberia, Eastern Siberia, the Far East, the South (Ukrainian SSR and Moldavian SSR), the East (Byelorussian SSR, Azerbaijan SSR and Armenian SSR), Central Asia and Kazakhstan (Kazakh SSR, Uzbek SSR, Kyrgyz SSR, Tajik SSR and Turkmen SSR). The author concludes that the Economic – Administrative Region was considered a certain territorial part of the national economy, having not only economic unity, but also administrative unity. The author also analyzes the post-World War II state of economic zoning. However, not every economic region and its role is covered separately in the work.

In the articles of G. Yusupova, who studied the economic zoning policy of the Soviet state on the example of the Fergana economic region, analyzing the industry, agriculture, machine-building industry, and cocoon production of this region, the author emphasized that the Fergana economic region has its place not only in Uzbekistan, but also in the whole country.

Some aspects of the chosen topic have also been analyzed in foreign literature, covering in part the topics devoted to the history and spiritual life of the Allied republics, including Uzbekistan, socio-economic development, and their content and conclusions are sufficiently weighty and contradictory.

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DISCOURSE IS A COMBINATION OF LANGUAGE ACTIVITY AND TEXT

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***Abstract.** In this article, the relationship between discourse and text has attracted the attention of linguists in linguistics in general, and in Uzbek linguistics in particular, the fact that the phenomenon that causes text and discourse phenomena to meet is culture, the important aspect of discourse is that each speech act unit in the communication process is the discourse speaker and the listener's mental state, worldview, training, position in society, situations of the speech act, etc., have meaningful diversity.*

***Keywords:** discourse, text, event, communication, speech unit, speech act situations.*

Since the 1960s, the concept of “discourse” has become one of the key not only in linguistics, but also in a number of humanitarian disciplines. Many linguists see the reason for this phenomenon in the “linguistic revolution”, which arose as a result of the spread of structural linguistics and structural methodology. The basis of the structural concept is the position that the study of the structure of the language is the key to the study of the universe and human existence.

Discourse is one of the main categories of communicative linguistics and a number of other modern sciences. This term was first introduced into theoretical linguistics by the Belgian E. Buisance, who in his work “Language and Discourse”, published in 1943 in Brussels, introduced discourse into the opposition of language and speech as the third element. According to him, discourse is a mechanism for transferring into living speech a system of signs - a language.

The representative of the French school, M.Pesho, is based on the ideological conception of the discourse analysis. M.Pesho considers discourse as a point of contact between language and ideology. He recognizes discourse analysis as an analysis of the ideological aspects of language use and the implementation of ideology in language. His ideas influenced the views of modern representatives of French discourse analysis: P.Serio, E.P.Orlandi, J.J.Courtin, D.Malidier and others.

According to A.E.Kibrik, discourse is a combination of language activity and text - the result of this activity. Text is a component of discourse. In addition to the text, discourse covers the processes associated with the creation and understanding of text in real time and space. The text is a static object, which is the result of language activity.

According to V.G. Borbotko, discourse is a text consisting of communicative language units that are in continuous semantic connection and perceived as a whole.

G.A.Orlov considers discourse as a specific speech category, expressed in the form of an oral or written speech derivative, formed in the content and structural aspects, from the syntagmatic chain of individual phrases to a complete work (story, conversation, description, indication, report.

Evaluation of discourse based on a content approach, i.e. its consideration as a chain of whole phrases can also be observed in the studies of I.Bellert, M.M. Bakhtin, V.A.Koch, S.I.Gindin and others. Thus, according to I. Bellert, discourse is such an order of phrases S1...,Sn, where the memantic interpretation of each S1 (based on 2<i> n) depends on the interpretation of the phrases

of the sequence $S_1 \dots, S_{i-1}$. More precisely, all the phrases in the discourse are so meaningfully related that in order to understand a particular phrase in it, it is necessary to know the content of the previous phrase.

Patrick Serio, emphasizing the multifaceted use of the term “discourse”, points out eight of its meanings, which are unique to the representatives of the French school of discourse analysis:

The equivalent of the concept of "speech" introduced by Saussure, i.e. any specific phrase.

A unit is more than a phrase, an expression with a broad meaning; the subject of study of the grammar of the text, which deals with the study of the composition of expressions.

From a pragmatic point of view, "discourse" is the influence of the expression on the listener and its place in the speech situation.

Discourse is a conversation, considered as the main type of expression (phrase).

Discourse is speech opposed to the usual message, narration, with the direct participation of the speaker and the listener (Benveniste).

Also, in some sources, language and discourse are opposed. At the same time, discourse is distinguished - the study of a specific element “in language” and its study “in speech”.

The term "discourse" is often used to refer to a system of restrictions from the social and ideological point of view to limitless expressions. For example, when talking about "political discourse" or "feminist discourse", one should not talk about a particular corpus, but types of expression inherent in politicians or feminists in general.

Traditionally, discourse analysis, defining the subject of research, distinguishes between phrase and discourse.

Summarizing all the definitions of the term “discourse” in the language, Deborah Shifrin highlights the top approach to interpreting discourse. The first is from the point of view of formal or structural linguistics. Here, discourse is seen as a language above the level of phrases and sentences. More precisely, a discourse is two or more sentences related in content”.

According to the second approach, the discourse acquires a functional interpretation, and is considered as any use of the language. At the same time, the analysis of the function of discourse is carried out in unity with the analysis of the broad sociocultural function of language.

Proponents of the third approach consider discourse from the point of view of the relationship between form and function, i.e. as a discourse phrase. At the same time, discourse is considered not just a collection of individual “more than a sentence” units of the language structure, but the need to evaluate it as a collection of functionally formed, contextual units is emphasized. All of the above indicates that the concept of “discourse” is complex, voluminous and does not have an unambiguous interpretation. At the same time, the problem of the relationship between discourse and text remains unresolved.

The relationship between discourse and text attracts the attention of linguists in general, and Uzbek linguists in particular. Sh. Safarov, emphasizing the need for a broader interpretation of discourse compared to the text, argues that it is correct to study the relationship between discourse and text in the hyperonymic and hyponymic aspects. And according to the expert, discourse is a specific type, a cycle of human conscious activity, and the text is one of its varieties. The reason for the mutual meeting of the phenomena of text and discourse is culture. It is known that on the one hand, the flow of communication and the formation of the text is a cultural process. On the other hand, the text is an important node that connects language and culture, since using the analysis of the composition of the text, one can collect linguoculturological information about the

scientific and cultural features of the language system. Accordingly, the text shows an active attitude to the language system, the language is not only the main tool, a participant in the construction of the text, but it itself undergoes serious qualitative changes in the process of the text. Evidence of this is the right to freely use language units precisely in the structure of the text, breaking out of the "fetters" of the rules of the language.

The approach to linguistic means based on dialectical categories, in particular general and particular, contributes to the solution of many problems. In Uzbek linguistics, there are a number of studies aimed at studying linguistic units based on dialectical categories. D. Nabieva, speaking about invariant and variant relations between linguistic units, emphasizes that the coverage of language units on the basis of the dialectic of general and particular contributes to a deeper understanding of their essence.

According to the author, the recognition of the presence in the basis of material means that we can feel a certain commonality, essence led to the emergence of the theory of invariance in science, which was of great importance for the theory of knowledge (epistemology), deepening and concretizing the theory of reflection. The invariant-variant contradiction reflects the contradictory, dual feature of the attributes-properties of objects belonging to a particular class.

Invariance indicates the general properties of a certain object that are present in another similar object. Variance, on the other hand, manifests the property of only one of the objects united in a certain class by invariant properties.

The invariant and its variant are closely related through realization relations. Each invariant is realized through several variants.

The concrete - the material cannot remain exactly the same with various changes. The same can be said about the material-physical property of any object.

This means that invariance can only be attributed to abstract objects and abstract attributes of objects.

So, changing the parameters of various objects made from the same material leads to a change in their weight and volume, that is, their physical characteristics change. However, despite such changes, all of them retain the property of having "weight" and "volume". It is these signs, common and unchanged for all objects that are subject to various changes, that are invariant.

If we approach the issue of discourse from the point of view of invariance-variance based on the dichotomy of language and speech, in our opinion, the solution of the relationship between discourse and text will take on a slightly different form.

It is known that it is precisely those units that make up the language that materialize in speech. If the text takes place in the language layer as a generalized construct, then its manifestation in real time and space, the real situation can be considered as a discourse.

As noted in all the above definitions, discourse is a speech derivative, covering such factors as content integrity in phrases, sociological, psychological indicators of the speaker and listener, their relationship in a particular speech situation, and the correct organization of a speech act. All these factors, being outside the language, are superimposed in the process of communication on one of the communicative units of the language - the text. Therefore, in each specific application, a specific text acquires various meaningful facets.

M.Makarov, exploring the theoretical foundations of discourse, interprets it as follows:
discourse = speech + text.

As you can see, the type of text, the unit of communication, which has absorbed specific speech features in a particular speech situation, is discourse. There is an invariant and variant relationship between discourse and text. The text, like all linguistic structures, is a phenomenon that has obvious and hidden layers, arising within the framework of the unity of content and form. The real speech expression (reflection), the form of materialization of the text is discourse.

In recent years, special attention has been paid to discourse analysis in Uzbek linguistics.

So, D.Khudoyberganova believes that the formation and development of anthropocentric linguistics undoubtedly had a great influence on such an interpretation of discourse. Discursive analysis, figuratively speaking, is a crossroads where several directions of linguistic analysis meet. Discursive activity, i.e. the process of conscious construction of speech involves the study of the personality factor. Since any manifestation of speech is the result of the activity of a person belonging to a specific socio-cultural environment, which has psychological and cognitive characteristics.

The remarkable side of discourse is that in the process of communication each unit of a speech act - discourse acquires a meaningful diversity under the influence of various factors, such as the mental state of the speaker and listener, their worldview, occupation, position in society, speech act.

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EDUCATIONAL METHODOLOGY OF AESTHETIC EDUCATION OF LANDSCAPE PAINTING

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Abstract. *This article deals with nature of painting and pencil drawing technologies of Uzbekistan was interpreted in the philosophical ideas of the composition of aesthetic works of art. The basis of the meta-pedagogy of the creative technologies of the new work ideas is discussed.*

Keywords: *painting, landscape, portrait, domestic, historical, battle, marinistic, animal, marinistic architecture, image, figures, courtyard, flowers, artist, natural world, nature, mountain, village, city, appearance, hot and cold colors, intervals, color philosophy, mood, world, progress of science*

Having studied the traditions of visual art of Uzbekistan from a scientific and pedagogical point of view, creative painters who worked in the genres of landscape, portrait, and various compositions at the level of modern requirements. As a result of this research, the history of Uzbekistan's visual arts, its own idea in composition was studied based on the principles of a different style methodology. The idea of the work was analyzed in accordance with the requirements of the present day:

The requirements of the composition of the landscape genre were applied in practice: every artist-creator strives to achieve his goal, to find a solution to the mysterious problematic situation of the scientific division, to create an endless, long-lasting creation. The genre of fine art landscape takes a lot of time to use realist, modernist, impermanist directions rich in the beauty of nature, colorful moving figurative images in the harmony of colors, national principles and philosophical observations.

“Roses and Self-Portrait” depicts the lyrical, romantic beauty of the typical image of Uzbek girls, and the oriental image of Eastern girls in the national spirit. From the types of landscapes, the state of the viewer who perceives the village, city, mountains, lyrical, romantic panoramas is very vividly expressed. In my works, the beauty of nature, inner exuberance of the viewer, endless joy and uplifting mood are depicted in color harmony. The work “Autumn Scenery” was scientifically studied and analyzed in practice.

Scientific research.

1. The process of depicting life events and relationships to reality in the form, line, color of the landscape in the genres of the period of the emergence of art was observed.

2. The creative artists who enlightened the landscape genre in their work in Uzbek fine art began to highlight the beautiful nature of Uzbekistan in their works based on their scientific traditions rich in beautiful emotions in color relationships.

Autumn landscape composition. In this landscape, the diversity of nature, rich in beautiful colors, is reflected. It is not an exaggeration to say that autumn is the harvest festival in the works “Blessings of Autumn”, “In the Peach Garden”, “Hot Bread”, “Autumn in Yordan”, “The Cotton Picker”, “The Picker's Girl”, “Uvaisi's Composition”. It is distinguished by its abundance of special colors during the seasons. Nature teaches man to look at human relationships

through the eyes of great artists. The more we find the solution to any aesthetic problem, the deeper we understand the nature of its beauty, the more the beauty becomes more vivid. When we encounter wonderful natural phenomena that amaze us, we involuntarily shout: “How beautiful, just like Ural Tansikboev, Levitan, Rembrandt” etc. those who reveal the beauties and express the flaws associated with their perception.

A person's views, dreams, i.e. the level of perfection and perfection of beauty, are colorful and complex, and it is explained by the truth and progress of the beauty aesthetic dream of the object of the image, the true and deep meaning of knowing reality, and the high skill of artistic color representation. Among these scientists, the aesthetic dream is distinguished by its truthfulness and humanity. The autumn scenery is called golden autumn because it is rich in special colors during the seasons. I chose the autumn scenery because of its special nature, which is an important factor in uplifting the human spirit and cultural entertainment.

Studying the works of many artists in the autumn landscape, for example, U. Tansikboev “Issik kul”, R.Choriev, using a scientific approach based on analysis, in practice, he teaches to depict the beautiful nature of Uzbekistan in the bright colors of the autumn landscape with creative images.

The composition is described as the principle of the work, with full attention to the rules of style, the correct representation of the overall integrity, the color ratio, during the work.

A person's aesthetic pleasure in the winter landscape. The clarity of the landscape genre means that a person not only enjoys the aesthetic pleasure of nature, but also receives spiritual nourishment from it. The colorful colors of nature inspire the artist. With the uniqueness of the winter landscape, the nature is put to sleep by dressing the nature in a white dress during the seasons.

I like the closeness of the landscape genre to the human being and nature like a melodious melody, the wind, the swaying of the trees, the ankhor or the water landscapes in a special color, all of these people live and breathe together with nature. Therefore, in my works, I depicted the winter landscape in the seasons by describing the landscapes of Uzbekistan and observing different situations in the landscape.

During the holidays in “Khovli” and “Winter in Kuchkhorchi”, children are sure to enjoy themselves by going out into nature and playing snow games, various snow storm games, skating, and sledding. In the process of practical illustration, I started working on my work, inspired by the winter landscape, mainly through observations and sketches. The basis of the composition idea is the proportional connection of boys and girls to each other. During the current period of scientific and technical development, a person (dressing, grooming, behavior, communication, etc.) imposes a number of requirements. Today's man's aesthetic sensibility, sense of sound and materiality has increased significantly. Fine art forms these qualities and characteristics of today's man.

The artist reproduces the material world that he sees in his creative imagination and describes it in its creation.

Paints, lines and their mixture reflect all the scenes of the world, and at the center of it is a person.

The study of scientific practical research describes the connection of cold and warm colors in the process of working in the landscape genre, freely reflected and described by human vision and feeling.

Nature is reflected in the dynamics of expressing children's movements during their quiet and lively life, throwing snow at each other quickly, and demanding agility.

In the depicted landscape, the colors are divided into the first, second, and third stages.

Warm colors are taken in the foreground, warm-cold in the second, and light-blue-cold in the third. Spatial perspective of the formation of the picture is studied, as the objects move away from the observer and their hues and colors change under the influence of the air environment.

Nowadays, the level of creating opportunities for young people in fine arts, development of inter-state friendship and culture is to direct the young generation to their place in art and to develop the dream of the future generation.

Today, the painter's idea and idea of visual art in a modern way, reflecting and depicting nationality, the Motherland in various images of portraits, landscapes, compositions, observing the winter landscape, shapes the life of today's youth and their love for nature.

Spring landscape in the east, the vernal equinox lasts from March 20 or 21 to the summer solstice, the longest day to the shortest night, on June 21 or 22. In the southern hemisphere of the earth, where it is conventionally accepted to call the months of May as spring, it will be autumn at this time. Spring is the transition season from winter to summer. With the arrival of spring, the days begin to warm and the trees write leaves, the grass turns green, the birds begin to fly, and the special beauty of nature gives strength to a person. Spring happens at different times in different places. Spring is short in polar latitudes. It goes unnoticed in tropical areas. In Muslim countries, the image of the Spring landscape, vast expanse, mountain landscape, meadows, rocks, plants, and sparkling water in the valley is the basis of the composition. R.K.Djalilova "Spring in Yordan", Self-Portrait "Navruz", the unrepeatable beauty of nature is reflected in the image of an Uzbek girl enjoying apple blossoms. The composition is based on the idea of nationalism, dupi, national pattern of Uzbek dress, stylized modern style of flowers. Self-portrait It is not called "Navruz" for nothing, because the idea of the work is based on the comparison of spring holidays, the comparison of Uzbek women to flowers, and Uzbek traditions are depicted in the image that embodies Uzbek traditions, the spreading of pleasant scents from flowers into the environment invites aesthetic and spiritual upliftment.

In the work "Spring in Tashkent" the appearance of the old city after the spring fire was reflected. When describing the work, white, red, pink, colors are described on the basis of color palette. In the works "Bakhtiyar Bolalik", "Davon Dabakhor", "Shakhi-zinda", we bring to our eyes a work that reflects spring, lyrical nature, subtle, quiet beauty, its state of awakening, and gives a person a lot of joy. The different appearance of colors in nature depends on the skill of the artist. In the spring season, the awakening of nature, joy and love in the hearts of people, the renewal of good intentions in colors, the beauty of nature, and the shimmering of various flowers on the hills inspire the artist. White, red, pink, yellow, green, purple colors are used to depict spring landscapes. When drawing, it is necessary to determine the format, the horizon line, and the point of view. Then it is necessary to determine the proportions of the air and the ground on the plane, find the foreground, the background and the scale of the objects.

Composition tools (signs) of the landscape; These include location, point of view, line of sight, spatial distance, format, perspective, rhythm, color, light, reflex, compositional center.

To create a composition in this genre, it is necessary to have excellent knowledge in the fields of pencil drawing and painting. A line of color drawn from nature can be the main theme in composing an early morning landscape composition. If we want to describe the composition of the

rural landscape, first of all, it is necessary to carefully observe the characteristics of sunny, cloudy days, noon, and evening in nature.

Summer landscape. The hottest season of the year, for example, in the temperate region, June, July, and August are summer months in Uzbekistan. Popularly, the warm half of the year is called summer. Astronomical length of summer is 93/6 days in some historical sources, "Boburnoma" Spring season is called Summer. The summer landscape is reflected in the works of R.K.Djalilova in different ways. In the "Summer in Jordan" landscape, green, brown and blue colors reflect the state of spiritual enjoyment of aesthetic beauty of life. The greenness of the summer season is a symbol of calmness in a person, the process of going to nature's beautiful mountains and cool watery places for rest is the process of spiritual rest.

When we look at nature, there are many beautiful views, sky-high mountains, white cotton fields of Uzbekistan, thick green gardens, wheat fields with golden forests, clear waters of Shakhmardan, Syrdarya, Amudarya rivers and lakes, rivers and streams crashing against stones, crimson. how delightful the meadows covered with tulips are. They do not lose their beauty in every season of the year.

Depicting the seasons by drawing and using colors is an important tool for the development of creativity for a young student or artist.

"White and blue water in Shakhmardon" depicts the inner exuberance of nature, endless playfulness of joy in its landscapes.

If we want to describe the composition of the landscape of a mountain village, first of all, it is necessary to carefully observe the characteristic features of sunny, cloudy days, noon, and evening in nature.

In Shakhmardon's work "Early Morning", the atmosphere of cold colors is noticeable. Because, in the morning, when the golden rays of the sun are visible, the effect of cold colors in the scenery of nature is greater. Although the work is depicted in cold colors, the beautiful ripples in the water and its rhythm evoke emotional calmness in a person.

In the work "Family" the father, daughter and grandchildren are depicted talking about the philosophy of life in the summer season. In the work "Pilgrimage in Samarkand" the colorful coloring of water in nature was reflected in his aesthetic attitude towards nature, understanding the most subtle, typical situations, color harmonies.

The philosophy of colors in the landscape.

Green color it is a symbol of life, awakening, creativity, spring. This color has a positive effect on the human psyche.

Blue color- a symbol of dreams and hope, goodness and creativity. It is the color of the sky. Therefore, this color is associated with the spiritual growth of a person.

The blue color is a symbol of the sky and the sea. Blue is used in different nations. Blue is a symbol of wisdom, generosity, faithfulness, trust, glory and truth. In the people of the East, it is the color of immortality. Blue color is used a lot in the architecture of Uzbekistan. Domes, walls and building decorations are made in blue color.

Yellow color. In countries such as the Far East, China, Korea, and Mongolia, nobles wore yellow clothes. The ancestors of the peoples of Central Asia considered yellow to be a symbol of the sun, fire, gold, and wealth.

Europeans understood yellow as a symbol of the end of hot summer and the beginning of autumn. But yellow color has a positive effect on human mood. Decorative artists make good use of these properties of yellow.

Cold colors (brown, green, and their properties) calmness is a sign of gentleness, indifference, sadness. Change of circumstances allows a person to move from one state to another. The presence of warm colors in the environment paves the way for this.

Warm colors confidence in one's own strength, provides the ability to live an active life. People who like these colors can control the activities of others. Warm colors create a sense of love for life and self-confidence.

Conclusion In the process of portraying colors, different appearances in nature depend on the skill of the artist. When drawing, it is necessary to determine the format, the horizon line, and the point of view. Then it is necessary to determine the proportions of the air and the ground on the plane, find the foreground, the background and the scale of the objects.

On the basis of a qualitatively executed sketch, the final version of the landscape composition should be made in practice. It is done using paper, cardboard, canvas, watercolor, gouache, watercolor. For a future artist, observing life, making daily sketches and sketches on the subject will be a good thing if he starts doing exercises. Works in the landscape genre provide spiritual nourishment for a person, inspire him, bring happiness and joy to life. When describing a color, it is important to know its meaning.

Artist teaches the methods of preserving, conserving, and getting inspiration from the beauty of nature, spiritual aesthetic education, and the methods of understanding and describing the works of art.

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HISTORY OF LANDSCAPE IN MIDDLE ASIAN WORKS OF ART, PHILOSOPHICAL AND AESTHETIC METHODOLOGY OF EDUCATIONAL PROBLEMS AND SOLUTIONS

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Abstract. *This article deals with art, painting, pencil drawing, composition, the history of the landscape of Europe, Uzbekistan and the work of the famous creative artists were analyzed. The landscape of the painting was interpreted in the philosophical ideas of aesthetic education. The fundamentals of the metaphysics of the reflection of the creative technologies of the new work are discussed.*

Keywords: *ancient architecture, world, east, wall painting, flowers, artist, natural world, nature, mountain, village, city view, warm and cold tones, intervals, color philosophy, mood, world, progress of science.*

Landscape (landscape) is an image of a certain place. In the landscape, people's feelings are expressed in artistic images through the image of nature - the view of the sea, groves, hills, cities and villages, and the image of various places in general. The landscape flourished in China in the Middle Ages, and in Europe during the Renaissance in Japan. In Uzbekistan, U.Tansikboev is famous for his attractive works in the landscape genre.

In the ancient East, the genre of landscape was depicted in a strictly certain order, subject to the laws of the slave society. In ancient Egyptian art, landscape composition began to be used in even more unique styles. Linear size, color and tone relationships have been elevated to a higher level.

The artists of the ancient world began to understand the concepts of symmetry and rhythm in their works, understanding the laws and styles of composition in the succession of leaves and flowers of plants and seasons.

During this period, attention to art was strong. He also showed the aesthetic and ideological views of the people of that time.

The luxurious palaces and temples built during this period, the pictures of life on their walls, vividly reflected the life of the country, expressing the ideology of the time.

According to historical sources, it is noteworthy that the Chinese historian was impressed by the magnificent building built between Samarkand and Bukhara, the northern wall of the building was painted with the image of the Chinese Empire, the eastern wall was painted with Turkish Khans and Indian rulers, and the western wall was painted with the images of Iranian and Roman emperors. The folk art of carving, patterns, woodcarving, relief images and wall pictures gave the building a special charm.

These palaces, which have come down to us in ruins, are still awe-inspiring with their magnificence.

The houses of the nobles in Panjikent were very ornate, especially the corridors leading to the inn and the house. Murals are colorful and depict legendary events, religious ceremonies, and Sogdian feudal lords. There are also pictures dedicated to the legendary courage of Rustam.

In 1965, the discovery of the remains of the legendary king Afrosiyab's palace near Samarkand caused a great stir. The composition of thematic pictures and patterns on the walls of the remains of this palace impresses one with a high level of skill.

When thinking about the monumental decorative paintings of the early feudalism of Central Asia, one cannot help but remember the "Ajina tepa" mural paintings of Uzbekistan and southern Tajikistan found in Vakhsh, and the "Bolalik tepa" mural paintings found near Termiz.

In the first century of feudalism, figurative events were expressed in practical art, objects, weapons, commissioned images, wall paintings.

In the 7th-8th centuries, when the Arabs entered the Central Asian lands, the cultural and artistic works reached the ruins of the monuments, but they could not stop the creativity of the people. In the 9th-10th centuries, Central Asia began to gain independence again. There was a revival in fine and applied arts, and rare monuments began to appear in architecture.

By this time, Central Asia became one of the important centers in the development of world science.

During this period, he delivered to the world a number of scientists who, with their work and intelligence, gave a new direction to the development of world science. They invented new aspects of it and gave it life.

The immortal works of Abu Ali ibn Sina served as textbooks in many educational institutions of the country for several centuries.

The materialistic worldview in the work of a number of thinkers such as Al-Beruni, Al-Farabi, and Al-Farghani influenced the public consciousness.

By this time, great changes took place in architecture. The wide use of brick in construction gave opportunities to create complex architectural compositions. During this period, the tendency to build curved roofs, domed buildings, different types of bricks, and to create a unique decoration of the building wall increased. It is mentioned that there were dome mosques related to Islam during this period.

The rarest monument of this period is the Somonites mausoleum.

This mausoleum is considered a rare monument of world architecture. The external wall surface of the building is artistically decorated with various layers of baked brick.

The building, which looks a bit gloomy, seems to keep an extremely quiet and gloomy silence for those who sleep forever.

In social life, the art of color and engraving began to occupy a wide place.

In addition to various geometric shapes, painters used in their creations patterns with images of plants, animals and birds.

During this period, the palaces and houses of rulers, and the walls of hotels were decorated with pictures in the art of painting and miniature art, written sources.

The story of the painting of the portrait of Abu Ali Ibn Sina, the great scholar of the East, also illustrates the existence of fine art in this period.

Abu Ali Ibn Sina, the king of this period, Mahmud Ghaznavi, could not bear his whims and fled from his palace. When the king found out about this, he ordered Abu Nasr-bin Afon to paint his portrait and other artists to send copies of these portraits to the neighboring countries.

The architectural culture grew in the XI-XII centuries. The Somani dynasty was replaced by the Turkic Karakhanid and Seljuk dynasty.

During this period, the construction of the minaret became a widespread habit. The tallest tower in Central Asia is the Jarkurgan minaret, which amazes people with its height and beauty.

Information about the visual arts of Central Asia. By the end of the 13th century and the 14th-15th centuries, the art of painting developed.

From this period, some original manuscripts, remains of murals and miniatures have reached us.

It is noted that the art of "painting" flourished during the period of Timur and Timurids. It is reported that the walls of the palace near Samarkand built by Temur were painted with battle compositions depicting his bravery in battle, and the walls of the observatory built by Ulugbek were decorated with paintings depicting natural scenes.

The culture of Central Asia, Middle East, book decoration, calligraphy and miniature art is distinguished in history by its unique irrevocable charm.

A major representative of Middle Eastern miniature art is Kamoliddin Bekhzod.

He was born in Khivot (1455-1535). Here Alisher Navoi attracted attention with his talent in painting. Later, under his patronage, he rose to the level of a great artist. One of his famous works during the development of his work is the portrait of Shaibani Khan.

In the middle of the 17th century, a number of artists from Central Asia, such as Davlat Muhammad, Nadir Muhammad, Samarkandi, created in the Baburi palace of India.

Miniatures and murals have been painted since the 17th-19th centuries.

In the 50s and 70s, U.Tansikbaev, who created landscapes in Uzbekistan, R. Temurov created a series of architectural scenes of Samarkand, U.Tansikbaev, "Issyk kol", "Motherland", "Qairakum reservoir", "N.Karakhan", "Nanay yoli", "Spring in Sijjak".

Artists such as R.Choriev, K.Bogodukhov, M.Esin, Pudovkin G.Abdurahmonov, F.Tokhirov in 70-80 years created effectively in the landscape genre. Currently, many sought-after talented artists, A.Nuritdinov, O.Kazokov, Islomshikov, A.Mominov, A.Mirsoatov, etc. have been creating charming landscapes praising the beautiful nature of independent Uzbekistan.

The works of European, Russian, and Uzbek artists who work in the landscape genre.

Landscape is one of the ancient genres of fine art, and the medium plays an important role as a background in historical household works. In ancient Chinese art, artists created works depicting nature. The history of the landscape genre in Europe developed in the 16th and 17th centuries. Dutch landscape painters have achieved great success in realistic depiction of nature.

The development of the landscape genre in Russia dates back to the 18th century. Architectural monuments of Moscow, Petersburg F.E. Skillfully illustrated by Alekseev. Landscape art has the power to positively affect a person by reflecting the beauty of the outside world. Therefore, the artist expresses his aesthetic attitude towards nature, understanding the most delicate, typical situations, color harmonies of the natural world.

In the landscape work, the human personality, intelligence, and inner feelings are sung through images and an image of nature is created. As an example, I. Levitan's "Golden Autumn", "Over the Eternal Silence", I.Shishkin, "Forest Distances", V. Meshkov's "Thoughts about the Urals" can be cited.

The works of the landscape genre in visual arts form the love of nature and the qualities of beauty in a person. In works on historical and domestic themes, artists refer directly to the

landscape, write etudes and sketches. In this case, the landscape serves as an additional background in the picture.

E.Vasnetsov's "Alyonushka" is an example of this. Artists such as K.Yuon, G.Nissky also depicted the natural beauty and modern changes in their works.

In the 50s and 70s, U.Tansikboev, who created landscapes in Uzbekistan, created a series of architectural landscapes of Samarkand, U.Tansikboev, "Hosting lake", "Mother country", Qairokkum reservoir, N. Karakhan, "Nanay yoli", spring in Sijjak, R. Temurov. G. Abdurahmonov, F. Tokhirov in 70-80 years. Artists such as R. Choriev, K. Bogodukhov, M. Esin, created effectively in the landscape genre. Currently, many sought-after talented artists, A.Nuritdinov, O.Kazokov, Islamshikov, A.Mominov, A.Mirsoatov, etc. have been creating charming landscapes praising the beautiful nature of independent Uzbekistan.

There are several types of landscape. City (Architecture), rural (mountain) landscape, industrial (factory, factory, construction), historical, romantic, lyrical, panoramic (view) landscapes are among them.

At the base of each of these lies the content, the idea. Cityscapes are examples of city life, architecture, vehicles, people, parks, and underpasses.

The composition is based on the image of rural landscape, vast expanse, mountain landscape, pastures, rocks, plants, sparkling water in the valley. The art scene is connected with a large factory yard, reservoir, bridge, subway construction, and construction equipment.

In the lyrical landscape, we bring before our eyes a work on themes such as "Early Morning", "Spring", which reflects the subtle, quiet beauty of nature, its state of awakening, and which gives a person universal joy. Composition tools (signs) of the landscape; These include location, point of view, line of sight, spatial distance, format, perspective, rhythm, color, light, reflex, compositional center.

In summary Central Asia, the history of the landscape genre, artistic works, philosophical and aesthetic methods of education, problems and solutions, scientific classification were studied.

Creative pedagogic training of young people is considered to be the basis of specialized disciplines of elementary painting, composition, pencil drawing, and painting. A young creative student should have excellent knowledge. A student will gain skills by scientifically analyzing the works of European, Russian and Uzbek artists who create in the landscape genre. Painting, drawing, composition images, creative skills of young people are developed by practical training. If we want to describe the composition of urban architecture landscape and situation, first of all, it is necessary to carefully observe the characteristic features of sunny, cloudy days, noon, and evening in nature. A line of color drawn from nature can be the main theme in composing an early morning landscape composition.

It is necessary to determine the format of the image, determine the horizon line, the point of view. Then it is necessary to determine the proportions of the air and the ground on the plane, find the foreground, the background and the scale of the objects. If you have several options for the composition, it is recommended to perform it on soft materials such as coal.

Depicting the version of the completed rough sketch in color will help determine the color of the work.

On the basis of a qualitatively executed sketch, the final version of the landscape composition should be made in practice. It is done using paper, cardboard, canvas, watercolor,

gouache, watercolor. For a future artist, observing life, making daily sketches and sketches on the subject will be a good thing if he starts doing exercises. Works in the landscape genre provide spiritual nourishment for a person, inspire him, bring happiness and joy to life.

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THE CHARACTER OF TUKLIBOY KUCHKAROV IN THE NOVEL “OLABUJI”

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Abstract. *People's writer of Uzbekistan Shukur Kholmirezayev is distinguished by his creativity, fearlessly penning life events in his time. This article reflects on the events of the pre-independence period through the character of Toqliboy Kochkarov in the novel "Olaboji" by the writer.*

Keywords: *artistry, writing skills, portraiture, image tools, the idea of the work, the spiritual world of the hero, individual style, artistic work, image term, artistic image and man, generalization, individualization, artistic texture, aesthetic impact, imagination and mind participation.*

Finding a way to the hearts of the people requires great skill from the writer. We can confidently say that Shukur Kholmirezayev, whom we are conducting research on, is a writer who has found a way to the people's hearts with his tireless research and discovery of something new in each of his works. We can prove this point on the example of his novel “Olaboji”.

In this novel, Shukur Kholmirezayev shed light on life events and conflicts and expressed his reaction to them. He put big and big problems in the scenes of small life pictures. He finds the subtlest aspects of the incidents and events selected from life, finds characteristic points, describes them in detail, and through this makes a deep artistic analysis of the relationship between a person and society, between people. It fully describes a person, the experiences of the heroes, the conflicts between them, and spiritual values. As the first factor that ensures the artistry of the work, the author writes about the materials he is interested in and familiar to him.

Since artistry is both the soul and the soul of art, one of the main means of creating it is the artistic image, and it is considered the central problem of the science of literary studies.

Because in the science of literary studies, “image” means not only the events perceived in the human mind, but also the life realized, reworked (interwoven) and depicted by the artist through the medium of words. “... There is nothing random or superfluous in it. All parts are subordinate to the whole, all are directed towards one goal, all together bring forth one beauty, integrity, individuality” [2, 101].

Art's thinking through images is its specific, i.e. defining characteristic as a species. An artist perceives the world by means of an artistic image, expresses the essence he perceives and his emotional attitude to what he perceives. In this sense, the image is considered a form of thinking, a method of literature and art; The way of thinking typical of literature and art is called "figurative thinking" because it thinks through images.

As the writer himself said, the characters of each of his works, whether they are positive or negative, try to approach him as much as possible in a positive and negative way. After all, our people say that “God is blameless”. Therefore, every person has good and bad qualities. We cannot admit this ourselves. Many writers ignore this and try to portray positive characters and negative characters with negative characters. This has a negative effect on the value of the work. We notice

that Shukur Kholmiraev paid great attention to this situation in his works. In particular, the above-mentioned leaders in the novel “Olaboji” have similar situations.

“The task of the novel is not to raise issues, but life itself to absorb cross-cutting issues into human destiny”, it is to show the dramas hidden under these issues, to show them through artistically perfect images. Therefore, everything in a work of art, including the importance of the raised issue, depends on the perfection of the artistic image, that is, the ability of the writer to create a “living person” capable of shaking the reader [3, 116-117]. The ability to create a “living person” in turn depends on how well one can use psychological analysis, the ability to integrate it into the texture and problem of the work [7, 56].

The writer was able to create such “living people” in the work. As we mentioned at the beginning of our work, the characters of Ulton and Tukliboy Kuchkarov are at the heart of the novel.

One is an ordinary teacher, Ulton, and the other is Tukliboy Kuchkarov, the head of the district party. These two are very different from each other.

At the beginning of the work, Tukliboy Kuchkarov leaves a different impression on us. He always laughs and talks, cheerful, cheerful, mature, careful, thoughtful, alert, kind, poetic person.

“Nowadays, we have to hear a lot that education is lagging and the level of students is low. Isn't that right, Comrade Zakir Orinovich?”

“That's right, Comrade Kochkarov” he said.

- Thank you, but it is interesting that when Ulton and Baharoy were studying, we heard the same things a lot. Isn't that so?

“So, so” said Ugok Tolaganov.

- I mean; we are always thirsty for life! Our demand is increasing day by day, which is good in one way! Giving in to complacency, thinking that this is life, is a sign of stopping...” [9, 118].

True, all the positive qualities we mentioned above do not raise Tukliboy Kuchkarov to the level of a positive hero in the literal sense of the word. But because of these qualities and negative qualities, he acquires the character of a living person. In illuminating the character of Tukliboy Kuchkarov, Adib tries to reveal his mental image by describing his actions.

In the play, there are three characters who collide with each other from the beginning to the end of the plot, and the inner secrets of their activities are analyzed. All the characters in the novel have relationships with Ulton. For this reason, we have an excursion into the psyche of each character, the psychology of the people who made them like this, who works only for their own benefit and stops at nothing. The writer was able to give these situations in the character of Tukliboy Kuchkarov. The following words of Tukliboy Kuchkarov to Ulton confirm our opinion: “The district party committee is the owner of the district! He calls the person he wants, his staff, and orders him to do what he wants...” [9, 30]. It is clear from this passage that vices such as disregard for human dignity are embedded in his soul. Of course, he was not a self-centered person. In the background of events, we feel the power of the environment to influence a person. This becomes clear during the reading of the work, in some cases it surpasses the psychology of the individual and the psychology of the society. Of course, this happens against the background of Kuchkarov's character. He tries to claim all the achievements in the region as his own. His supporters also support his work. If they don't support him, he will send Ulton to the insane asylum because he was caught cheating with his wife on the bank with his five children, and sent to

shepherds with his five children because he couldn't get along with him. can be set to "ji". As a result, there is not a single person who thinks more broadly than him in the entire district. A tool that helps to fully imagine his character - Ulton, through the image of the spiritual world of springs, the character traits of this character are revealed more widely, which is manifested in the form of specific manifestations of the writer's psychologist. At the beginning of the work, he reveals his unique features and actions through the image of Ulton's spiritual world in dark colors. If the writer didn't have to reveal Ulton and his adventure in the picture, the characteristic aspect of that time embodied in Kuchkarov would not have been revealed, and we would have continued to convince ourselves that life is going smoothly. "The spiritual world of each character is closely connected with his personal life" [7, 86]. The same situation is observed in the work. Kuchkarov's personal life collides with the life of society. This is related to its negative or positive impact on the development of society. Therefore, the psychological analysis related to this image becomes a spiritual mirror of his personal life and the period in which he lives. So, psychological analysis has been able to rise to the level that connects the individual and the society.

Tukliboy Kuchkarov, who initially made an impression on us as a person of positive qualities, appears before our eyes with his negative qualities that outweigh the positive qualities during the reading of the novel. He leaves an impression on us as a person who cares about his reputation and will stop at nothing. He traps Bahor, who is the same age as his child, and so that this secret will not be revealed to others, he takes the girl to him as a "kindness" to his student Ulton. He goes to fortune-telling himself. It makes a good impression on people. This can also be seen in the following passage:

"Think for yourself: if Tukliboy Kuchkarov, who does not go to the wedding of the directors of the state farm, will stand at the head of the shepherd's campaign!"

Yes, may the soul of Tukliboy Kuchkarov be healthy. "Civilization will be the same" said Zakir Orinov [9, 73].

This thing is deeply ingrained in the psyche of Tukliboy Kuchkarov, who works for his own benefit, that he does not even suffer from this work, nor does he suffer from mental anguish. Satisfied with this work, he makes their weddings "excellent", "beautiful", "exemplary" together with his people. By doing these things, he will save his reputation and position and avoid scandalous scandals. Erk gets rid of Ulton, who fights for independence and gives his life for nature.

This man, who used to work as a literature teacher, likes to read from Mashrab's ghazals every two sentences and give examples from them:

"Mashraba, serve your neighbor with all your heart and soul,

This period is also a booty, I wish it would not be taken" [8, 31].

On the surface, this man appears to be a master propagandist interested in our classic literature, but in reality he uses values to mask his dark deeds. It is true that memorizing the ghazals of representatives of classical literature and analyzing them in full is a difficult task. For this reason, we can positively evaluate his work, and we can even respectfully mention that he has a high devotion to poetry, is able to use his pen, and devote time to this work diligently while working as the head of the head of major. Also, the following words he said in a conversation with Ulton about national heroes at the end of the work will not fail to make any person shiver:

“Yes, great guys have died” he said. - My grateful father used to say: “Today's young men are getting smaller”. Sadness, drinking, smoking... is ruining me right now. Their souls were free; they were free birds!

Pan-Turkists passed in the twenties?... I'm with you, he said in a bitter whisper.- Their movement was actually a very progressive movement" [11, 106-107]. Or we can see that the writer sheds light on his psyche by giving short portraits of him throughout the work:

“At that time, Tukliboy Kuchkarov - a cheerful, cheerful person who recites a couplet from classical poets in every two sentences - was not only the director of the boarding school, but also studied language and literature at the school of Ulton”[8, 23].

Above, we get acquainted with the portrait of Tukliboy Kuchkarov through Ulton's eyes. Below we also observe this portrait image through Ulton's eyes:

“Astana crossed the threshold and fed it into the net. And he saw Tukliboy Kuchkarov, smiling and staring at the head of the long table, ... dressed in a blue suit, wearing a red necktie, and ... his former teacher, who had become much fuller, and his face had become rounder than usual[8, 23]. We did not bring his portrait here for nothing. After all, a portrait is one of the factors that reveal the spiritual world of a person. During the reading of the work, we see that the writer increased the psychological “burden” on him by describing short portraits of Tukliboy Kuchkarov and other heroes.

Kuchkarov's way of life is to manage the power and to pass judgment when necessary. According to him, "The district party committee is the owner of the district. He calls the person he wants, the personnel he wants, and orders him to do what he wants". Kuchkarov always adheres to these words, which are embedded in his spiritual world. One thing prevails in his mind - to live well in the world and get by. He is a cunning person who will stop at anything for his reputation and benefit. He does everything very carefully. Ulton has a purpose even when he corrects Spring, that is, when he sends them to check their school work. The next day, he calls them to the district, enters the role based on a pre-planned plan and fulfills his role admirably.

One can come to such a conclusion after getting acquainted with Tukliboy Kuchkarov's work. By introducing this person and giving events, the writer shows that there are still such people in life, unfortunately, such leaders have decided many destinies in the recent past, hurt people's hearts, damaged material and cultural wealth, and are not in the society. to give the image of a person facing a spiritual crisis aimed at and was able to achieve.

In general, Shukur Kholmiraev does not blindly follow the belief that a positive character has a positive image, and a negative character should be presented in a negative way. That is why the attitude towards his works and heroes has not changed today. He treats each of his heroes with his own love and respect. This is also evident in the description of his appearance and mentality. In order to clearly show the nature of this hero, he uses landscapes alternately. He pays special attention not only to landscapes, but also to the construction of monologues and dialogues. That is why the image and mentality of the heroes have a special place in his works.

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SYNONYMS OF THE LEXEME “CRIME” AND THEIR PECULIARITIES

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Abstract. *The present article is dedicated to the semantic analysis of the concept of "crime" in English and Uzbek. This article also reveals the similarities and dissimilarities between the concept of "crime" in English and Uzbek linguocultures. The main, important features of the criminal lexeme should be called the universal nature of the criminal lexeme, which reflects the objective content of the norms, which puts morality above the interests of a narrow group, ideological or practical ideas, corporativeness.*

Keywords: *concept, crime, culture, national culture, linguoculturology, socio-cultural reality, values.*

Determining the conceptual field and semantic field of language seems to be an important and fundamental issue for modern linguistics. In the opinion of many authors, this is interpreted as a "linguistic view of the world" [1,154].

In this scene, “жиноят” in Uzbek, “crime” in English, and “преступление” in Russian concepts also take place as the main concepts of the category of human consciousness. According to E.M. Mikaelyan's candidate's thesis, the concept of "crime" in modern English language discourse is characterized by high representativeness [2,96]. According to the researcher, the concept of "crime" occupies an important place in the linguistic landscape of the modern British and American world (therefore, in society). Also, in Uzbek society, the concept of crime has already begun to gain a different importance in the public consciousness. Evidently, in Europe, there are many cases of criminal acts, violations of the law, killing people, stealing large objects or touching honor. The cited examples are also reflected in movies. Because works are created based on reality. However, it is well known that the British and Americans are strictly following the law as a result of the increasing number of preventive measures and related decisions. Therefore, the crime in the linguistic landscape of the world goes back to the origin of the nation and expresses the reality based on the prism of national and cultural characteristics suitable for a certain group. We can say that people's views on the concept of crime are influenced by their way of life, behavior, social status, mentality, and even their historical past. The individual or collective consciousness embodying objective reality with the help of the function of understanding, knowing the world and thinking about it, understanding, as well as creating and forming ideas, leads to the emergence of universal concepts in the form of concepts.

V.A. Maslova, I.A. Sternin, Z.D. Popova and others. according to his opinion, the concept is described in terms of core and periphery. The core includes layers with the most basic, visually clear, primary, vivid and significant images, while the periphery includes secondary, abstract, associative forms of expression. The main and additional layers are combined in a single basic concept, and the content of the concept is enriched. In the concept of "crime", the lexeme "crime"

is the nucleus, which serves as the only key for naming the concept of "crime". Synonymous and antonymous forms of the lexeme are concepts related to the concept of "crime".

In the explanatory dictionary of the Uzbek language, the lexeme "crime" is defined as follows: Crime [Arabic-blame, sin; criminal case] 1. law. Violation of the order established by the laws of the state and requiring prosecution under these laws, dangerous behavior for the public. Serious crime. A crime committed using an act. To catch on crime. 2. portable. Harmful behavior, work that leads to bad consequences; sin. *Бас сиз билан биз, Тожибой ака, бу ишга раҳбарлик қилиш ўрнига қўл силтар эканмиз, жиноят қилган бўламиз ва бунинг учун халқ олдида жавобгар бўламиз* [4, 45].

So, the lexeme "crime" is understood in two ways. One is from a legal point of view, and the other is analyzed from a national cultural point of view. According to the first definition, the word "crime" is associated with verbalizers such as law, court, judgment, punishment, accusation, execution, legislation, illegal, code, violation, convict, justice, victim, guilty person.

According to the second definition, a crime in the image of the Uzbek people is considered a great sin. In the teachings of our religion Islam, the concept of crime is divided into big and small sins: 1. Sins between the slave and God Almighty. 2. Sins related to the rights of servants. They include assassination, adultery, bribery, usury, theft, backbiting, lying, slander, obscenity, gambling, drunkenness, embezzlement, etc. includes [3, 63]. In Islam, if a person realizes such a crime, repents and repents, he will be blessed and forgiven by Allah Almighty.

According to "Uzbekistan national encyclopedia": a socially dangerous act provided for in the criminal law. The issue of considering a certain act as J. is decided in each country, taking into account the norms of international law in accordance with its social structure, lifestyle of the population, national characteristics, customs, traditions, etc. An act J. to determine whether the following general signs are taken into account: 1) social danger of the act; 2) presence of guilt; 3) punishability. In any criminal act, all these signs must be present at once, if one of them is not present, there is a reason to consider the act as not J. According to their nature and level of social risk, J.s: not high social risk; not too heavy; heavy; is divided into extremely heavy J. J. against person according to the object of aggression, J. in the field of economy, J. against public security and public order, J. against state power, J. in the field of ecology, J. against the order of military service, J. against peace and security of humanity. is divided by. According to the form of the crime, committed intentionally J. and is divided into J. committed behind negligence. The act of a person is only if he is aware of his action or inaction and the resulting criminal consequences, if he can control his actions J. is considered. Socially dangerous act committed by minors and mentally retarded persons J. is not counted and J. coercive measures provided for in the law cannot be applied. The Criminal Code of the Republic of Uzbekistan defines the following 6 types of circumstances that exclude the criminality of an act: 1) minor acts; 2) necessary defense; 3) last necessity; 4) causing harm during the arrest of a person who has committed a socially dangerous act; 5) execution of orders or other tasks; 6) reasonable risk associated with professional or economic activity (Articles 36-41)[4, 254].

So, in the linguistic landscape of the world in the Uzbek language, the concept of "crime" is directly represented by the concept of "sin". In this case, we can look at the concept of "crime" as a "bifurcated concept".

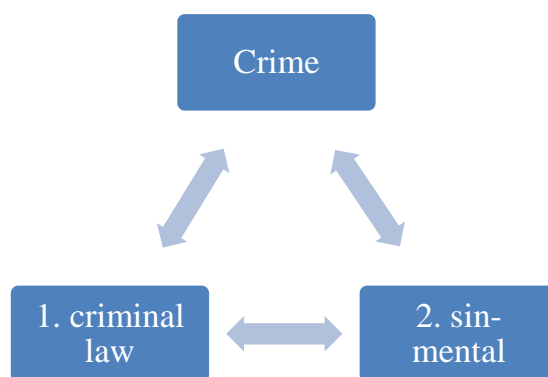


Figure 1. The initial composition of the concept of "crime".

1. Ўзбекистонда ноқонуний молиявий пирамидани ташиқил этган Аҳмадбой ва унинг жиноий шериклари билан боғлиқ суд иши бугун ўз яқунига етади. Яъни судья бугун одил ҳукми ўқийди. Ушбу иш Жиноят ишлари бўйича Тошкент вилояти суди томонидан судья Дилишод Комилов раислигида кўрилмоқда [6,19].

2. Ҳали тўзони босилмаган осмонга қараб турган бир чол дўнғиллади:
- Бошлаган ишимиз олло таолога ёқмади чоғи. (Саид Аҳмад. Уфқ. 61)

As we can see, the core of the concept of "crime" is the lexeme "crime" and it unites under two concepts. The concept of "sin" is a religious moral concept, which has its own appearance in all religions. It can be considered as a separate concept considering the number of sins and the many related concepts. But it can be seen that its core is crime. Therefore, it is appropriate to use the concepts of crime and sin side by side, that is, the basis of sin is crime, and one of the components of crime is sin. The first part of the crime is an illegal, guilty and wrong socially dangerous act against the laws of the state, and the second part is an act or even an act contrary to Sharia laws and religious beliefs.

In English, the word "crime" is defined in the "Macmillan English Dictionary" as follows:

1. An illegal activity or action: commit a crime (=do something illegal) *She was unaware that she had committed a crime.*

2. Something that is morally wrong or a mistake: be a crime to do sth. *It would be a crime to waste all that food [6, 187].*

In the "ABBY LINGVO x5" electronic dictionary, the word "crime" is represented by the words transgression, offense, violation, delinquency, criminality, sin, wrongdoing and the following definitions are given:

1. noun

a) an action or omission which constitutes an offence and is punishable by law

b) illegal activities

c) an action or activity considered to be evil, shameful, or wrong.

2. verb [with obj.] (especially in the army) charge with or find guilty of an offence [6, 174].

Turning to the etymology of the word "Crime", according to the "Collins Etymological Dictionary", it is derived from the Latin word *crimen*, which means a charge [7, 88]. The Oxford Etymological Dictionary also states that it was derived from Latin through Old French in the mid-thirteenth century: via Old French from Latin *crimen* 'judgement, offence', based on *cernere* 'to judge' [6, 104]. Яна бир **The Online Etymology Dictionary associates it with the word Sin:** «sinfulness, infraction of laws of God,» from Old French *crimne* «crime mortal sin» (12 c., Modern

French *crime*), from Latin *crimen* (genitive *criminis* «charge, indictment, accusation; crime, fault, offence,» which probably is from *cernere* «to decide, to sift»(from PIE root *krei-*» to sieve», thus «discriminate, distinguish») [7, 5].

- **Conclusion and recommendations (Sonclusion/Recommendation)**. It can be seen that in English, the concept of "crime" is connected with the concept of "sin", and this is represented by the word "gunoh" in Uzbek. The above-mentioned "two-horned concept" means that it is subject to the English language as well. We analyze the concept of "crime" in terms of both legal and linguistic cultural concepts: «*It was such a horrible sin to kill an aged creature like Sam Cayhall. His crimes were committed a generation ago. He had suffered and died many times in his six-by-nine cell. How would the state benefit by killing him now?*» (John Grisham. The Chamber, 488)

In E.M. Mikaelyan's candidate's thesis, the concept of "crime" is considered as a tripartite concept. "Srine" includes the violation of human laws, "sin" - divine laws, and "vice" - moral standards. The first of the above will be punished by a court sentence in this world, the second will be punished in the world of the hereafter, and as for the third, he will destroy himself physically and spiritually by indulging in immorality [3, 86]. Yu.G. Evtushok connects the concept of "srine" with the lexemes "sin" and "wrong" and suggests to express it, first of all, as parts of the concept of crime. Secondly, he points out that they can be used as separate concepts and explains: "The analysis of the linguistic expressions of the concepts of crime, sin and wrong shows that these concepts form one field. Their linguistic expressions indicate that they are synonymous. However, it is unlikely that these concepts are completely compatible with each other, each of them has been analyzed by scholars in different ways in the language.

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