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CHANGES OF LAND COVER AND SOIL PROPERTIES OF AMUDARYA DOWNSTREAM AREAS UNDER THE INFLUENCE OF DESERTIFICATION

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Abstract. This article describes the soils common in the lower reaches of the Amu Darya and the Aral region, changes in the amount of humus in soils, fertility, agrochemical composition of soils, mechanical composition and changes in the properties of these soils under the influence of degradation and desertification processes. In particular, the article discusses the issues that during the main stages of desertification, the surface of irrigated soils of the lower reaches of the Amu Darya is covered with a layer of soluble salts, and brackish-loving halophyte plants spread on these lands. According to research data, the soil cover is occupied by Arabasis aphylla and Solsola rigiga plants, which form typical desert shrubs. Along with this, the article provides information that under the influence of desertification processes, it was noticed that infertile soils changed in the negative direction, the soil became compacted, layers of layers formed under the soil, the amount of humus decreased, the soil cover dried up, and the water depth level decreased. Sand has accumulated in the surface part of the soil around the plants, and, finally, the vegetation cover in these areas consists of saxaul.

Keywords: Amu Darya, Aral Sea, degradation, desertification, global climate change, agrochemical properties of soils, irrigated soils, humus, soil mechanical composition, salinization, melioration, fertility.

Introduction. In a speech by the President of the Republic of Uzbekistan on September 9-10, 2017, at the first summit of the Organization of Islamic Cooperation on Science and Technology, which was held in the city of Astana, the capital of the Republic of Kazakhstan, on September 9-10, 2017, he said: "The problem of global climate change, erosion soils in most regions, the reduction of fertile land, desertification, lack of water, drought, providing the population with drinking water is becoming a serious problem," he began his speech and spoke about the serious global environmental problems facing humanity today.

In his speech at the 72nd session of the UN General Assembly, the President stated that there is no other reasonable way to solve the water problem, except to take into account the interests of the countries and peoples of the region, that Uzbekistan supports the draft conventions on the use of water resources in the Amudarya and Syrdarya basins, developed by the UN regional center . Once again drawing the attention of the world community to one of the acute environmental problems - the draining of the Aral Sea, it was emphasized that the elimination of the consequences associated with the drying up of the sea requires active integration of efforts at the international level.

Today, the problem of studying the soils of the republic and protecting them from erosion, degradation and desertification is becoming more and more urgent. is in a critical ecological state. Soil is a living natural body, not only a source of agricultural products, but also the main

component of the earth's biogeocenosis, a powerful accumulator of earth's energy that regulates the composition of the atmosphere and hydrosphere, a strong barrier to the migration of pollutants.

It should be emphasized that this priceless and irreplaceable component of the biosphere is subject to several types of degradation. In this regard, Article 55 of the Constitution of the Republic of Uzbekistan states that "Earth, subsoil, water, flora and fauna and other natural resources are national wealth, they must be used wisely, as they are protected by the state." This became possible thanks to independence of our republic, the proclamation of an independent state, the achievement of full independence in the regulation and development of land relations on its territory, the rational use of land Adoption of the laws of the Republic of Uzbekistan "Land Code", "State Land Cadastre", "On Farms", "On Peasant Economy" aimed at deepening reforms in the agrarian sector of the Republic of Uzbekistan, created a legal basis for the efficient and rational use of land resources, protection against erosion, soils made it possible to pursue a unified state policy to preserve, increase and restore productivity.

The natural and climatic conditions of Uzbekistan, the susceptibility of soils to erosion processes, the study of the effect of eroded soils on fertility, measures to combat them and mitigate their negative consequences, increasing the fertility and rational use of soils subject to erosion processes are among the most pressing problems today.

In particular, the Aral Sea, once located between the vast deserts of the Karakum and Kyzyl Kum, softened the cold air masses entering the region from the Arctic zone in the winter months, softened the waves of hot summer heat, softened these hot air currents, and the appearance of air that appeared in its place Aralkum, as a result of the rise of a dust-salt mixture from a dry bottom into the air under the influence of deflationary processes, leads to a decrease in crop yields. The soil is a means of ensuring the material sustainability of nature and the main resource of agricultural production. People can produce 88% of their food by cultivating the land. Today, to ensure the food security of our country, the use of every square land, increasing soil fertility, their conservation and protection is of great practical importance.

Materials and methods of research

The soil cover is one of the main components of the biosphere and plays an important functional role in the creation and development of all ecosystems. The formation, transformation and productivity of the soil cover occur under natural conditions on the basis of certain patterns, and under these conditions an ecological balance is created between the soil and the factors that create it. However, anthropogenic changes in nature over the years have changed the balance between ecosystems. This situation has led to a change in the soil cover, plant and animal biodiversity, topography and climatic indicators, which are the main components of the biosphere.

In recent years, as a result of increased natural and anthropogenic impacts in the lower reaches of the Amu Darya, as a result of the deterioration of the ecological situation associated with the drying up of the Aral Sea, the interdependence and stability of soil components in the region have undergone negative changes, the natural balance has been disturbed, the processes of desiccation and desertification have intensified in the fields, which led to an increase in salinity. The increase in salinity led to the formation of levels and types (chemistry) of salinization in different parts of the region, as a result of desertification processes in the soil cover in large areas around the island, solonchaks were formed. A sharp deterioration in the reclamation and ecological state of irrigated lands, the accumulation of salts in the soil, the activation of secondary salinization processes, the annual increase in the area of saline lands, a decrease in the size of sown areas, etc.,

led to a decrease in the yield of cultivated crops. As a result of the processes of degradation and desertification, toxic salts accumulated on the bottom of the Aral Sea, carried out to irrigated land during deflationary processes, and as a result of the deterioration of the ecological and reclamation state of these lands, irrigated fertile lands in the agricultural turnover fund have been decommissioned to a certain extent. During the main stages of desertification, the surface of the irrigated soils of the lower reaches of the Amu Darya is covered with a layer of readily soluble salts, and brackish-loving halophyte plants spread on these lands. According to research data, the soil cover is occupied by Arabasis aphylla and Solsola rigiga plants, which form typical desert shrubs.

As a result, under the influence of desertification processes, it was noticed that infertile soils changed, the soil became compacted, layers of layers formed under the soil, the amount of humus decreased, the soil cover dried up, and the level of water infiltration decreased. Sand has accumulated in the surface part of the soil around the plants, and, finally, the vegetation cover in these areas consists of saxouls.

It is noted that the negative consequences of desertification processes are manifested in the soil covers of individual massifs of the left and right banks of the Amu Darya under the influence of natural and anthropogenic factors and are as follows: those. irrigated, reclamation. In complex soils, the groundwater level in 2010. In 2018, the groundwater level was close to the soil surface (on average 120-155 cm) in the Khodjayli, Shumanay, Amu Darya, Kungirot, Moinak and Nukus regions of the Republic of Karakalpakstan. In soil-forming processes, especially on irrigated soils, groundwater plays an important role in the formation of optimal underground regimes and balance, they have a complex effect on the formation of saline soils, serve as a means of redistribution by moving to other lands and neighboring territories with its flow. The higher the level of groundwater mineralization and the closer they are to the earth's surface, the more water evaporates from the soil, which accelerates the process of salt accumulation and secondary salinization in the soil. relief, lithological and geomorphological structure of the area, soil-climatic and anthropogenic-economic conditions, as well as hydrogeological and geochemical conditions

RESULTS AND DISCUSSION

The state of groundwater on irrigated lands is seasonal, after the end of the vegetation of plants (IX-XI) it drops to 2.5-3.0 meters, which is typical for all irrigated areas, rises to the surface when irrigated during the vegetation period (V-VIII months), 1 - 2 meters. As a result of the accumulation of salts in the upper layers of the soil that enter the groundwater under the influence of precipitation, vegetation irrigation, saline wash water, and the repetition of this process for a long time, it was clearly observed that the level of groundwater mineralization increased. In table №1 summarizes information about the depth, mineralization, type and degree of salinization of groundwater on irrigated meadow-alluvial, bog-meadow, barren-meadow and barren-meadow soils, the quality and composition of salts.

When assessing the reclamation state of irrigated soils, not only their level of salinity and the amount of salts is extremely important, but also the chemistry (type) of salinity, which is of great importance when choosing reclamation measures, when determining the norms for washing salts, as well as when determining the amount of "poisonous" salts in the amount of salts. According to the quality and component composition of salts, the qualitative composition of salts of sulfate and chloride-sulfate types of salinity naturally consists of $CaSO_4$, Na_2SO_4, $MgSO_4$ salts, in which sodium sulfate occupies the leading place, followed by $CaSO_4$ and $MgSO_4$ salt,

respectively. According to the level of mineralization of underground waters of the massifs that were carried out, there are slightly mineralized (1-3 g/l), medium (3-+10 g/l) and strongly (10-25 g/l) mineralized waters. Fresh (1 g/l), highly mineralized (25-50 g/l) and saline groundwater (>50 g/l) were not noted in the studies. The total amount of salts is fixed in the range of 1520-1480 g/l from 12280-17400 g/l in terms of dry residue. According to the types and degree of salinity, underground waters are chloride-sulfate and sulfate-chloride, slightly, medium and highly saline.

Features of the lithological-geomorphological structure and hydrogeological conditions of the territories of the Republic of Karakalpakstan, as well as the different state of groundwater, influenced the depth of groundwater, which was formed according to certain patterns. These territories are characterized by the absence of natural and artificial drainage on irrigated lands, therefore, in conditions of insufficient supply of groundwater, the state of groundwater is above the "critical depth" and the formation of concomitant processes of salinization and waterlogging. This situation was also observed on large areas not associated with irrigation. The location of groundwater near the surface of the earth is established in almost all irrigated lands of the Republic of Karakalpakstan. In the course of the research, it was found that the process of desertification affected 49.62% of the old irrigated soils of the Y massif. Okhunboboev of the Kungirotsky district, as a result of non-use, deterioration of the ameliorative state of lands, uneven application of mineral fertilizers, insufficient replacement of substances carried out with agricultural crops, the fertility and productivity of these soils to a certain extent decreased, and the area of lands with varying degrees of salinity increased. Studies carried out in the Shumanai region show that the soils of the region consist of a complex of weakly, medium, strongly, very strongly saline and saline soils. 14.77% of the district's land area is slightly saline, 16.74% is moderately saline, 20.82% is highly saline, 47.67% is occupied by very highly saline soils and solonchaks.

Table №1

The total content of salts and ions and the chemical composition of salinity in groundwater of irrigated soils of the lower reaches of the Amu Darya

Profile №	Depth, sm	Dry residue	HCO$_3^-$	Ch$^-$	SO$_4^-$	Ca$^+$	Mg$^+$	Na$^+$	Salinization	
			г/л						type	level
Old-grown meadow-alluvial soils of Yu.Okhunboboev massif										
81	145	11,625	0,994	3,660	2,516	0,810	0,882	1,355	S-ch	High
83	165	17,400	0,420	5,040	6,340	0,720	1,354	3,074	S-ch	High
75	180	7,900	0,152	2,128	3,168	0,350	0,744	1,145	Ch-s	Medium
73	120	15,570	0,185	3,570	6,240	0,570	0,356	4,045	Ch-s	High
76	130	12,280	0,384	3,370	4,742	0,860	0,842	2,254	S-ch	High
Old-grown meadow-alluvial soils of the Dustlik massif										
59	140	5,350	0,286	1,388	1,852	0,260	0,354	0,931	S-ch	Medium
48	160	4,812	0,257	1,071	1,870	0,540	0,228	0,636	Ch-s	Medium
50	150	10,750	0,580	2,980	3,704	0,850	1,260	0,565	S-ch	High

61	170	6,788	0,252	2,100	2,280	0,510	0,322	1,354	S-ch	High
49	180	3,200	0,180	1,120	0,950	0,200	0,300	0,452	S-ch	Medium
Meadow-alluvial and swamps -meadow soils of the massif										
3	160	2,390	0,177	0,518	0,778	0,160	0,128	0,349	Ch-s	Weakly
5	130	4,280	0,172	0,862	1,908	0,400	0,201	0,698	Ch-s	Medium
9	150	8,250	0,360	1,921	3,468	0,540	0,756	0,992	Ch-s	Medium
10	140	5,900	0,259	1,065	2,700	0,660	0,213	0,920	Ch-s	Medium
2	125	10,300	0,116	3,010	3,456	0,560	0,744	1,600	S-ch	High
Takyr-meadow and meadow-alluvial soils of the Sarialtin massif										
22	160	4,745	0,482	1,260	1,364	0,560	0,270	0,498	S-ch	Medium
30	135	6,580	0,567	0,998	2,982	0,520	0,311	1,103	Ch-s	Medium
40	120	13,440	0,142	4,700	3,270	0,670	0,350	3,452	S-ch	High
28	180	8,250	0,360	1,921	3,468	0,540	0,756	0,992	Ch-s	Medium
42	110	16,980	0,451	6,710	4,672	0,620	1,952	2,354	C-x	High
Meadow-alluvial and meadow-takyr soils of the Shurokhon massif										
31	98	1,610	0,366	0,301	0,432	0,260	0,126	0,003	Ch-s	Weakly
33	90	1,520	0,274	0,238	0,514	0,180	0,150	0,014	Ch-s	Weakly
35	85	2,455	0,427	0,686	0,526	0,290	0,180	0,184	S-ch	Weakly
25	90	1,825	0,305	0,504	0,490	0,290	0,150	0,060	S-ch	Weakly

In recent years, as a result of the decrease and drying of the general water level of the Aral Sea, the content of various salts in groundwater has increased. Climate is one of the factors affecting the accumulation of salts. As a result of air warming, evaporation of water has increased, various amounts of salts have accumulated in groundwater.

Thus, the formation of soil cover in the regions of the region is completely connected with the activity of the river, its water, i.e., its hydrography, solid, dissolved and irrigation reserves in its course. As a result of the construction of the modern "living" delta of the Amudarya, it was established that protected agrolandscapes, solonchak and eolian landforms and automorphic soils are being formed on the territory. In addition, it is noted that instead of dry lakes, solonchaks sometimes turn into barren soils, sometimes into barren meadow soils. As the level of salinity of irrigated soils, common in the areas of the island, increased, sulfate and chloride-sulfate types of salinization alternated with sulfate-chloride, and sometimes chloride types of salinization, and the organic content of chloride ions in salts was observed. According to the analysis of the qualitative composition of salts in irrigated soils and their quantitative indicators, there is a direct relationship between toxic salts and sodium ions in the soil, that is, with an increase in the amount of salts, sodium and chloride ions also increase in parallel. It was noted that the content of magnesium in the salts is higher than that of calcium, and sodium predominates among cations, and the level of toxicity of salts present in the soils of the studied massifs is much higher.

The diversity of lithological-geomorphological, hydrogeological, soil-climatic, anthropogenic-economic and other natural conditions in the soil of each large irrigation system in the territory of the Republic of Karakalpakstan requires the use of a set of agro-reclamation measures suitable for each object. In order to improve the ameliorative state of irrigated lands and

maintain it at a moderately acceptable level, it is necessary to create optimal conditions with a depth of 3.0 m and a specific length of at least 50 litter meters per hectare, and an annual inspection of sown areas. , first of all, lands in need of reclamation, soil reclamation groups, and it is necessary to determine the types of reclamation measures and apply a set of necessary measures. In the development of a complex of agrotechnical and agrochemical measures to increase the productivity of irrigated hydromorphic soils in the territories of the Republic of Karakalpakstan in low water conditions, improve land reclamation, prevent the state of groundwater, secondary salinization, dehumification and depletion of nutrients, eliminate their negative aspects, improve soil ecology - highly effective agro-meliorative, agrochemical methods of managing ameliorative processes, restoration, increase and protection of soil fertility in the development of enlightened recommendations.

Residual marsh soils, residual meadow soils, moderately hydromorphic soils, semi-hydromorphic coastal soils, and sandy desert and sandy soils are common in the protected and pasture areas of the region. In particular, the remnant bog soils of the Moinak massif were formed in modern sediments of the lower reaches of the Amu Darya. Sometimes they are common in areas periodically covered by river waters, and in subsequent years, under conditions of low water and under the influence of the retreat of the Aral Sea, wetlands formed. Residual meadow solonchaks are widespread in the Kazakdarya massif. Moderately hydromorphic saline soils are widespread in the forest area, which were formed under the influence of modern deposits of the Amu Darya and sea waters. In the formation of the mechanical composition of temperate hydromorphic solonchaks, they are widespread in areas along the island, where the sea recedes and groundwater is close to the surface. In the Akkala massif, semi-hydromorphic coastal solonchaks occupy large areas and are widespread in the former coastal areas of the Aral Sea. When analyzing the profile of residual bog soils formed in areas along the coast, it was noted that their layering and mechanical composition are different. As a result of prolonged subsidence and lowering of the groundwater level, these soils are currently undergoing transformation.

On the example of the sections exposed in the course of field studies (2016), the morphological characteristics of the residual bog soils formed in the modern sediments of the Amu Darya are identified. Residual bog soils are characterized by their composition as light to medium sands and loams, similar to soils formed in other alluvial deposits. Below is a description of the morphogenetic structure of the residual bog soils of the key monitoring area of the Moinak massif. In the course of the field studies, a wide distribution of these soils was noted in the massifs of the Moinak region.

Profile No. 6. 2016 August Moinak district, Moinak massif. Residual bog soils, consisting of layered alluvial deposits of the Amu Darya, medium sandy, moderately saline. 6 km southwest of the village of Karadzhar, a weak flat area with many salt spots.

0-12 cm. Grey, the soil surface is moist and low humidity rises to the bottom, medium sandy, slightly compacted, there are scaly-separated lumps, semi-decomposed plant residues, reed roots and traces of underground insects, depending on the density and mechanical composition of the transition to the next layer.

12-27 cm. Grey, damp, sand, loose composition, moderately compacted, underground traces of animals were not found, reed roots are found, half-decayed roots are found, the transition to the next layer is gradual in color.

27-80 cm. Sometimes bluish spots with gray and rusty spots are visible, very damp, fine sand, fine (dusty) structure, moderately compacted, roots and half-decayed roots.

80 cm is limited to groundwater.
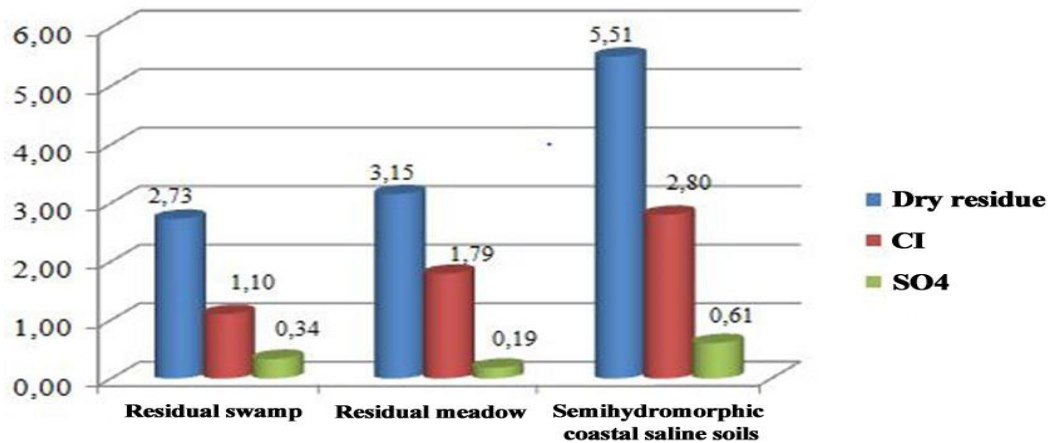
1-picture. The chemical composition of the soils of the Moinak massif in %, (profile No. 12).

The amount of dry residue in the upper layers of residual waterlogged soils of the Moinak massif is 2.73%, in residual meadow soils - 3.15%, in semihydromorphic coastal solonchaks - 5.51%. The amount of chlorine in these soils, in turn, is 1.10; 1.79 and 2.80%, and the amount of sulfate 0.34; 0.19 and 0.61% (Figure No. 1.).

Residual bog soils have a medium and light sandy mechanical composition, and in the upper layer of medium sandy soils, sand particles 35.3%, dust particles 25.2%, silt 7.3%, physical clay 42.2%; in light sands, sand particles were 24.3%, dust particles 33.7%, clay 2.3%, physical clay 27.1%. In terms of mechanical composition, residual bog soils accounted for 40.2%, dust particles 35.2%, silt 7.7%, and physical clay 24.0%. According to the mechanical composition, the residual meadow soils consist mainly of sand, sand particles 42.%, dust 28.0, silt 4.5, physical clay 28.7%. According to the mechanical composition, moderately hydromorphic soils - sand particles make up 23.5%, dust particles 49.3%, silt 4.6%, physical clay 26.2%.

Table № 2.

The mechanical composition of common soils in the Aral Sea region

Profile №	Depth, sм	Particle size in mm, quantity in %						Clay	Physical clay, %	Mechanical compound soil
		Sand			Dust					
		>0,25	0,25 - 0,1	0,1 - 0,05	0,05 - 0,01	0,01 - 0,005	0,005 - 0,001	<0,001		
	Residual swampy soils of the Muynak massif									
50	02-12	12,0	4,4	35,3	6,1	25,2	9,6	7,4	42,2	Medium sand
	12-35	9,6	4,0	74,2	4,9	2,3	2,0	3,0	7,3	Sand
	35-76	16,0	6,0	55,4	7,6	9,3	3,5	2,2	15,0	Sandy loam

No.	Depth									Soil type
	76-120	24,0	6,0	55,7	4,9	6,2	1,0	2,2	9,4	Sand
	120-148	32,0	10,3	42,4	6,7	3,2	2,8	2,5	8,6	Sand
55	0-13	11,3	3,6	24,3	33,7	19,1	5,7	2,3	27,1	Medium sand
	13-30	10,4	2,8	32,1	23,6	17,1	9,7	4,3	31,1	Medium sand
	30-72	9,3	2,2	70,4	9,2	5,5	1,3	2,1	8,9	Sand
	72-105	23,3	5,9	56,2	4,9	6,8	1,0	1,9	9,7	Sand
	105-140	9,6	2,4	74,2	7,6	1,2	4,8	0,2	6,2	Sand
56	0-15	5,3	1,7	33,4	35,2				24,4	Medium sand
	15-32	30,5	9,4	46,6	7,3				6,2	Sand
	32-68	15,4	4,2	54,0	22,2				4,2	Sand
	68-95	9,2	2,6	70,2	7,7				10,3	Sandy loam
	95-130	14,2	6,2	68,0	6,8				4,8	Sand
Residual meadow solonchaks of the Muynak massif									
60	0-11	0,5	0,1	40,2	35,2	8,6	7,7	7,7	24,0	Medium sand
	11-27	0,4	0,1	43,3	36,6	7,6	6,7	5,3	19,6	Sandy loam
	27-60	0,5	0,1	62,9	22,5	9,6	2,9	1,5	14,0	Sandy loam
	60-93	0,8	0,2	32,2	41,6	12,9	4,3	8,0	25,2	Light sandy
	93-128	0,4	0,1	24,4	41,0	16,0	8,5	9,6	34,1	Medium sand
65	0-11	0,8	0,2	23,5	49,3	16,1	5,5	4,6	26,2	Light sandy
	11-30	1,2	0,3	22,1	62,6	2,3	7,5	4,0	13,8	Sandy loam
	30-72	1,2	0,3	6,6	64,9	14,7	5,3	7,0	27,0	Light sandy
	72-98	0,8	0,2	15,5	65,2	11,9	1,0	5,4	18,3	Sandy loam
	98-134	0,4	0,1	7,7	80,7	6,6	3,1	1,4	11,2	Sandy loam

66	0-10	2,0	0,5	37,7	49,6	4,5	2,9	2,8	10,2	Sandy loam
	10-34	0,8	0,2	7,8	79,4	8,6	1,2	2,0	11,8	Sandy loam
	34-76	0,8	0,2	9,7	78,7	2,6	5,8	2,2	10,6	Sandy loam
	76-100	1,2	0,3	6,6	75,9	11,0	2,7	2,3	16,0	Sandy loam
	100-142	0,8	0,2	11,6	76,2	7,2	2,8	1,2	11,2	Sandy loam
	Moderately hydromorphic solonchaks of the Muynak massif									
70	0-14	2,0	0,5	57,1	23,2	7,3	5,1	4,8	17,2	Sandy loam
	14-30	1,6	0,4	67,9	9,8	10,5	5,4	4,4	20,3	Light sandy
	30-70	2,0	0,5	40,8	24,7	13,0	12,5	6,5	32,0	Medium sand
	70-105	0,8	0,2	61,3	27,5	7,6	1,5	1,1	10,2	Sandy loam
	105-140	2,0	0,5	51,3	35,0	6,1	3,6	1,5	11,2	Sandy loam
75	0-8	1,6	0,4	30,2	50,7	5,8	7,7	3,6	17,1	Sandy loam
	8-25	6,0	1,5	30,3	52,9	3,0	2,1	4,2	9,3	Sand

There is a close relationship between the mechanical composition of soils and their salinity; in heavy soils, groundwater quickly approaches the surface of the earth, and in soils with a light mechanical composition, on the contrary, slowly approaches the soil surface. through the capillaries. Soils with a heavy mechanical composition salinize faster than soils with a light mechanical composition. Residual wetlands in the area are undergoing dry processes and are expected to gradually become automorphic soils in the future. However, if the salinization process develops in these soils in the form of the above information, they can also turn into meadow solonchaks. The content of humus in the upper layer of residual bog soils averages 1.40-1.54%, the mobile form of phosphorus averages 14.0-26.0 mg/kg, exchangeable potassium 172-240 mg/kg, carbonates 936-10, 45%, gypsum 0.013-0.218%.

Table №3.

Agrochemical properties of the soils of the Aral Sea region

Profile №	Depth layer, sm	Humus %	Nitrogen	C:N	Nutrients				Carbonates %	SO_4 gypsum, %
					General stock, %		Mobile, mg/kg			
					Phosph	Potas	P_2O_5	K_2O		
Residual swampy soils of the Muynak massif										
50	0-12	1,400	0,089	9,1	0,27	1,506	26,0	240	6,936	0,218
	12-35	1,120	0,074	8,8	0,25	1,305	11,0	247	7,976	0,316
	35-76	0,910	0,083	6,3	0,22	1,506	5,8	247	12,25	0,107
55	0-13	1,370	0,089	8,9	0,26	1,107	15,0	189	9,248	0,014
	13-30	1,160	0,087	7,7	0,12	0,665	13,0	172	10,28	0,016
	30-72	0,860	0,077	6,5	0,16	0,603	5,9	160	8,318	0,012

56	0-15	1,540	0,091	9,7	0,17	0,663	14,0	172	10,46	0,013
	15-32	1,200	0,086	7,6	0,13	0,663	12,0	137	9,075	0,015
	32-68	0,835	0,076	5,3	0,14	0,600	5,9	128		

Residual meadow solonchaks of the Muynak massif

60	0-11	0,834	0,088	5,3	0,24	0,904	22,0	265	7,656	0,014
	11-27	0,691	0,057	4,3	0,23	1,506	17,0	265	8,923	0,013
	27-60	0,434	0,037	2,7	0,22	1,00	10,0	203	7,867	
65	0-11	1,119	0,093	7,1	0,26	1,00	14,0	161	7,920	0,018
	11-30	0,742	0,069	4,7	0,25	1,001	12,0	108	9,926	0,018
	30-72	0,517	0,049	3,2	0,24	1,002	5,8	72		
66	0-10	0,850	0,091	5,4	0,25	0,904	13,0	204	8,237	
	10-34	0,875	0,079	5,5	0,23	1,054	11,0	201	9,345	
	34-76	0,692	0,061	4,4	0,13	1,054	5,8	72		

Moderately hydromorphic solonchaks of the Muynak massif

70	0-14	1,552	0,09	9,8	0,26	0,947	23,0	224	9,292	0,014
	14-30	1,188	0,079	7,5	0,24	0,775	15,0	130	9,134	0,016
	30-70	0,867	0,075	5,5	0,18	0,572	10,0	144	7,603	
75	0-8	1,413	0,091	8,9	0,27	0,775	15,0	181	10,612	0,017
	8-25	1,406	0,091	8,9	0,24	0,861	11,0	144	9,821	0,019
	25-60	0,589	0,049	3,7	0,23	0,689	5,2	263	10,560	
76	0-10	1,548	0,093	9,8	0,25	0,947	15,0	188	10,243	
	10-26	1,354	0,0890	8,6	0,21	1,030	13,0	171	10,560	
	26-64	0,928	0,085	5,9	0,22	0,698	12,0	154		

Semihydromorphic coastal solonchaks of the Muynak massif

80	0-10	1,388	0,027	8,8	0,31	1,054	21,0	160	7,920	
	10-27	1,040	0,024	6,6	0,27	1,048	16,0	200	7,867	
	27-64	0,843	0,020	5,3	0,26	0,904	10,0	248	6,811	
85	0-8	0,874	0,033	5,5	0,35	1,305	13,0	220	6,425	0,021
	8-25	0,720	0,031	4,5	0,27	1,300	11,0	180	5,375	0,023
	25-66	0,516	0,027	3,2	0,26	1,275	11,0	132	3,817	
86	0-10	1,204	0,017	7,6	0,27	1,605	11,0	248	10,296	0,019
	10-30	0,968	0,017	6,1	0,27	1,580	20,0	160	10,243	0,019
	30-70	0,570	0,018	3,2	0,26	13,0	13,	160		

The amount of humus in the arable layer of these soils is 0.746-1.246%, the mobile form of phosphorus is on average 23.35.0 mg/kg, and exchangeable potassium is 96-119 mg/kg. Quantitative indicators of humus and nutrients show that residual meadow sorghum is provided with humus and nutrients at a low and very low level of 204-265 mg/kg, carbonates 7.565-8.237%, gypsum in crystalline form was not found in the profile. semi-hydromorphic coastal outcrops, it was noted that gypsum is found in the soil in a small amount of 0.019-0.021%, semi-hydromorphic coastal outcrops are formed under conditions of severe drought in the Aral Sea zone (Table 3.). More than one percent of humus in the soil arises as a result of the accumulation and decomposition of organic residues over the years, and as a result of the development of these lands, it decreases again.

The content of water-soluble salts, the type and level of salinity in the virgin soils of the region are presented in the table below; in the upper layers of semi-hydromorphic marine solonchaks, fluctuations were observed within 3.965-5.790%. In the lands of the Muynak massif, strong salinization is observed and solonchaks are widespread (Table 3). According to the

chemistry of salinization, the soils common in protected areas and pasture areas differ significantly from the soils of the irrigated zone. It mainly consists of chloride, sulfate-chloride and chloride-sulfate types of salinization. The soil reaction depending on the concentration of hydrogen ions (N+) of the soil environment is 7.03-7.86, the soil environment is close to neutral and slightly alkaline.

This feature of soils is typical for all types of soils common in the Republic of Karakalpakstan. It is noted that the described soils have a high level of salinity, that is, the maximum amount of salts is in the upper layers of the soil. According to the degree of salinity, soils are classified as highly saline. Salinity and mechanical composition of soils are inextricably linked.

Conclusion. For the correct and efficient use of irrigated lands in the lower reaches of the Amu Darya, it is important to carry out agrotechnical and agro-reclamation measures in a timely manner to improve the reclamation and ecological state of the soil, regularly maintain and increase its fertility and productivity. The current environmental and reclamation situation on the lands of the Republic of Karakalpakstan, more than 75% of the area of which are saline, does not allow in the future to regularly increase crop yields. Of great importance is the prevention of degradation and desertification processes in soils common in the Republic of Karakalpakstan, the creation of conditions for the sustainable development of agriculture, the development of its mechanisms, the development of measures aimed at preventing the process of desertification and eliminating its negative consequences. consequences.

The mechanical composition of the residual bog soils formed on the dried bottom of the Aral Sea is due to the fact that they are formed depending on the sediments brought by the Amu Darya waters to this area. In addition, it was observed that the soils of the area were often under water, and as a result of sea retreat and lowering of the water table, these soils are in a transformation (transition) stage, and they have now turned into residual marshes. Of great importance in improving the reclamation and ecological state of soils are information about the level of salinity and the amount of salts, and the chemistry of salinity. These soils are mostly strongly saline, and the amount of salts in the upper soil layer on a dry base is 2330-2730% in residual bog soils, 2400-5230% in residual saline meadow soils, 5060-5790% in semi-saline soils in semi-hydromorphic maritime solonchaks, the maximum amount of chlorine ion was recorded in semi-hydromorphic coastal solonchaks, and its amount was 2.970%. The qualitative composition of the salts consists of $CaSO_4$, Na_2SO_4, $MgSO_4$ salts, where the leading place is occupied by sodium salts, followed by calcium and magnesium salts. As the level of salinity increases, chloride-sulfate types of salinity are replaced by sulfate-chloride, sometimes chloride types of salinity, an increase and predominance of the amount of chlorine ion in the composition of salts is observed. Depending on the absorption capacity of soils and the composition of absorbed cations, their mineralogical and mechanical composition, the degree of humification and water-physical properties, the amounts range from 10–11 to 14–15 mg/eq per 100 g of soil. It is noted that the rate of salt accumulation and salinization in the soil is stronger and more intense in the soil, which in terms of its mechanical composition becomes heavier from the lower layers to the upper ones.

In the chemical composition of salts, more chloride-sulfate and chloride salts can be found. Thus, it has been established that moderately hydromorphic soils are more saline in terms of chloride-sulfate and chloride types. From the data presented, it can be seen that all hydromorphic

soils with moderate salinity were affected. The development of these soils is difficult due to the severity of their reclamation and the proximity of the groundwater level to the surface.

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COMPARATIVE ANALYSIS OF THE DIPLOMACY OF MEDIEVAL UZBEKISTAN

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Abstract. *The study examines a comparative analysis of the historical foundations of the theory, the evolutionary development of ambassadorial (diplomatic) activities of medieval Uzbekistan with Western diplomacy.*

Keywords: *ambassadorial, "Blessed Knowledge" by Yusuf Balasagunsky, "The Book of Government" (Siaset-nama; another name is "The Lives of Kings") by Nizam al-Mulk, "Institute of Temur" by Amir Temur, "Babur-name" by King Babur, "Westphalian Peace Agreement", "Vienna Congress", diplomacy, Vienna Convention "On Diplomatic Relations".*

Introduction: The history of our region, in particular the history of its diplomacy, is becoming increasingly important in the modern era. The deeper the history of our country's diplomacy is studied, the more it becomes known that it is colorful, diverse, and has rich diplomatic traditions. At the same time, President Shavkat Mirziyoyev said: "It is known that our national statehood has several thousand years of ancient history and rich culture. Therefore, diplomatic relations also go back to the deepest layers of our history. This fact is widely recognized by scientists not only in our country, but also around the world. There is a lot of historical information that famous and skilled diplomats and ambassadors grew up among our ancestors. It will not be a mistake to say that the best books on diplomacy in the world were created in the East, including on our soil.

Therefore, the relations between the Turkic peoples, tribes, rulers that existed in Uzbekistan in the Middle Ages are "ambassador", "ambassadorial activity", "embassy", "ambassadorial relations" [2] and the like. relationships were established and mutually cooperative relationships were pursued. The establishment of mutual diplomatic relations, the appointment of ambassadors, the sending of embassies and similar activities were carried out only by rulers, heads of state and kings.

Review of sources:

In the history of Uzbekistan, a brief analysis of the gradual formation of the concepts of "ambassador", "ambassadorial activity", "ambassadorial work", as well as the emergence and legal basis of the term "diplomacy", which has appeared in the West to the present day, has been carried out. was identified based on theoretical sources.

Research methodology:

Research methods such as systematicity, comparative analysis, historicity, logic, and gradualism are used.

Study analysis and results:

In the "Comparative Dictionary of Turkic-Tatar Phraseological Units" by Turkic scholar L.Z. Budagov, the term "ambassador" comes from the word "el", that is, "people", "tribe", "community"; "lean" - to reconcile, to be friends, to bow; "el turmok" - to live peacefully, peacefully, amicably, submissively; "el bolmok" - to be obedient, faithful [3, I, B. 206].

American historian E. A. Olvort, in his monograph "Modern Uzbeks from the 14th century to the present day: a cultural history," in the chapter on diplomacy, noted that the word "embassy" appeared under the influence of the word "embassy" in the Chigatai language. gives a conclusion. This word means "the activity of an ambassador" or "close relationships" or "relations within the tribe (el)" [4, B. 262].

Also, E. A. Olvort and L. Z. Budagov drew attention to the fact that the term "ambassador" is related to the term "yalavoch", which has been used since ancient times in the relations of the Turkic peoples. However, he mentions that this phrase is used to mean "messenger" and that the phrase "Muhammad is the messenger of God (Allah)" is also used. They substantiated the interdependence of these two terms.

Since the beginning of the Middle Ages, one of the important norms of "embassy relations" is "no death to the ambassador" - an order was established between peoples, nations and tribes not to kill the ambassador, and he was accepted as a representative of the shadow of God on earth. done That is why it is forbidden to kill, arrest and punish him. He also imposed all sorts of difficult conditions on an ambassador who came without weapons and soldiers, even if he came from the fiercest enemy, in order to make peace, agree on some issue or report some news. accepted in the sense that murder is contrary, first of all, to the law, Sharia, as well as honesty, conscience and humanity. Since ancient times, our people have developed proverbs about ambassadors and envoys: "Make the ambassador happy, make the shepherd happy," "Make a wise man an ambassador, make a beast a traveler," that is, the first part of the proverb is obvious, the second part is obvious. The meaning of the part is as follows: "If you are going to a place that you have not seen or known, choose a guide from among the livestock, that is, from shepherds, elk, cattle, he knows the roads well, which are close and safe," "From the delay of the ambassador "water", i.e. "if an ambassador sent to the enemy is late, he will not be watered, because they have received him and are conferring. If the ambassador immediately turns back, he will not be received" [5, B. 375], it says.

The history of Central Asian diplomacy in the Middle Ages was created on the path of regulating relations between the Turkic peoples, ending disputes between "countries," and establishing good relations. Ethnic relations gradually absorbed the best traditions of interaction between the Turkic peoples and turned into diplomatic relations with consistent rules, that is, "embassy relations."

The terms "embassy" and "diplomacy" were considered historical and political categories, developed and shaped. Diplomatic relations existed in ancient times, but it is incorrect to use this term when studying that period. Because each era and different regions and regions have their own term used to express relationships.

On the territory of modern Uzbekistan, for example, in the work "History of Uzbek Diplomacy", published under the general editorship of Academician M.M. Khayrullaev, - "Diplomatic relations established and carried out by the rulers of the states that were created and operated on the borders of Turkestan since ancient times were "embassy relations "They say that this concept has a long past" [2, B. 16] - it is said. For example, it is well known that in the history of statehood of Uzbekistan, especially during the reign of Amir Temur, regular connections were established with foreign countries.

The basis of the diplomatic relations of the Temurid state were the Turkish Khanate, Byzantium, the Arab Caliphate, Somanids, Karakhanids, Seljuks, Ghaznavids, Khorezmshahs,

Mongols, China and other countries that existed at the beginning of the Christian era, mixed and mutually similar sides were formed. The role of the Great Silk Road in the formation of diplomatic relations of the Temurid state is also incomparable. Especially when embassies, merchants and tourists from the largest countries of that time crossed this road and visited the Temurid state, Amir Temur personally received them, gave banquets in their honor and held other solemn ceremonies. At the same time, the diplomacy of the Temurid state absorbed the traditions, customs and rituals of the peoples of the Far and Middle East, and was positively influenced, enriched and further improved.

One of the most important foundations of the diplomacy of the Temurid state are historical and theoretical sources written before the Temurid era. Their principles, similar to unique and universal values, are "Kutadgu bilik" ("Knowledge leading to happiness"), "Politics" ("Siyar ul-muluk" - "Life of kings"), "Timur's laws", "Baburnoma" and found its exhaustive description in a number of other works.

The principles of diplomacy, similar to specific and universal values, found their exhaustive description in the great Turkish poem "Kutadgu Bilik" ("Knowledge Leading to Happiness").

It is known that this monument describes the history of the Turkic peoples, methods of government, values and traditions. The work was created in the 11th century, during the heyday of the Karakhanid kingdom. One of the most important tasks was to unite peoples in it, create vital laws, develop principles of management style, create the basis for diplomatic relations with surrounding peoples, countries and states. As a reflection of this vital requirement, this work was written, embodying the method of government, politics, laws, as well as customs, traditions and moral principles of the people.

This monument was deciphered and described in the current Uzbek language from the 2557th to 2629th byte of the 1971 edition with wise suggestions about the characteristics of an ambassador and what he should be like. For example, in 2560 bayts:

Various works are carried out only thanks to the ambassador,

Good things happen because of ambassadors.

In 2561 bayts:

The ambassador must be very smart, calm.

Words of wisdom, written down as "one must be knowledgeable, wise and prudent" [6, B. 419-429], do not lose their meaning even now.

Also noteworthy among the works devoted to issues of statehood is "Siyasatnama" ("Siyar ul-muluk" - "Life of Kings"), written in the 11th century. This work, which describes the methods and secrets of public administration, is dedicated to the rule of the Seljuks, one of the powerful states that operated in Central Asia in the early Middle Ages. The author of "Politics" is Nizamulmulk, his full name is Abu Ali al-Hasan ibn Ali ibn Ishaq al-Tusi (1018-1092). During the reign of Sultans Alp Arslan and Malikshah I, who ruled during the heyday of the Seljuk state, he worked as a minister and played a large role in the socio-political life of the state.

This work, consisting of fifty chapter(s), covers very important issues related to public administration. The 21st chapter of the work is devoted to the issues of arrivals and departures of embassies, that is, the organization of external relations of the state. This chapter is entitled "Ambassadors and Their Procedure". It emphasizes that ambassadorial relations should always be

given great importance, that foreign policy should be the focus of attention of each country [7, pp. 94-97].

Islam Karimov, the first President of the Republic of Uzbekistan, in relation to "Tuzuklari Temur" said: "... Amir Temur's views on statecraft and diplomacy, military skill, creativity, science, art and architecture, the meaning of life. His exemplary qualities were associated with his views on noble deeds, glorifying man, putting religion, religion and justice in place, carrying out the affairs of the kingdom on the basis of advice and measures, being far-sighted in every matter and thinking about the interests of the people. people, it's worth noting. It is the subject of his broad definitions that these issues are clearly, convincingly and impressively illuminated in the work "The Laws of Timur," which is the product of Sahibkiran's thinking, and we are telling the truth" [8, p. 7], we can note as a basis for analysis.

When Boburnoma was analyzed from a diplomatic point of view, there are many words, phrases, terms related to the theoretical and practical aspects of diplomacy, as well as sentences relating to diplomatic relations and activities. For example, you can continue with several terms such as "shigavul", "ambassador", "embassy", "peace", "covenant", "compromise".

Also in Boburnom one can find sentences that correspond to the diplomatic practice presented in many modern diplomatic literatures. For example, paying attention to diplomatic art, skill and skill in diplomatic correspondence, Babur briefly described his letter in "Boburnom", based on the content of diplomatic subtlety, comprehensiveness of thought, mutual respect, that is, "..Khwaja Mawlanoi Kazi and Uzun Hasan were sent to Sultan Ahmed Mirza with an embassy with the following content: one of the officials will be sent to this province; I am both a relative and a child, and it would be better and more acceptable if this service were entrusted to me [9, B. 38] (italics - N.Kh.)*. Also from the phrases of the "Boburnoms" concerning "diplomatic protocol and etiquette" of diplomacy, the following can be cited: "...Khan lived in a large attic (four-door) house in the middle of the garden (i.e., in a tent - N.Kh.) they sat. When I entered the house (tent - N.Kh.), I bowed three times. Khan bowed and stood up. Seeing and bowing in response, they took him to themselves and showed them a lot of *mercy and kindness* [9, B. 38]; "...At that time I was sitting on the bed with the image of the Temurid sultans (that is, according to the palace protocol, according to the *order established in the palace - N.H.). When Hamza Sultan, Mahdi Sultan and Mamak Sultan arrived*, I stood up and stood up from the bed to meet the sultans. I seated the sultans at my right hand [9, B. 48].

As an example, another sentence about "diplomatic immunity and privileges": "...Boysunkur was thinking of summoning Mirza to Koksaroy and executing him. ... The next morning the Tarkhans gathered and went to Khojago Khoja's door. Khoja: "No," he doesn't. They can't force it either. Because the venerable rank of the lords did not allow being forced..." [9, P. 50].

Judging from the Boburnoma, the reason for this is of course, first, that he was a king, and secondly, the worldly and religious knowledge which he received from the scholars and thinkers in the palace. The fact is also indicated that Babur was aware of works of various contents created in his time and in antiquity, namely "Shahnoma", "Kutadgu Bilik", "Siyasatnoma", "Tuzuklari Timur", as well as manners, order - Discipline and considerations related to the conduct of state affairs, described in many other similar works, influenced his diplomacy in his work and served as a program for its improvement.

The topic is some features of Central Asian and European diplomacy in the Middle Ages, which was fundamentally different from the diplomacy of ancient and modern times. However, the basis of modern diplomacy is the diplomacy of antiquity and the Middle Ages, and on its basis it was formed, developed and further improved.

On this occasion, the Russian diplomat V.I. Popov, who worked in the 20th century, said: "... first of all, it is necessary to clarify the term "modern diplomacy" and how it differs from ordinary "diplomacy", "old diplomacy". diplomacy" or "classical diplomacy", etc. Even Francois Kahler identified the trend in the development of diplomacy in connection with changes in social relations and relations in international relations" [10, B. 68; 11, B. 114-115], which indicates a trend in the development of diplomacy.

According to many sources, diplomacy in ancient times was conducted on the basis of the traditions and religious rites of primitive communities. Similar traditions continued in Europe until almost the 16th century. Before the Middle Ages, there were public states, and the tasks between foreign and domestic policy issues were not clearly defined. Consequently, states did not exist in a secular sovereign system. So, the field that is now called diplomacy did not have a permanent diplomatic representation of a particular government system in another country or in another type of government. Typical for that period, diplomatic representatives were appointed "ad hoc"* to the attention of the ruler of the country or region, to whom they were sent on a specific issue (or problem) and returned after fulfilling their duties [12, B. 12].

Until the 17th century, "diplomacy" was formed as "ad hoc", and many states were also "ad hoc" on earth (about states that temporarily arose here and then disappeared from the face of the earth), manifested as If in the 15th century there were 5- 6 countries, then in 1900 there were 30, and in 1945 the number of UN member states increased to 60, in 1965 - to 100, in 1990 - to 160, and in 1992 - to 175 . and in 1996 it reached 185" [13, B. 231-232]. According to the UN, in 2011 the number of member states reached 193 [14].

It can be said that the current meaning of the term "diplomacy" has partially achieved its meaning since the Renaissance, which began in Europe in the 15th century. This process also had an impact on diplomacy. By this time, the Christian religion began to lose its ideological dominance, and the violent influence of religion and the church in all spheres of public life ceased. In a number of European countries, the process of secularization (liberation from the influence of religion, church, religious beliefs) began. Because in many European countries, "diplomatic affairs" were conducted mainly under the Pope (that is, the head of the Catholic Church). Diplomacy was freed from religious ideology and turned into one of the systems of secular statehood.

The term "diplomacy" began to be used in Europe in the 16th and 17th centuries. The terms "diplomat" and "diplomacy" come from the Greek language, and in Ancient Greece it was used to combine important documents (treaty, agreement, agreement, covenant, instructions and today's "Letter of Trust") for safe delivery. y applies to a solid cover letter. The famous English diplomat G. Nicholson in his work "Diplomacy" described it this way: "This word (diplomacy - N.H.) comes from the Greek verb "to collect." During the Roman Empire, all passports and permits were made of a thin metal plate (tin) on both sides, woven and assembled in a special way. These metal plate permits are called "diplomas." Later, the term came to be applied to informal official documents, mainly in relation to treaties granting benefits or concluded with a community or clan of another region. Due to the proliferation of such transactions, the imperial archives were filled

with countless small, specially compiled and attached documents. There were officials trained to catalog (arrange, register), encrypt (write with symbols, numbers) and store these documents. This is how the profession of archivist (archivist, archivist) and at the same time the science of paleography, which deals with the research and encryption of ancient documents, was born. Due to the connection with "diplomas", these two types of activities until the 16th century. were called "diplomatic affairs" and were associated with archives and "diplomas" [15, p. 25].

If you look at diplomacy from a practical point of view, you will notice that the historical information given above by G. Nicholson corresponds to the activities of diplomacy at the present time. It is still impossible to imagine diplomatic activity without archival documents. One of the most important tasks of diplomacy is to record every news, event and situation, and then summarize it and present it as important information. Also, despite the development of modern information technologies, diplomatic activities are carried out on the basis of some important analytical data, information messages and correspondence. This is also stated in paragraph 1 of Article 27 of the Vienna Convention on Diplomatic Relations of April 18, 1961 and paragraph 1 of Article 35 of the Vienna Convention on Consular Relations of April 24, 1963. Opportunities have also opened up on the legal side.

The widespread development of the term "diplomacy" and the fact that it reached its current meaning dates back to the mid-17th century. The term "diplomacy" was first used in England in 1645 [16, B. 12]. However, Russian diplomat V.I. Popov mentions that the current term "diplomacy" was used by Francois Kaler, the ambassador of the French King Louis XIV in a number of European countries, who successfully conducted many important negotiations. He used this word in his book "Methods of Negotiating with Rulers," published in 1716. Although he had not yet used the term "diplomat," he emphasized talking about "negotiators" [10, B. 14]. Many famous classical diplomats in their works consider diplomacy as the science of negotiations. For example, the famous French diplomat J. Cambon defines diplomacy as "the art of negotiating, making deals in order to find ways to avoid the use of force, which is the last resort in relations between peoples" [17, B. 18]. . The famous Russian international lawyer F. Martens - "diplomacy is the science of international relations or the external affairs of a state or the art of negotiating about the interests of peoples, and in a very specific sense - the science or art of negotiations" [16, B. 11] – describes.

Analyzing the scientific works of many scholars on diplomacy, it is known that until the 17th century, a permanent diplomatic mission (or embassy) of a foreign state did not operate or was appointed as a representative (or ambassador) before rulers or heads of state. At the moment, state systems of the level of the current era have not been developed in Europe. That is, separate sovereign states with mutual equal rights were not formed.

It can be recognized that diplomacy began with the "Peace of Westphalia", concluded on October 24, 1648 with the participation of the German Empire, German principalities, Sweden, France and other countries. This treaty put an end to the thirty-year war waged in Europe over territory, religious beliefs and the political structure of the empire. After the peace treaty, it is appropriate to mention the "Congress of Vienna". Because the "Congress of Vienna" for the first time in history bound Europe with a system of general treaties. The Congress of Vienna also developed a unified system for classifying the levels of diplomatic representatives. This eliminated many serious conflicts that arise among the heads of diplomatic missions in Europe [18, B. 13].

It should be noted that from the middle of the 17th century, the successful development of the national sovereign state system in Western Europe was explained by changes in important economic and social conditions, and these conditions gradually became a decisive factor in the organization of political life. [19, pp. 21-45]. Based on the Treaty of Westphalia, it was formed during a period of expanding control of rulers over their territories. One of the important ideas was that along with the strengthening of the system, the principles of formation were also strengthened, and the decision of the social, economic and political issues that constituted the system belonged to the power controlling the territorial integrity.

The peace treaty for the first time implemented the stage of legal formalization of a sovereign state system. In general, this treaty was an agreement recognizing the political autonomy of many territorial entities that were part of the Roman Empire. In the period after the peace agreement, the situation stabilized, and the process of integration with territorial government structures gained momentum. The interests of independent territorial states began to take shape. Also, one of the priority objectives of the treaty was to maintain a policy of balance between states and develop legal principles in managing issues of war and peace. Thus, the international community began to take shape in Europe and created not only internal but also external dimensions of its sovereignty.

On the one hand, the policy of balance ensured the creation of organizational systems for foreign policy and permanent diplomatic missions, on the other hand, diplomacy became an important factor in the implementation of this policy. Thus, sovereign states in Europe have strengthened diplomatic relations within a single political space, based on the principles of mutual equality. The system of permanent diplomatic relations, which is one of the organizational systems of foreign policy recognized by the world community, appeared after the Congress of Vienna in 1815. However, in the 15th and 17th centuries, despite the emergence of permanent diplomatic missions, the state system and international legal law were not developed. Diplomatic institutions, for example ministries, appeared only in the 18th century [15, p. 41]. From this period, diplomacy began to be called "modern diplomacy."

Summary. From the above analysis we can conclude that eastern and western diplomacy were formed on practically the same basis until the end of the Middle Ages. Firstly, in the West, the religious head of the Roman Empire is governed by the Pope, diplomatic relations are established, activities are carried out, and this is in accordance with Article 14 of the Vienna Convention on Diplomatic Relations of April 18, 1961, at the levels of heads of missions. The fact that the nuncio and internuncio, the highest representative of the Roman Catholic Church, are reflected in the Convention, and, secondly, that it was carried out on the basis of religious traditions, procedures and national customs in the Middle Ages in the East are covered in many historical sources. Of course, the appointment of an ambassador, embassy and similar powers by the ruler of a state under a particular state or ruler is determined primarily by power, government policy and interests. Since the diplomacy of independent Uzbekistan was formed on the basis of historical traditions, mastering the most advanced methods of modern diplomacy, modern science and technology, achieving a high level, all aspects, directions, it strives to further improve its activities in order to adequately respond. to the demands of time across the fields.

When studying the historical and theoretical foundations of diplomacy, foreign policy and international relations of Uzbekistan, the presented analytical ideas are important for future research and will help the further development of research work. At this stage, it is important to

study and reveal many aspects of the history of Uzbek diplomacy in the Middle Ages, and it will undoubtedly become the basis for the diplomacy of the next period.

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THE POETICS OF THE TITLE IN THE AXIOLOGICAL ASPECT

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Abstract. The poetics of the title and the headline complex are fundamental coordinates of the artistic system. The aim of this study is to identify the axiological aspect of the poetics of titles in epic, dramatic, and lyrical works, as the presence of symbolic titles not only constitutes the worldview but also shapes the axiosphere of an individual writer.

Keywords: title, value, axiosphere, tropes, content, form.

Introduction. The poetics of the title and the headline complex are fundamental coordinates of the artistic system. The aim of this study is to identify the axiological aspect of the poetics of titles in epic, dramatic, and lyrical works, as the presence of symbolic titles not only constitutes the worldview but also shapes the axiosphere of an individual writer.

Literature review. The poetics of the title has consistently attracted the attention of researchers. In philological science, there are a number of works dedicated to this topic. Of particular significance in this process are the works of S. Krzhizhanovsky, A. A. Potebnya, M. M. Bakhtin, D. S. Likhachev, and A. Etkind. For instance, S. Krzhizhanovsky's work "The Poetics of Titles" [Poetyka Zaglaviy] became the starting point for the development of various studies in this area. The postulate that "a book is a title expanded to the end, while a title is a book reduced to two or three words" [6, p. 3] sets the direction connected with the correlation of the text with its individual components. In addition, special attention is paid to the structural levels of a literary work. In A. Etkind's article "The Poetics of Titles" primary attention is given to the components of the title, explored the interdependent connections between them. The phenomenon of playing with the title of another text, and titles that represent "a ready-made trope" [gotovy trop] acquires key importance [10, p. 560]. This aspect will be studied in this article.

Research Methodology. Considered as systems, literature, the writer's work represented by epic, dramatic, and lyrical texts as well as individual artistic works, actualize the axiological aspect of the analysis of the poetics of the title. At the same time, it should be noted that, in our view, such an approach plays a special role in the scientific paradigm of integral literary studies the methodology of which was enriched by the inclusion of objects of linguistic analysis in the literary and the expansion of the categorical apparatus borrowed from such disciplines as axiology, hermeneutics, cognitive psychology.

This study situates the axiological context within the framework of the anthropocentric paradigm and is primarily concerned with examining extratextual factors such as the writer's worldview, their aesthetic principles, as well as cultural, social, and historical contexts. The basis of the analysis methodology "Assessment of the artistic concept", [Otsenka Khudozhestvennoy Kontseptsii] presented by Yu. B. Borev, who believes that: "The four steps of value analysis (1. value setting; 2. consideration of the value of the aesthetic relationship of the work to reality; 3. identification of the value of the internal organization of the work; 4. The hidden values of the artistic concept) are in direct accordance with the four steps of the interpretation analysis of the work (1. worldview; 2. semantics of external relations; 3. semantics of internal relations;

4. meaning of the artistic concept)" [1, c. 108]. Viewing lyrical works from these perspectives reveals their orientation towards both traditional and contemporary themes, often indicated in their titles. Consequently, the poetics of the title allow for the identification of the author's presence within the context of aesthetically significant principles. Examining the value of aesthetic relations to reality in this study is interpreted within the framework of systemic connections. Identifying the value of internal organization is explored through the lens of the most significant antonymous images, while uncovering the value of the artistic concept delves into the specifics of the axiosphere.

Analysis and results. The titles of A. Platonov's novel "Happy Moscow" [Schastlivaya Moskva], and M. Bulgakov's satirical novellas "The Fatal Eggs" [Rokovyye Yaytsa] and "Heart of a Dog" [Sobachye Serdtse] can be viewed, in the terminology outlined above, as a "ready-made trope". This trope is based on the non-contradictory relationship between the "subject and predicate". Essentially, Moscow, portrayed as the main character and the city itself, can be happy by default, but the entire text of the works suggests otherwise.

A highly unusual ready-made trope is represented by the title of Mikhail Bulgakov's work "Theatrical Novel", as it suggests that the main theme is connected with creativity (the novel) and the notion of life as a theatrical performance. Additionally, there are two notable facts regarding this work by Mikhail Bulgakov: it was initially titled "Notes of a Dead Man" and "Theatrical Novel", and within the artistic text itself, the title of the play "Black Snow" appears. Since the work was unfinished and unpublished during Bulgakov's lifetime, it was first published in 1965 in the journal "Novy Mir" [New World] under the title "Theatrical Novel". M. Glenny translated the work into English under the title "Black Snow: Theatrical Novel" [2, p. 224]. Despite retaining the literal translation "Theatrical Novel" in the second part of the title, the first part, which has become ingrained in the interpreters' minds, distinguishes this translation from others. This highlights the triad of titles relevant to the recipient: "Theatrical Novel" – "Notes of a Dead Man" – "Black Snow".

The title "Notes of a Dead Man" appears central. Within the entirety of the work, the appropriateness of such a designation is confirmed by both the author's preface and the subsequent development of catastrophic events. Particularly, since the tragic ending is known to us in advance from the preface, all narration is perceived as mediated, separated by time, which allowed Mikhail Bulgakov to name his work "Notes of a Dead Man". Furthermore, the title "Notes of a Dead Man" refers us to precedents in Russian literature such as Nikolai Gogol's "Diary of a Madman" [Zapiski Sumasshedshego], Ivan Turgenev's "A Sportsman's Sketches" [Zapiski okhotnika], Fyodor Dostoevsky's "Notes from Underground" [Zapiski iz Podpolya] and Mikhail Bulgakov's own "A Young Doctor's Notebook" [Zapiski Yunogo Vracha] and "Notes on a Cuffs" [Zapiski na Manzhetakh]. Here, a phenomenon is presented, known as playing with the title of another text. As an example of such types of titles, A. Etkind presents the following series: "The Petty Demon" by Fyodor Sologub and "Demons" by Fyodor Dostoevsky and Alexander Pushkin" [10, p. 562].

The researcher argues that this particular play with the title of another text explicitly reveals genetic connections with preceding tradition. Other series can be identified as well, for instance, Fyodor Dostoevsky's "Crime and Punishment" [Prestupleniye i Nakazaniye] and Mikhail Zoshchenko's works. It is important to note that while the former is a prose work, the latter is dramatic. Furthermore, there may not be an exact match in the titles; there could be "more subtle

inter-title relationships", such as "The Winged Guest" – "The Stone Guest" – "The Stone Angel" – "The Fiery Angel".

In 1990, the literature and art publishing house named after Gafur Gulam in Tashkent released a compilation titled "Notes of a Dead Man" which included a variety of works such as stories, novellas, and even some pieces that had not been published during the author's lifetime, including the novels "Master and Margarita" and "Theatrical Novel". A. Vulis, a well-known literary scholar who undertook the initial effort to revive "Master and Margarita", curated the collection and provided the afterword. In his afterword, titled "The Satire of Mikhail Bulgakov" A. Vulis explains the selection of the collection's title: "Bulgakov chose to name his work "Notes of a Dead Man" to denote not something transient or ordinary, but rather something essential to him – a memoir novel about creativity" [4, p. 652].

The first component of the triad – "Theatrical Novel" - elucidates the substantive aspect. This is a novel about the theater, depicting life within it and the creative process for the theater. In formal terms, it is similar to "Happy Moscow", "The Fatal Eggs" and "Heart of a Dog", all representing ready-made tropes, yet the title "Theatrical Novel" is constructed "according to the principle" of "Text X about Hero Y", or more precisely, "a text of genre X about hero Y" [10, p. 560]. This is exactly how the title of Mikhail Zoshchenko's work "A Tale About Reason" [Povest o Razume] is constructed. However, some caveats are necessary in this case. Firstly, the concept of "theater" serves as the hero, and secondly, such an interpretation is possible if the structure of the title is changed to a combination of nouns, such as "A Novel about the Theater" or "A Novel about Theatrical Creativity". In our view, it is significant to emphasize the genre designation "novel" in the title. Perhaps this is why such a title was chosen for publication, emphasizing its nature as a novel. On the other hand, in the publication "M. Bulgakov "Plays. Novels."" three plays are published: "Zoyka's Apartment" [Zoykina Kvartira], "The Crimson Island" [Bagrovyy Ostrov], "Flight" [Beg] and two novels: "Theatrical Novel" and "Master and Margarita". This raises many questions, such as the purpose of such a publication, why plays and novels are separated graphically, why certain plays like "The Days of the Turbins" [Dni Turbinykh], "The Cabal of Hypocrites" [Kabala Svyatosh] and others are missing, and why the novel "The White Guard" [Belaya Gvardiya] is absent. However, in the context of this study, it is important to illustrate how the title "Theatrical Novel" became entrenched in publishing practice.

The third component of the triad – "Black Snow" – is only actualized in English editions of Mikhail Bulgakov's works. However, in our view, it is precisely this title that allows for a clarification of both the author's position and the substantive aspect of the work, as it refers to the novel "The White Guard" through the medium of a play written by the main character. This includes various authorial reminiscences associated with the content of "The White Guard" and associative imagery linked to the color antithesis in the titles: "Black Snow" – "The White Guard". The symbolic meaning of the play's title "Black Snow" is revealed in the climax of the novel, just before ominous suspicions about the applicability of Ivan Vasilyevich's system to his play begin to creep into the hero's soul: "I tried to save the shot, I wanted them to hear how terrifying the harmonica sings on the bridge when a bloody spot spreads on the snow under the moon. I wanted them to see the black snow. I wanted nothing more" [3, p. 347].

This desire prompts the playwright to get to know the director better and even change his own principles. At this moment, in our opinion, the playwright's creativity comes to an end: the hero worries about his appearance, constantly looks in the mirror, frets about the unfavorable

impression he makes, and so on. All of this leads to a final realization that the truth cannot be saved: "Ivan Vasilyevich stubbornly and persistently sought to remove from the play that very scene where Bakhtin (Behtelev) shot himself, where the moon shone, where they played the harmonica. And yet I knew, I saw that then the play would cease to exist. But it needed to exist because I knew that within it lies the truth" [3, pp. 346-347]. In our view, this is what provides the basis for asserting that the work "Theatrical Novel" is structurally concluded: the play "Black Snow" perishes (without the scene of Bakhtin's suicide, when the snow turns black from blood, the meaning of the work is unclear); the dead man's notes are cut off; the truth remains unknown.

Regarding Russian-language poetry in Uzbekistan, certain conclusions can be drawn based on the structure of anthologies, collections, cycles published over the past 30 years either independently or in the journal "Star of the East" [Zvezda Vostoka]. This structure allows for the identification of individual-authorial hierarchies of values and the contemporary poetry scene as a whole. The reworking of previous literature from antiquity, the Middle Ages, the Renaissance, classicism, sentimentalism, romanticism, realism, and the values that predominated in a particular period (proportionality, beauty, reason; faith, hope, love; wealth, power, health; intellect; feelings; freedom) enables the characterization of the meta-level of the axiosphere of contemporary Russian-language poetry in Uzbekistan. The poetics of titles by Russian-speaking poets in Uzbekistan, such as R. Krapaney, M. Kim, V. Osadchenko, construct the macro-level of the axiosphere of Russian-language poetry in Uzbekistan, conditioned socio-culturally. Additionally, one can discuss the conceptosphere of Russian-language poetry in Uzbekistan, its linguistic, poetic, national aspects, and the relationship between the concepts of "axiosphere", "conceptosphere", "biosphere", "noosphere", "semiosphere", and "anthroposphere".

The emergence of multidimensionality and the enlargement of the world have complicated its connections with humans. On this "wave", artists have found the need not only to recreate reality in artistic images but also to take on the role of thinkers, focusing attention on the eternal questions of human existence. In the context of the course "Russian-language Literature of Uzbekistan", the specificity of philosophical poetry has been most fully and vividly expressed in the poetry of A. Faynberg. If we apply the algorithm for analyzing poetic texts proposed by S.L. Kaganovich, a doctor of philological sciences and head of the department of theory and methodology of general education at the Novgorod Regional Center for Education Development, and observations by L.S. Vygotsky on "aesthetic reaction", psychology of art perception, as well as modern literary approaches to the analysis of artistic texts presented in the works of N.A. Nikolina "Philological Analysis of Text" and T.L. Rybalchenko "Imaginary World of Literary Work and Aspects of Its Analysis", then it should be noted that in A. Faynberg's poetry, there is a movement "from form to content" [7, 8].

Key images, "opposite in emotional tone, the interaction and "struggle" of which create the dynamics, energy, and emotional tension of the work" [5, p. 101], include the images of the East and the West. The second antagonist image is not directly named; it is implied, arising in associations, in the subtext. At the level of the first impression, A. Faynberg's poems exhibit a general major tone, characteristic of loud lyrics, the tradition of the sixties, such as Evgeny Evtushenko, Robert Rozhdestvensky, Andrei Voznesensky, Bella Akhmadulina, and Bulat Okudzhava. The prevailing mood in A. Faynberg's poems is associated with reflections on questions of existence and artistic creation. The compositional features of A. Faynberg's poems are determined by the genre specificity of his works, in particular, "free sonnets," elegies, ballads,

and songs. Lexical chains associated with each of the key images of the East and the West include such nominations as "bazaar", "watermelon", "one's own" and "foreign". The accompanying images, allowing to expand, deepen, or specify their meaning, are related to the understanding of time (World War II, the 1960s, 1980s), space (Moscow, St. Petersburg, Kishinev, Tashkent), and life (youth, experience, wisdom).

Thus, through artistic means (epithets, antithesis, metaphor, metonymy), syntactic techniques (transfers), there is an accentuation, highlighting of particularly significant images. The poetics of the titles of poems included in the collection "Velotracks" indicate that the value orientation is related to social and historical reality: "Archeology. December 31", "Geodesy. For the coming dream", "Geodesy. The country of Valerika", "Topographic", "Telegram to the north" as they indicate the most significant areas (technical development of the planet Earth) of a certain period of civilization development (the 1960s); understanding time as cyclical, in particular, calendar time: "November", "Autumn of 1942", "Winter", "Summer" and also personally meaningful: "Winter holidays", "At 17 years old"; as well as titles such as "Twice two", "A tale about the yellow gnome", "My mother", "Philology" [Filfakovskoye], "Snowstorm" illustrate the tendency associated with the disclosure of the value of aesthetic relations of the work to reality. These same axiological aspects are transformed in the collection "Free Sonnets" [Volnyye Sonety] as the emphasis is made not only on time but also on space: "Tashkent, 1943", bringing to the forefront the meaning of the artistic concept: "Colleagues", "Artist"; aesthetic exploration of reality: "Thieves", "Youth", "Penelope", "Return", "Love", "Letter", "Inspiration".

Results. Thus, it should be emphasized that the title is interconnected with other components of the artistic text and focuses on both structural and content aspects. Additionally, the title elucidates the author's worldview and aesthetic concept. The title can represent a ready-made trope, as in phrases like "Happy Moscow", "Fatal Eggs", "Heart of a Dog", "Theatrical Novel" where the layered meaning is based on oxymoron, metaphor, metonymy, and irony. Furthermore, the contextual connections of the title with other works by the author, variants existing in drafts ("Notes of a Dead Man"), translations ("Black Snow"), may refer us to precedents, and such a peculiar play with the title of another text explicates genetic ties with the preceding tradition.

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THE USE OF ARTIFICIAL INTELLIGENCE IN CONSTRUCTION PROJECT MANAGEMENT

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Abstract. In this article, we analyze the application of artificial intelligence (AI) in construction project management based on current research and practical examples. Our aim is to explore various aspects of AI application in construction, identify its main advantages and capabilities, and evaluate its impact on project management effectiveness and work quality. Through our analysis, we have found that the use of AI in construction project management contributes to process optimization, improved planning and control, and enhanced safety on construction sites. The research also leads to the conclusion that AI has the potential to significantly improve the performance and efficiency of construction work overall.

Keywords: project management, artificial intelligence, machine learning, virtual assistant.

Introduction

In modern construction, the role of artificial intelligence (AI) is becoming increasingly significant and influential. Construction companies are increasingly turning to the application of AI in project management, aiming to optimize processes, increase efficiency, and improve the quality of work.

Artificial intelligence in construction is an innovative technology that has emerged in recent years. AI demonstrates unique capabilities in managing construction projects. For example, machine learning algorithms allow the analysis of vast amounts of data from previous projects, identifying patterns and trends, which in turn helps in predicting the time required for project completion, optimizing budgets, and managing resources.

This completely changes the approaches in construction. Many technologies that seemed like science fiction are now part of the everyday lives of engineers and builders.

The application of AI became the hottest topic of 2023. Seeing the opportunities for automation that AI presents, businesses are increasingly attempting to integrate it into their processes. Construction companies have also caught onto this trend: many are just now realizing that without technology, they will be left in the Stone Age. Despite some inertia in construction, where many rules and documents need to be rewritten before innovations can be implemented, industry leaders have long been working on integrating AI and machine learning into their processes.

Another important application of AI in construction is process automation. Robotic systems can perform many routine tasks, such as monitoring work processes on construction sites, quality control of work execution, and inventory management. This not only increases efficiency but also reduces the risks associated with human error.[1]

Research shows that using AI in construction project management leads to improved safety on construction sites. Automated systems can detect potentially dangerous situations, warn of possible accidents, and minimize risks to workers.

AI-enhanced applications can include advanced project management tools, risk analysis, and optimization of construction processes. AI-based technologies will help improve safety protocols by monitoring in real-time and analyzing events. And using   AI in the design and planning stages will help to more efficiently utilize resources and make economically efficient decisions.

According to Deloitte, artificial intelligence and advanced data analysis technologies can provide cost savings on construction projects of 10–15%. They will help streamline the project verification process. And teams will be able to make more accurate estimates, thereby "reducing budgets and deviations from deadlines by about 10–20%. Moreover, the design time will be reduced by 10–30%.[2]

The impact of artificial intelligence is incredibly significant: by 2032, the forecasted value of artificial intelligence in the construction market is projected to reach $151.1 billion. Therefore, this article is dedicated to discussing the role of artificial intelligence in construction project management. We will examine various aspects of its application and analyze its influence on productivity, safety, and the effectiveness of construction activities.

Methods and Materials.

AI is already contributing significantly to generative design. It can analyze thousands of drawings, using them as a starting point, and then generate its own concepts based on the knowledge embedded by developers. AI has the capacity to expand the boundaries of traditional design by introducing unconventional concepts with innovative elements. Architects select the optimal design, and based on sketches, a three-dimensional model is created. [1,2]

Today, advanced technologies are already being utilized in the construction industry:
BIM technologies are employed to create digital twins of the planned projects. A BIM model facilitates efficient interaction between project disciplines, enhances the quality of design decisions, eliminates clashes, and provides a structured dataset for planning and construction.

Project management systems enhance the productivity of project teams through automated planning, progress analysis, and forecasting.

Construction monitoring systems provide reliable data on the condition of structures during both construction and operation stages, allowing for timely detection of deformations and prevention of potential failures.

Video analytics technologies alert about possible violations on construction sites regarding compliance with construction and installation work norms, labor safety regulations, and fire safety. Smart devices monitor the condition of construction equipment, machinery, or personnel.

Nowadays, no complex and large-scale project can proceed without BIM technology, which enables the creation of interactive three-dimensional models of structures at every stage of the construction process. This helps to identify conflicts at the design stage, reduces the number of necessary changes on the construction site, cuts costs, and assists in meeting deadlines. The synergy between BIM and AI aids in addressing numerous construction challenges.[3]

Construction teams establish connections and sequences in 3D models, while AI tools are used to create various simulations of project implementation schedules, complex infrastructure tasks requiring optimization of various parameters. With AI, different scenarios can be explored.

Teams also create 5D models, adding information regarding financial expenditures to these models. As AI tools continue to evolve in 2024, we can expect their deeper integration in the design and construction planning stages, providing more advanced modeling capabilities. The field

of AR is experiencing explosive growth, and integration with AI and BIM opens up fascinating possibilities.[4]

The "digital twin" technology enables predicting the development of a situation at a facility for decades ahead. Making changes to one part of the digital twin allows tracking the impact of these adjustments on the object itself and the surrounding environment. Such an approach helps identify "pitfalls" and errors at the design stage.
Augmented reality provides the opportunity to test the future building in various conditions before its construction. Using AI in the design and planning stages can lead to more efficient resource utilization and economically viable solutions.

Experts note that about 20% of time is spent on data search. AI provides access to connected data across the platform and enables quick retrieval of the required information in a user-friendly format. Real-time predictive analytics will significantly enhance decision support every day, both on-site and in the office. For instance, AI can forecast material deliveries, optimize routes, and delivery schedules, taking into account multiple factors. This reduces costs and downtime.[5]

AI applications may encompass advanced project management tools, predictive analytics for risk assessment, and optimization of construction processes. The synergy of BIM, AI, and construction management tools could lead to a revolution in design, planning, cost management, material selection, labor optimization, and quality control.

You can experience how digital solutions streamline construction management and help efficiently organize all processes. The application structures all project data, storing drawings and BIM model data that can be accessed in just a few clicks.
All processes are highly automated: it's enough to create templates for different processes once, and then fill out any documentation in just a few clicks. Our clients save up to 7 hours per week on reporting.

Construction progress can be monitored online, directly from mobile devices: tasks are created and assigned to responsible parties. Photos, videos, and precise locations can be added to them. As tasks are completed, the data is entered into the system and immediately visible to all team members. All updates are reflected in the system online and analyzed by the system in the form of charts and diagrams.

Additionally, data from sensors on-site, when configured appropriately, can be fed into Plan Radar for further processing. This automates construction monitoring. Such an approach links the construction site and the office: all data can be tracked directly from a smartphone.[6]

Intelligent monitoring systems can track quality at all stages of construction. Sensors and cameras record process parameters, while AI analyzes the data and identifies deviations.

For example, during concreting, AI monitors the conformity of the concrete composition to specified parameters, as well as the temperature and humidity on-site. During bricklaying, it tracks the verticality of the structure, the thickness of joints, and the strength of the mortar. Machine vision systems verify the visual quality of surfaces. If defects are detected, AI immediately alerts builders, enabling them to promptly rectify the defects and avoid serious consequences in the future. The integration of BIM with AI also opens up new and interesting possibilities for enhancing efficiency at all stages of a building's lifecycle. BIM data combined with machine learning can enable companies to improve efficiency and make more rational decisions beyond the design stage.

Artificial intelligence can diagnose the operation of building engineering systems. Sensors monitor the performance parameters of heating, ventilation, and electrical systems. Based on this data, AI detects faults and predicts breakdowns. AI plans preventive maintenance to prevent serious breakdowns. It calculates the optimal frequency of servicing and minimizes repair costs for building owners [8]

2.1 Challenges in AI Implementation

The bright prospects presented by the application of artificial intelligence (AI) remain rather elusive for many companies. The adoption of AI requires changes in approaches, employee training, and adaptation of business processes, which not all companies are prepared for. The implementation of AI necessitates shifting the focus of project teams from task execution to defining processes, selecting tools, and making data-driven decisions. Structured data is critically important for the successful implementation of AI.

Concerns exist regarding data confidentiality and the preservation of intellectual property when using AI. With the advancement of AI, questions arise regarding data confidentiality, security, and ethical use. Who will manage all the information, who will be responsible for its provision, collection, control, management, and dissemination throughout the environment? These are all questions that become relevant with deeper AI integration.

AI will not replace people on the construction site but will significantly change office processes, such as document preparation, information retrieval, and data analysis. In recent years, the construction industry has already begun experimenting with AI: research, training, launching pilot projects, and automating operations to enhance competitiveness in the market.

It may seem surprising, but the issue of using AI for project management has been around for over 30 years. In 1987, a landmark article by William Hosley titled "Applications of Artificial Intelligence for Project Management" was published. That same year, under the auspices of NASA, a study on the effectiveness of AI methods in project management was completed. Meanwhile, there has been a proliferation of solutions, which can be broadly divided into two classes:

1. Virtual project manager assistants.

2. Artificial intelligence in project management systems [9]

In 2017, Allan Rocha and Ricardo Vargas introduced PMOtto – a personal virtual project manager assistant service that combines chatbot functionality with interfaces for interacting with project and project portfolio management systems, such as Microsoft Office 365 Project Online. Project participants can freely communicate with PMOtto via smartphone or web chat, report task status, inform about risks, and request necessary information. PMOtto recognizes speech and text, converting them into commands for information systems. Additionally, PMOtto can provide project implementation recommendations based on machine learning results and implemented algorithms. Developers claim that PMOtto embodies a combination of various profiles with over 20 years of project management experience.

Construction IQ (formerly known as Project IQ) is an intelligent assistant for construction projects using the Autodesk BIM 360 platform. Using machine learning methods, Construction IQ collects and analyzes data on the quality and safety of construction objects, potential project risks, etc. For example, it identifies tasks with a high probability of delays and other risks. Construction IQ extracts information from project records, observation and audit results, technical assignments, contractor reports, and other project documents. All this is used to identify, analyze, and prioritize

project risks. The risk analysis results performed by Construction IQ are presented to users in Project Home – a unified window displaying key project information, including work progress, an interactive object model, camera data, etc. [10]

This list of examples by no means exhausts the growing influence of artificial intelligence on project management. However, the question of replacing a project manager with artificial intelligence is hardly relevant. Artificial intelligence frees up time from routine and technical tasks, allowing project managers to focus on less formalized areas such as communication and expectations management, conflict resolution, strategic planning, etc. Furthermore, implementing artificial intelligence requires a sufficiently high level of project management culture and discipline. Artificial intelligence works with data, and this data must be reliable and provided in a timely manner.

3. Results

AI and BIM technologies today enable the creation of interactive 3D models of constructions at every stage of the construction process, identifying conflicts even during the design phase, reducing the need for changes at the construction site, lowering costs, and helping to meet deadlines [11].

The application structures all project data, including drawings and BIM model data, which can be accessed with just a few clicks. This facilitates efficient project management since all data is available in a user-friendly format [12].

All processes are executed with maximum efficiency: it's enough to create templates for various processes once, and then fill in all documentation with just a few clicks [13]. This saves up to 7 hours per week on report creation, significantly increasing work productivity [9].

Construction progress can be monitored online, directly from mobile devices: tasks are created and assigned to responsible parties. Photos, videos, and precise locations can be added to them. As tasks are completed, data is entered into the system and immediately visible to all team members. This allows for prompt responses to changes and deficiencies, enhancing the quality of project work.

All updates are reflected in the system online, and analysis is conducted through graphs and diagrams. This enables efficient process control and identification of problematic areas, leading to increased work efficiency.

AI provides access to connected data across the platform and enables quick retrieval of necessary information in a user-friendly format. This reduces time spent searching for data and enhances work productivity.

The application structures all project data, storing drawings and BIM model data that can be accessed in just a few clicks. All processes are highly automated: it's enough to create templates for various processes once, and then fill in any documentation with just a few clicks. Our clients save up to 7 hours per week on report generation. This helps reduce time spent on report preparation and increase work productivity.

AI allows for the creation of interactive 3D models of constructions at every stage of the construction process, identifying conflicts even during the design phase, reducing the need for changes at the construction site, lowering costs, and helping to meet deadlines.

Experts note that approximately 20% of time is spent on data retrieval [11]. AI provides access to connected data across the platform and enables quick retrieval of necessary information in a user-friendly format. Real-time predictive analytics will significantly enhance decision

support every day, both on the construction site and in the office. For instance, AI plans material deliveries, optimizes routes, and schedules deliveries considering multiple factors. This reduces costs and downtime. AI applications may include advanced project management tools, predictive analytics for risk assessment, and optimization of construction processes.

The synergy of BIM, AI, and construction management tools could revolutionize design, planning, cost management, aid in material selection, optimize labor, and quality control.

The integration of AI into the construction industry requires changes in approaches, staff training, and adaptation of business processes. AI will shift the project team's efforts from task execution to process definition, tool selection, and data-driven decision-making. Successful AI implementation critically depends on data structuring. Concerns exist regarding data confidentiality and intellectual property preservation when using AI. With the development of AI, questions of data confidentiality, security, and ethical use of AI arise. Who and how will manage all information, who will be responsible for its provision, collection, control, management, and distribution throughout the environment? These are all questions that will become relevant with deeper AI implementation [15]

Artificial intelligence (AI) won't replace humans on construction sites, but it will drastically change office processes, such as documentation compilation, information retrieval, and data analysis. In recent years, the construction industry has already begun experimenting with AI: conducting research, training, launching pilot projects, and automating operations to enhance competitiveness in the market. AI enables the creation of interactive three-dimensional models of structures at each stage of the construction process, identifying conflicts during the design phase, reducing the need for on-site modifications, cutting costs, and helping meet deadlines.

The application organizes all project data, including drawings and BIM model data, which can be accessed with just a few clicks. All processes are highly automated: templates are created once for various processes, making it possible to fill out any documentation with just a few clicks. Our clients save up to 7 hours a week on reporting. Construction progress can be monitored online directly from mobile devices: tasks are created and assigned to responsible individuals. Photos, videos, and precise locations can be added to tasks. As tasks are completed, the data is entered into the system, and all team members are immediately notified. All updates are reflected in the system online, with analysis provided in the form of graphs and diagrams.

AI can analyze thousands of drawings, using them as a starting point to form its own concepts based on developers' knowledge. It can expand the boundaries of traditional design by introducing non-standard concepts with elements of innovation. BIM models enable effective interaction between project disciplines, improve the quality of design decisions, and eliminate clashes. Project management systems increase the productivity of project teams through automatic planning, progress analysis, and forecasting. Construction monitoring systems provide reliable data on the condition of structures during construction and operation, allowing timely detection of deformations and prevention of potential failures [16]

Video analytics technologies warn of possible violations at the construction site regarding compliance with construction and installation work norms, labor safety rules, and fire safety. Smart devices monitor the condition of construction equipment, machinery, or personnel. The synergy of BIM and AI helps solve many construction problems. Construction teams establish relationships and sequences in 3D models, while AI tools are used to create various project schedule simulations, solve complex infrastructure tasks, and optimize various parameters.

With AI, various scenarios can be explored. Teams also create 5D models, adding financial expenditure information to these models. As AI tools develop in 2024, we can expect their deeper integration in the design and construction planning stages, providing more advanced modeling capabilities.

The AR sphere is experiencing explosive growth, and integration with AI and BIM opens up exciting possibilities. The "digital twin" technology enables prediction of site developments decades ahead. Changes made to one part of the digital twin can track the impact of these adjustments on both the object and the surrounding environment, helping identify pitfalls and errors at the design stage.

Augmented reality allows testing future structures in various conditions before construction begins. The use of AI in the design and planning stages can lead to more efficient resource utilization and economically viable solutions.

AI provides access to connected data across the platform and quickly retrieves the required information in a user-friendly format. Real-time predictive analytics significantly improves decision support every day, on-site and in the office. For example, AI plans material deliveries, optimizes routes, and delivery schedules considering multiple factors, reducing costs and downtime. AI applications may include advanced project management tools, predictive analytics for risk assessment, and optimization of construction processes.

The synergy of BIM, AI, and construction management tools can lead to a revolution in design, cost management, material selection, labor optimization, and quality control. Some examples of applications that can be used to structure data for a project in the construction industry include BIM (Building Information Modeling) software, project management software, and document management systems. BIM software, such as Autodesk Revit, creates a 3D model of a building and integrates data about the building's design, materials, and construction schedule. This data can then be used to create detailed plans, schedules, and cost estimates. Project management software, such as Microsoft Project, helps to plan, organize, and manage resources for a project. It can track progress, manage tasks and deadlines, and provide real-time updates on the status of a project. Document management systems, such as SharePoint, provide a centralized location for storing and sharing documents, drawings, and other project-related information. These systems can also include features for version control, search, and collaboration.

Additionally, there are also AI-based applications that can be used to structure data for a project, such as PMOtto, a virtual personal assistant for project managers that uses machine learning algorithms to provide recommendations and insights on project execution, and Construction IQ, an AI-powered solution that can analyze project data and identify potential risks and issues before they become problems.

It is important to note that these applications should be integrated with each other and with other systems used in the construction process, such as ERP (Enterprise Resource Planning) and CRM (Customer Relationship Management) systems, to ensure that all data is accurate, up-to-date, and easily accessible to all stakeholders.[17]

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WORD-FORMING ASPECT OF COMPUTER SLANG IN INTERNET DISCOURSE

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Abstract. In this article is considered sources and ways of formation of slang words in the language environment of the Internet.

Keywords: Internet user, lexicon, anglicism, computer technologies, language circle, slang, translation, reduction, playful way, sublanguage of programmers, slang reduction, alphanumeric form, adaptation, English-language term, not computer synonym, type of communication.

In the last decade, communication on the Internet has been especially popular among people of all ages, and especially young people. In our age of global computer technology, this type of communication has become extremely diverse and has both certain advantages and disadvantages.

Internet communication, as a type of communication, was formed not so long ago, but, despite this, it has characteristic features that distinguish it from other types of communication. The language environment of the Internet has led to particularly close attention to the functioning of the Russian language at different levels of its system [1].

The vocabulary of Internet users can also be both literary and non-literary, rarely. But there is also profanity, obscene language, usually expressed in the form of a chaotic set of characters or replacing part of a word with them. According to the philologist, professor of Moscow State University Gasan Huseynov, foul language is inevitable, although it is prosecuted by law as petty hooliganism.

The language of Internet users is also differentiated by age and professional categories, by the level of knowledge of computer technologies, by the interests of users or their preferred activities.

For example, there is a sublanguage of programmers, web designers, systems engineers, hackers, computer gamers, etc. Each group of users is characterized by the use of certain lexical constructions, which may be partially or not familiar to other groups. And only a small part of the language is common to all.

It can be assumed that this part is insignificant compared to the general vocabulary of the Russian language and can hardly affect it in a significant way. In addition, each group of users to varying degrees is characterized by the use of one or another type of vocabulary: slang, jargon, professional terminology, literary language.

The exact share distribution of language types by subgroups is unknown, since such studies have not yet been conducted.

However, the younger generation is more likely to use slang and are familiar with computer terminology. Slang replaces the younger generation with complex linguistic constructions that they have not yet mastered very well.

In addition, young people tend to look for ways to be different from others, to fence themselves off from adult "masters", to have their own secrets, to oppose new game forms to boring traditional foundations, therefore it is they who own most of the linguistic experiments and innovations.

But when the time for games, fun and entertainment fades into the background, you have to master a more businesslike, official literary language, which should replace slang with it.

According to the type of word formation, computer slang and terminology can be divided into the following groups: abbreviations, synonymy, translation, tracing, phonetic mimicry, including game substitution of names with similar words by property or pronunciation, modification or replacement of words for emotional expression, and others.

Most Russian computer terms and slang words are borrowed from foreign languages, more often from English. Their basis is the translation or pronunciation of the relevant concepts.

The following neologisms were formed by fixing their pronunciation by means of Russian graphics: internet (internet), hard drive (Winchester), computer (computer), interface (interface), cursor (cursor), cache (cache), driver (driver), cartridge (cartridge).).

The second group of neologisms arose as a result of the translation of the meaning of the English source word: windows (windows), bookmark (bookmark), background (background), mouse (mouse), basket (basket), keyboard (keyboard), save (save), drag (drag), reboot (reboot, reload, restart).

Some words are formed by abbreviating names, and are often used in this form, for example, VGA, TIFF, VBA, RAM, IP, CD-ROM, HD, DVD, FAT.

Slang abbreviations are more free-form than terms, and established phrases are abbreviated, e.g. known, IMHO (In My Humble Opinion) - In my humble opinion, LOL (Lot Of Laugh) - very funny, I'm dying of laughter, GL (good luck) - good luck. Or the same abbreviations are used, but written in Russian letters, for example, IMHO, LOL, AFAIK, etc.

Often slang abbreviations take an alphanumeric form, replacing syllables with numbers similar in pronunciation, for example, 4GET (Forget) - Forget it, ME2 (Me too) - Me too, 10X (Thanks) - thank you.

It must be said that there are much fewer similar abbreviations formed from Russian phrases and words, since the Internet entered the Russian-speaking space later. Although there are truncated forms of Russian words, for example, computer - computer, programmer - programmer, program - program, robot - bot, register - register, laptop - laptop, beech.

A large number of anglicisms is included not only in modern Russian, but also in other languages. Many technical English terms have appeared in foreign languages as new technologies have been invented in English-speaking countries.

In the United States, for example, the Internet was invented, many of the products of the largest computer manufacturers, which are now becoming transnational, were developed there.

But not only other languages borrow English words, English itself, to a greater extent than other languages, has absorbed tens of thousands of French, Spanish, German, Latin, Greek, Russian and other words [2].

The interaction of languages is growing, perhaps this is some tendency towards the formation of a commonality in languages, interpenetration.

Linguists try to record borrowings and publish them in dictionaries. So, for example, the publishers of the 145,000th Concise Oxford Dictionary of Modern English announce in the preface

that the compilers systematically monitor French, German, Russian and Spanish loanwords in order to catch their entry into a living language in time (for example, "perestroika", "politburo" or "siloviki").

There is a three-volume dictionary of anglicisms in German, dictionaries of anglicisms are also published in Russia, for example, the dictionary of M.Yu. Semenova, and in Japanese even a separate alphabet was allocated for writing foreign words.

Many new fashionable words in the Russian language sometimes lead to their unconscious use, to inconsistencies and errors, a large number of which disturb linguists.

Sometimes a mistake seems attractive to society and becomes popular, forming new forms of a word or slang.

This is a well-known phenomenon in linguistics and is called solecism - an irregularity recognized as the norm [3].

For example, "Brothers Grima" is correct, but "Brothers Grimm" is accepted, it is correct to pronounce Es-Sha-A, but they will say "seshea" or simply "usa".

Often, translators and publishers also offer the public not the most formally correct, but the most convenient and pronounceable spelling of foreign words, for example, office and passport, instead of office and passport, or Manhattan, instead of Manhattan, on purpose, so as not to provoke the stress on the last syllable, as in words Hindustan or Magadan.

The use of slang partly serves to facilitate adaptation to English terms and speed up the process of their implementation.

Much of the slang used on the Internet is designed not only to convey information in a concise and simplified form, but also to enliven it with a humorous tinge.

It is also a playful form of word formation, which gives communication some enthusiasm in order to cheer up, relieve tension, diversify a boring professional conversation, find a common language that contributes to a quick rapprochement and exchange of information.

This is used not only by young people, but sometimes by the adult generation.

The use of such words is often caused by the desire to joke or "speak the same language." So, for example, even a well-known philologist of Moscow State University, in his answers to questions from readers of his blog, instead of "this" writes "sim" with humor, and instead of "maybe" - "mabud" and "should", in response to a question, one should not whether to greatly simplify the written and spoken language and introduce the Latin alphabet as a second alphabet in order to reduce illiteracy. By the way, the romanization project existed in the time after the October Revolution, but was stopped in the 30s of the XX century.

And now it is widely used without official introduction.

Often the purpose of name substitution is not only humor, but also irony, as well as a manifestation of aggression or rejection, including in relation to an object or a foreign word, for example, winduha, winduza, masdai (Windows), rat-drom (mouse pad), softino (soft, program), muzzle (protective monitor screen), donkey (Internet Explorer browser), autogad (AutoCad). Slang is generally characterized by expressiveness, emotionality, brightness, figurativeness, expressiveness. There can be quite a lot of slang "synonyms" for one concept.

Some words may be replaced by slang due to their similar pronunciation with other words, for example, Bloomers from English shareware - shareware; Soap looks like English. Mail (mail); Firewood - drivers; Mazila - Mozilla browser; Luk, autglyuk - Outlook mail program; Skis - LG;

Quaker - a player in the computer game Quake; Sneakers - KDE; Dolphin is a Delphi programmer; Doomer is a Doom player; Barsik, Vasik - Basic programming language;

Beech - laptop; Avishnik is an avi file.

There are also words formed by turning a modified abbreviated form into a new word, for example:

Windows - Windows; Mother - motherboard; Demo - demo program; Network card - network card; download - download

Different popularity of certain slang words depends on the duration of their use. denote complex phenomena or concepts, such as "sudden suspension of the user's commands by the computer", or "starting the necessary computer software", "software vulnerability", which did not come up with separate terms, therefore they use similar analogues of existing words.

This is what explains their wide distribution, which goes beyond the Internet, as well as the use of these words in a new meaning to replace non-computer synonyms.

The fashion for other slang words also manifests itself in their frequent use in colloquial speech and the media, but only a few of them become literary and generally accepted.

They denote complex phenomena or concepts, such as "sudden suspension of the user's commands by the computer", or "starting the necessary computer software", "software vulnerability", which did not come up with separate terms, therefore they use similar analogues of existing words.

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ANTHROPONYMS IN THE EPIC "THE BIRTH OF GURUGLI", WHICH ARE INCLUDED IN THEIR OWN AND ASSIMILATED LAYER

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Abstract*. In this article, the lexical composition of the anthroponyms used in the epic "Go'ro'g'lining tug'ilishi" is analyzed, that is, to which layer they belong.*
Keywords*: anthroponym, real name, non-real name, common nouns.*

INTODUCTION

In epic onomastics, human names-names placed on heroes-that is, a complex of anthroponyms form a separate group. These names, in turn, are divided into ethnographically and linguistically distinct groups. It is known that the Uzbek people have been in economic, political, cultural contact with other peoples throughout historical periods. These connections have a certain influence on the language of the people with whom they interact. Change and development in the language will be strong in the lexicon of the language. The proverbial names in the onomastics of Uzbek folk epics are genetically grouped according to which language they actually come from. The anthroponyms in the lexicon of the epic "The Birth of the Rainbow", which we aim to analyze, are also divided into the following groups according to which layer they belong to: the proverbial names in the onomastics of Uzbek folk epics are genetically grouped according to which language they actually come from. The anthroponyms in the lexicon of the epic "The Birth of the Rainbow", which we aim to analyze, are also divided into the following groups according to which layer they belong:

1.Anthroponyms included in their own layer as applied in the epic.

2.Anthroponyms that are part of the absorption layer used in the epic.

In the epic we witness the use of names belonging to the following languages: Arabic, Persian, Tajik, Uzbek and other languages. And below we will get acquainted with the analysis of anthroponyms in the epic on which vocabulary layer to enter.

Anthroponyms included in their own layer as applied in the epic.

The names of this species are pure Turkic (Uzbek) names. For example:

*His wife had a child. His name was **Qungirbay**.[4:60]*

The word **Qungirbay** is a diminutive form of the name of a brown-haired or brown-eyed child or Bell(Snow).

*Since the birth of the **Gurugli**, the lamp has been burning in the cave.[4:60]*

Gurugli is exactly: a child born in cave. This name is admired by giving a ratio to the name of the hero of the Uzbek folk epics, Gurugli. In the ancient Turkic language, gor-kor-botir means brave, pahlavon.

Anthroponyms that are part of the absorption layer used in the epic.

Names of this type are anthroponyms derived from Arabic, Persian and Greek, which have entered our language from other languages. For example:

* Anthroponyms borrowed from Arabic:

*Burungi zamonda Yovmit degan el, Mari degan yana bir qo'rg'on bor edi. Yovmit yurtining **Odilxon** degan podshosi bor edi.[4:3]*

The name **Odilkhan**, borrowed from the Arabic lexicon, means a truthful, just, dishonest person.[3:307]

- Come find out who is the army that comes from!- he sent his chief of Army, Taka begi **Zamin**, *as an emissary, joining the people of birnecha.* [4:7]

A worthy and beloved respected child of **Zamon**. [3:47]

*King **Shahdurkhan** the king let it all go. But the Prince had a man named **Hamza**.* [4:9]

Hamza is the name of a sharp, bitter, laughing, burning, lamp or medicinal plant. The name is derived from Muhammad (s.a.v.) was the name of his uncle.[5:504]

*Shirvan had a king named **Rayhon** arab. The country of Iraq, Arabia, was a decision; basil fell in love with the arab Khaljuvan.* [4:116]

Rayhon is an Arabic name meaning noble, rayhon, or figurative: children mean children. [6:345]

*Then a lion, lying in the churchyard, was thrown towards the child. Then Hazrat **Khizr** came and hit a slap at the lion*. [4: 63]

The meaning of the name **Khizr** is green, Khizr is a symbol of eternal vitality, prosperity, good luck. According to the legend, the name of the legendary prophet who found and drank the fountain of the water of life. For this, it is always considered a blessing. He is regarded as a benefactor, a benefactor to the astray. Khidir also has the meanings of pure, pure, veiled (masked).

* **Mansur**-built dormidi with Anal,*
* Alive separated, one-eyed zormidi,*
* Walk, my lamp, says it does not put me,*
* You brother, did I have an uncle? [4:66]*

The word **Mansur** means pillar, conqueror.

* Anthroponym borrowed from Persian-Tajik:

*Rustam: -Now I have a state, there will be no sira if I do not have a wife, - took the sister of **Badgir**.* [4:60]

The name of the **Badgir** is the one who turns the right thing , the sentence upside down; yes , the one who does the gina, the one who keeps the gina; the cupcake.

***Badkir** tilla approached Gooroglini, saying that he would take a lover from soqqa in his hands and deceive and capture Gooroglu*. [4:76]

Badkir low hand. Evil evil, despicable; means a person who does such things.

***Odilkhan** had two sons of the Tsar, The eldest was **Uraykhan**, and the youngest was **Ahmadbek**.* [4:3]

Uraykhan - anthroponym is considered in the Tajik language and means such meanings as punching, punching, pushing through a hand or something.

*Taka Turkman deganyana had a land. In this land, there was a bek boredi named Zhigalikhan, a son of Zhigalikhan named **Gajdumbek**, a daughter named Bibi Hilol.* [4:4]

Gajdumbek is derived from the root word "gaj", which means curved, bent, crooked in Tajik.

* Migratory-anthroponyms borrowed from the salbian language.

*But the Prince had a sycamore called **Soqim**.* [4:38]

Soqim-the name expresses the meaning of a lazy, dysfunctional person.

CONCLUSION

In place of the conclusion, we must say that the words belonging to the self and the absorbed layer used in the epic historically have different origins. It should also be noted that many of the anthroponyms used in the epic "The birth of Gurugli" are made up of anthroponyms, mainly those borrowed from Arabic and Persian-Tajik. The meanings they mean also vary. During our

scientific research and research, we will study the names that have mastered and belong to the same layer, as well as subject them to analysis.

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INTERWEAVING IDENTITIES: EXPLORING CHINESE-AMERICAN FEMINISM IN THE WORKS OF MAXINE HONG KINGSTON AND AMY TAN

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Abstract. This research article explores the contributions of Maxine Hong Kingston and Amy Tan to the discourse on Asian-American identity through an analysis of their respective literary works. Beginning with Maxine Hong Kingston's groundbreaking novel "The Woman Warrior," the article continues through Kingston's subsequent work, "China Men," further delves into the history of Chinese settlement in the United States, offering a multifaceted narrative genealogy of her family's experiences. In parallel, the article examines the impact of Amy Tan's novels, particularly "The Joy Luck Club" and "The Kitchen God's Wife," which illuminate the complexities of mother-daughter relationships, intergenerational conflicts, and cultural assimilation within Chinese-American families. Through Tan's exceptional works the article highlights her exploration of themes such as heritage, feminism, and the search for identity. Kingston and Tan have left a lasting legacy on contemporary literature, inspiring subsequent generations of Asian-American writers. Their novels continue to resonate with readers of all backgrounds, offering valuable perspectives on the immigrant experience and the evolving landscape of multiculturalism in America.

Keywords: cultural assimilation, Maxine Hong Kingston, Amy Tan, Asian-American identity, Chinese-American literature.

Introduction

It's undoubtedly obvious that both Maxine and Amy have contributed to the discourse on Asian-American identity by showing how the perennial American immigrant issues the first generation had to encounter and the following generation's distinctive features [1]. Maxine Hong Kinston, who astonished the literary world with her several novels. Chinese scholar Zhao Yiheng said, "The sudden rise of Chinese American novels started from Maxing Hong Kingston's *The Woman Warrior (*1976). It is cited as an autobiographical feminist work and a model work of Chinese American women's writing, specifically focusing on the history of Chinese women itself."

This paper underlines the literary work of *Maxine Hong Kingston* and *Amy Tan* with an aim of comparing the prime discourse on Asian-American identity through a careful consideration of their respective well-read literature works. At the onset the author intend to begin the study Maxine Hong Kingston's groundbreaking novel "The Woman Warrior," In parallel, the article examines the impact of Amy Tan's novels, particularly "The Joy Luck Club" and "The Kitchen God's Wife," which explain the complexities of mother-daughter relationships, intergenerational conflicts, and cultural assimilation within Chinese-American families. Through Tan's outstanding portrayal of characters viewing between Chinese tradition and American society, the article highlights her exploration of themes such as heritage, feminism, and the search for identity. Despite criticisms and controversies surrounding their works, Kingston and Tan have left a lasting legacy on contemporary literature, inspiring subsequent generations of Asian-American writers.

Their novels continue to resonate with readers of all backgrounds, offering valuable perspectives on the immigrant experience and the evolving landscape of multiculturalism in America.

Woman Warrior is divided into five distinct parts: No Name Woman, White Tigers, Shaman, At the Western Palace, and A Song for a Barbarian Reed Pipe [2]. The stories are loosely woven together in what she calls a "mother book - a book that eventually reconciles mother and daughter. The book blends autobiography with old Chinese folktales. It describes several women in the family: an anonymous aunt, mother, and aunt, and a legendary Chinese heroine Hua Mulan [3]. In this novel, Kingston explores the issue of women's "identity" in Chinese tradition. The tragedies of the anonymous woman and the Moon Orchid are due to being deprived of their family-recognized identities. At the end of "No-Name Woman", Kingston reflects on the importance of her mother's story. She concludes that the real lesson is not how No-Name Woman died but why she was forgotten [4]. *"The specific genre of The Woman Warrior has been disputed due to Kingston's blend of perspectives, specifically traditional Chinese folktale and memoir. With this mixture, Kingston tries to provide her audience with the cultural, familial, and personal context needed to understand her unique position as a first-generation Chinese-American woman* [5].

China Men *(*1980*)* is a collection of "stories" as a sequel to *The Woman Warrior*, focusing on the history of the men in Kingston's family [6]. The collection becomes what A. Robert Lee calls a "narrative genealogy" of Chinese settlement in the United States. *"She mixes the known history of her family with hypothetical imaginings and with the legal history of Chinese America. Her book presents a picture of the United States still changing in its reciprocal influence with China* [7]. The main characters in the book include Kingston's great-grandfather Bak Goong, who worked on the sugar plantations in Hawaii; her grandfather Ah Goong, who worked for the railroad construction companies [8]; her father BaBa, a gambling house owner and laundryman; and her unnamed brother, who receives no honor for fighting for the US in Vietnam [9]. Under the name "LoBunsun". these four generations of men are integrated, each of whom has a similar experience of finding their true cultural selves between China and the United States [10].

Tripmaster Monkey, Maxine Hong Kingston portrays a Chinese American youth named Wittman Ah Sing. This young man lived in the most confused era of American society - the 1960s, when the Vietnam War occurred. He was cynical and conflicted with the people around him. The author specifically linked this character to the indulgent character of a monkey king, Sun Wukong from the Chinese epic novel *Journey to the West*. This character is fundamentally different from the typical Chinese image in the eyes of Americans. He is neither dedicated to hard work nor indifferent and devoid of emotions. He seems to be in an emotional turmoil of confrontation, rebellion, doubt, and anger. His personality is extremely consistent with the rhythm of American society at that time. He goes to a party mainly attended by followers of the Beatnik movement. "*On the closing night of the play, Wittman gives a monologue that establishes he has accepted his ancestry and culture* [11]." Through this character, Kingston calmly gave a small satire to the stereotype of Chinese people in traditional American culture.

Key features:

There is an important feature in Maxine Hong Kingston's novels, that is, the combination of novels, autobiographies, and myths. The main material of the two works, "Chinese Man" and "Woman Warrior", comes from the stories the author heard from her mother during her childhood. In these two autobiographical novels, the author takes the life and destiny of her family and other

Chinese people as the main theme and integrates many Chinese cultural traditions, folk traditions, customs, myths, and legends through storytelling [12].

Although Kingston is fond of the Chinese mythological system, she does not consider it a cultural identity symbol. Kingston enjoys purposefully reconstructing various Chinese legends [13]. In other words, in Kingston's view, the Chinese text she used in her writing originally lacked fixed and forever elements, so it was completely interchangeable with Western texts. She thinks that as long as it is helpful for the writing itself, the meaning of the text can be disregarded because she does not require the certainty of these Chinese stories. She has her purpose and approach to identity building. In her works, Chinese stories are explained with great flexibility, which She considers a natural phenomenon of story drift.

Playwright and novelist Frank Chin has severely criticized Kingston's *Woman Warrior*, stating that Kingston deliberately tarnished the authenticity of Chinese tradition by altering traditional stories and myths to appeal to white sensitivities [14]. Chin has accused Kingston of *"liberally adapting traditional stories to collude with white racist stereotypes and to invent a 'fake' Chinese-American culture that is more palatable to the mainstream* [15]. Several female Asian scholars have also criticized Kingston's work. Shirley Geok-lin Lim, stated that Kingston's "representations of patriarchal, abusive Chinese history were playing to a desire to look at Asians as an inferior spectacle" [16].

Despite all these controversial comments and remarks on Maxine Hong Kingston and her works, she undeniably influences later female writers, including Gish Jen, Bette Bao Lord, Pick Shirley Geok-lin Lim, Jean Kwok and Amy Tan.

Amy Tan,

is one of the most outstanding female writers in contemporary America, is an influential author of Chinese heritage. Up to now, she has published six novels [17], including *The Joy Luck Club (1989), The Kitchen God's Wife (1991), The Hundred Secret Senses (1995), The Bonesetter's Daughter (2001), Saving Fish From Drowning (2005), The Valley of Amazement (2013),* two children's literature works, namely, *The Moon Lady (1992) and The Chinese Samese Cat (1994)*, and two collections of prose essays, *The Opposite of Fate: A Book of Musings (2003) and Where The Past Begins: A Writer's Memoir (2017).*

The Joy Luck Club describes a small group of American-Chinese women who have been getting together regularly to play traditional Chinese mahjong games for decades while sharing their decades-long stories [18]. In this storytelling way, the novel demonstrates the typical generation gaps and cultural conflicts between mother and daughter, which come to reconciliation by mothers' sharing their experiences and their mothers' stories to pass on life wisdom to daughters, and by daughters' seeking root and link in Chinese traditions. Both the stories and the narrative strategies are astonishing, and that is why it hit great success at its debut publication.

The Kitchen God's Wife, her second novel which is also about the relationship of daughter and mother [18]. Still, its substantial part is Winnie's unfortunate childhood and torture by a devilish husband with the background of the Japanese aggression against China, together with her mother's stories and her romantic love episodes. The daughter Pearl suffers from multiple sclerosis and bad communication with her mum [19]. After the mother told her daughter about her past, naturally the daughter told her mum about her disease. Together they have the hope of conquering the disease. Besides the mother and daughter relationship, the relationship between Winnie and Helen, with her Auntie Du, and even with other females are worth studying [20]. In some sense, it

is a feminist novel, depicting their awakening of feminism along with their question about fate and hope [21].

The Bonesetter's Daughter her third novel, begins with Ruth as a stepmother to her boyfriend Art Kamen's two teenage daughters, Dory and Fia [22]. Ruth confronts challenges to understand her mother and her strange behavior [23]. She loves her mother but she resents her mother for denouncing her at her young age. Her mother has forced her to obey the strict rules of Chinese society and she does not want to follow her mother's traditional Chinese values, which leads to cultural clashes in their relationship. With the help of Art, Ruth knows about what her mother and grandmother experienced by reading her mother's manuscript. Eventually, Ruth accepted her mother Luling's apology and forgave her mother [24]. She also knew her grandmother's name on her mother's last day alive. By repairing the memory of her maternal family history, Ruth gets relieved and completes confirmation of her cultural identity.

Tan in *The Hundred Secret Senses*, spins out the theme of sisterly bond [25]. It can also be regarded as a novel of contrast about two sisters, two cultures, two lives, and two centuries linked by loyalties and betrayals, love and loss, and life and death. At the heart, the novel illustrates the complex and uneasy relationship between American-born Olivia and her much older Chinese-born half-sister Kwan, who comes to America at twelve. In a sense, they are variants of the mother-daughter relationship. The clashes and conflicts between them, just like the mother-daughter relationship in Amy Tan's other novels, resulted from cultural differences and growing-up experiences. Despite these clashes, Kwan always keeps true and faithful love and hope for Olivia. Finally, Olivia's misunderstanding and dislike of Kwan led to trust, love, and gratitude in their trip to China and Kwan's stories [26]. At the same time, she got a clearer cognition of her cultural identity.

Amy Tan and Kingston:

Both of them are the second generation of American Chinese born in the 1940s and 1950s respectively and grew up in the United States [27]. They share the common experiences of the second generation of Chinese American women, but in reality, their shared experiences can still be more finely divided into urban Chinese communities and rural Chinese communities, as well as Chinese living in the eastern United States and Chinese living in the western United States. In an interview, Kingston pointed out that Amy Tan describes young intellectuals in the city, while she writes about people in the countryside. Their personal life experiences are also different. Amy Tan's family was originally in Shanghai, while Kingston's family was in the rural Province of Guangdong province [28].

Amy Tan has a special interest in the subtle relationship between women. She describes the interaction between mother and daughter, sisters, and female members of the family and close friends, and shows women's feelings and destiny through these relationships [29]. Unlike Kingston, Amy Tan rarely touches on the social situation of Chinese Americans and women in white society [30]. The narrative strategies in Amy Tan's novels are diverse. To a certain extent, these narrative strategies strengthen the literariness of her works and enrich their connotation. Most of Amy Tan's novels employ the first-person retrospective narration [31]. This technique enables readers to indulge deeply into the text and feel the same with the protagonist.

Conclusion:

The works of Maxine Hong Kingston and Amy Tan have significantly contributed to the discourse on Asian-American identity, shedding light on the complexities of immigrant

experiences, intergenerational conflicts, and cultural assimilation. Through their novels, both authors have explored themes of family, heritage, and the quest for identity, offering nuanced portrayals of the Chinese-American experience.

Maxine Hong Kingston, with her groundbreaking works such as "The Woman Warrior" and "China Men," has skillfully blended autobiography, mythology, and fiction to create compelling narratives that resonate with readers. By weaving together personal anecdotes with Chinese folklore, Kingston has illuminated the struggles and triumphs of Chinese immigrants and their descendants, challenging conventional notions of cultural identity and representation.

Amy Tan, on the other hand, has captivated audiences with her richly textured stories of family dynamics and cultural heritage in novels like "The Joy Luck Club" and "The Kitchen God's Wife." Through her exploration of mother-daughter relationships and the interplay between Chinese tradition and American society, Tan has offered profound insights into the complexities of cultural assimilation and the search for belonging.

Despite criticisms and controversies surrounding their works, both Kingston and Tan have undeniably left a lasting impact on contemporary literature and have paved the way for subsequent generations of Asian-American writers. Their novels continue to resonate with readers of all backgrounds, offering valuable perspectives on the immigrant experience and the evolving landscape of multiculturalism in America.

As we reflect on the contributions of Maxine Hong Kingston and Amy Tan to the literary canon, it is clear that their works serve as a testament to the richness and diversity of the Asian-American experience. Through their storytelling prowess and keen observations of human nature, Kingston and Tan have opened doors for dialogue and understanding, bridging cultures and fostering empathy across boundaries.

In essence, the enduring legacy of Maxine Hong Kingston and Amy Tan lies not only in their literary achievements but also in their ability to inspire readers to explore the complexities of identity, heritage, and belonging in an ever-changing world.

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CULTURAL RELATIONS BETWEEN UZBEKISTAN AND TURKEY

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Abstract. This article explores the historical, cultural and modern ties between the two countries. The article examines the common Turkic heritage, Islamic influence and hospitality as common cultural features. The article also discusses various aspects of cultural cooperation between Uzbekistan and Turkey, including joint cultural events, exchange of students and teachers, recognition of diplomas and degrees, creation of joint cultural projects, development of cultural tourism and preservation of cultural heritage. And in conclusion, the article highlights the enormous potential and mutual benefit from the further development of cultural cooperation between the two countries.

Keywords: cultural relations, Turkic heritage, Islamic influence, hospitality, joint cultural projects, cultural tourism, preservation of cultural heritage, cooperation.

Introduction

Uzbekistan and Turkey, located at the crossroads of Asia and Europe, have long-standing and deeply rooted cultural relations that span centuries. These ties have their origins in common history, Turkic linguistic heritage and Islamic cultural influence.

Over the centuries, Uzbekistan and Turkey have exchanged ideas, traditions and artistic forms, enriching their own cultures. From medieval architectural masterpieces to modern music and literature, the influence of these cultures on each other is evident in various spheres of life.

In this article, we will look at various aspects of the cultural relationship between Uzbekistan and Turkey, exploring historical ties, common cultural traits and modern cooperation that continues to strengthen the bonds between these two nations. The study of these connections provides insight into the dynamic and interconnected nature of the cultural history of Central Asia and the Middle East.

The purpose of the work

To explore the cultural relations between Uzbekistan and Turkey, to analyze their historical, cultural and modern aspects, as well as to identify prospects for further cooperation in this area.

Methods

Analysis of historical sources, analysis of cultural artifacts, analysis of statistical data, observation of cultural events.

Discussion of the results obtained

Uzbekistan and Turkey have long-standing and deep historical and cultural ties that date back to the Middle Ages. The roots of the Uzbek people go back to Central Asia, where they were part of various Turkic tribes. In the XI century, the Seljuk Turks conquered Central Asia and founded their empire here. In the XIII century, the lands of Uzbekistan fell under the rule of the Mongol Empire. During the Mongol rule, there was an active exchange of populations, ideas and cultures between different parts of the empire, including Turkey. In the XV century, the Timurid state arose in Central Asia, founded by the conqueror Timur. The Timurids were a Persian-Turkic

dynasty that maintained close ties with the Ottoman Empire. In the XVI century, the territory of Uzbekistan was divided between the Bukhara, Khiva and Kokand khanates. These khanates maintained diplomatic and trade relations with the Ottoman Empire. The similarities of cultural ties between the two countries are reflected in the following facts:

1. Uzbekistan and Turkey share a common Turkic language root, which is reflected in the similarity of many words and grammatical structures in their languages.

2. Islamic culture is widespread in both countries, which has had a significant impact on their architecture, art and literature.

3. Uzbek and Turkish cuisines have a lot in common, using similar spices and ingredients.

4. Macom music is popular in both countries, which has similar melodies and instruments.

5. Uzbekistan and Turkey have a long history of joint cooperation in the fields of culture, education and science.

Historical and cultural ties between Uzbekistan and Turkey continue to be maintained today. There is close cooperation between the two countries in various fields, including economics, tourism and education. There are Turkish universities and cultural centers in Uzbekistan, and Uzbek communities in Turkey.

In the modern era, cultural cooperation between Uzbekistan and Turkey continues to flourish and expand. Both countries actively cooperate in various fields of culture, including:

Regarding the field of education, Uzbekistan and Turkey have strong educational ties with each other. There are branches of Turkish universities in Uzbekistan, such as Marmara University and Yildiz Technical University. In addition, thousands of Uzbek students study at universities in Turkey.

Cultural exchanges such as art exhibitions, music festivals and gastronomic events are regularly held between Uzbekistan and Turkey. These exchanges promote mutual understanding and strengthen cultural ties.

Turkey is a popular tourist destination for Uzbeks, and Uzbekistan is attracting more and more Turkish tourists. Both countries support joint efforts to promote tourism and preserve cultural heritage.

Uzbek and Turkish artists and writers cooperate in joint projects. Turkish TV series and films are popular in Uzbekistan, and Uzbek literature is being translated into Turkish.

Uzbekistan and Turkey have close cooperation in the field of media and communications. Turkish TV channels are broadcast in Uzbekistan, and Uzbek media cover events in Turkey.

In addition, Uzbekistan and Turkey are working together to preserve common cultural heritage, such as historical monuments and manuscripts. They also cooperate within the framework of international organizations such as UNESCO to promote cultural diversity and dialogue.

The modern cultural cooperation between Uzbekistan and Turkey is evidence of the strong and dynamic ties between the two countries. These ties play an important role in strengthening mutual understanding, enriching the cultural landscape and promoting common values.

Culture plays an important role in the formation and maintenance of diplomatic relations between the two countries. It can influence various aspects of diplomacy, including:

1. Understanding and communication:

• Cultural understanding helps diplomats better understand the culture and perspectives of another country, which facilitates communication and cooperation.

• Knowledge of cultural norms and customs allows diplomats to effectively interact with officials and citizens of another country.

2. Soft Power diplomacy:

• Cultural exchange and programs can be used as soft power tools to strengthen mutual understanding and sympathy between the two countries.

• Cultural events such as art exhibitions, music festivals and educational programs can create a positive image of the country and promote positive relationships.

3. Building Trust:

• Cultural cooperation can help create trust and mutual respect between the two countries.

• When countries share their culture and traditions, they show their willingness to open up and establish deeper connections.

4. Conflict resolution:

• Understanding cultural differences can help diplomats better deal with conflicts and find mutually acceptable solutions.

• Cultural programmes can promote dialogue and reconciliation, especially in post-conflict situations.

5. Strengthening the partnership:

• Common cultural interests and values can become the basis for the formation of stronger and long-term partnerships between the two countries.

• Cultural collaboration can create a sense of community and commitment to shared goals.

Cultural cooperation between Uzbekistan and Turkey is an example of how culture can positively influence diplomatic relations. Common cultural ties and active cultural exchange between the two countries have helped to create a solid foundation for mutual understanding, trust and cooperation. Regular cultural exchanges such as art exhibitions, music festivals and gastronomic events have helped to strengthen cultural ties and create a positive image of both countries. For example, cooperation in the field of education, including branches of Turkish universities in Uzbekistan and the training of Uzbek students in Turkey, has contributed to mutual understanding and the creation of future leaders with ties to both countries. And tourism plays an important role in cultural exchange and strengthening relations. Turkish tourists in Uzbekistan and Uzbek tourists in Turkey get to know each other's culture and create personal connections.

In general, culture is a powerful tool that diplomats can use to improve diplomatic relations, build trust and build strong partnerships.

It is known that the culture of Uzbekistan and Turkey have deep historical ties and a common Turkic heritage. Both countries were important centers on the Great Silk Road, which led to cultural exchange and mutual influence. I would like to analyze the common features of the two countries:

Firstly, the Turkic origin: both countries are of Turkic origin, which is reflected in their languages, traditions and culture.

Secondly, the Islamic influence: islam has played an important role in the formation of both cultures, which is manifested in architecture, music and lifestyle.

Thirdly, hospitality: both Uzbekistan and Turkey are known for their hospitality and traditions of welcoming guests.

Fourth, the rich national heritage: both countries have a rich folk heritage that includes traditional music, dance, crafts and cuisine.

Fifth, modern culture: modern culture is flourishing in both countries, including music, cinema, literature and visual arts.

Now let's look at the differences between the two countries. Despite the common features, there are some differences between the cultures of Uzbekistan and Turkey due to geographical location and historical events. For example, Uzbekistan has a more continental climate and was influenced by Persian culture, while Turkey has a more Mediterranean climate and was influenced by Greek and Roman cultures. These differences give each culture its own uniqueness and charm, but the common features create the basis for mutual understanding and cultural exchange between Uzbekistan and Turkey.

Exploring this topic, we can offer several prospects for the development of future cooperation between Uzbekistan and Turkey in the field of culture: Now let's look at the differences between the two countries. Despite the common features, there are some differences between the cultures of Uzbekistan and Turkey due to geographical location and historical events. For example, Uzbekistan has a more continental climate and was influenced by Persian culture, while Turkey has a more Mediterranean climate and was influenced by Greek and Roman cultures. These differences give each culture its own uniqueness and charm, but the common features create the basis for mutual understanding and cultural exchange between Uzbekistan and Turkey.

1. Joint cultural events: Uzbekistan and Turkey may continue to hold joint cultural events such as art exhibitions, music festivals and theatrical productions. This will help strengthen cultural ties and raise awareness of each other's culture.

2. Student and teacher exchange: both countries can expand student and teacher exchange programs in the field of culture and art. This will allow young people to gain experience of another culture and establish personal connections.

3. Recognition of diplomas and degrees: Uzbekistan and Turkey can recognize diplomas and academic degrees in the field of culture and art. This will facilitate the exchange of students and teachers and will contribute to the development of cultural cooperation.

4. Creation of joint cultural projects: both countries can cooperate in the creation of joint cultural projects such as films, TV series and music albums. Such projects can promote mutual understanding and strengthen cultural ties.

5. Cultural tourism development: Uzbekistan and Turkey can jointly promote cultural tourism. This may include the creation of joint tourist routes, the development of new cultural attractions and the exchange of information about cultural events.

6. Preservation of cultural heritage: both countries can cooperate in the preservation and restoration of their common cultural heritage. This may include joint projects to restore historical monuments, digitize manuscripts and preserve traditional crafts.

In general, cultural cooperation between Uzbekistan and Turkey has great potential. Both countries have a rich cultural history and have a lot to offer each other. The development of cooperation in the field of culture will contribute to mutual understanding, strengthen ties between peoples and enrich the cultural landscape of the region.

Conclusion

Cultural relations between Uzbekistan and Turkey have deep historical roots and are characterized by common cultural features and values. In recent decades, these ties have been further strengthened through political, economic and cultural cooperation between the two countries.

The analysis of historical sources and cultural artifacts revealed a number of common cultural features, such as Turkic heritage, Islamic influence and hospitality. These common features create the basis for mutual understanding and cultural exchange.

Cooperation is actively carried out in various fields of culture, including joint cultural events, exchange of students and teachers, recognition of diplomas and degrees, creation of joint cultural projects, development of cultural tourism and preservation of cultural heritage. These forms of cooperation promote mutual understanding, strengthen ties between peoples and enrich the cultural landscape of the region.

In the future, there are great prospects for the further development of cultural relations between Uzbekistan and Turkey. Both countries can continue to strengthen existing forms of cooperation and develop new initiatives to further enrich their cultures and strengthen regional understanding and cooperation.

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   Other sources:
10. Documents and materials of joint cultural events, exhibitions and conferences.
11. Interviews with experts in the field of culture and international relations.

UKHUMSOY NEW ROCK PAINTINGS SCIENTIFIC RESEARCH

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Abstract. This article describes the geographical location, nature, climate and animal world of Ukhumsoy. In addition, the drawing styles and processing techniques of Ukhumsoy's new rock paintings were also discussed. The degrees of sunburn of this new rock painting monument due to various natural phenomena, i.e. snow, rain and sun exposure have also been determined. The most important thing is that these petroglyphs are typified, and we can see that there are rock paintings belonging to the Bronze Age, the Early Iron (Sak-Scythian) Age, as well as the early and middle ages.

Keywords: man, deer, arhar, wolf, dog, kulon, ox, shadow style, schematic styles.

Ukhumsoy is one of the large stream gorges flowing from the northern slope of the Northern Nurota mountain range, and it starts from the peak of Parondoz. There are also a number of small streams joining Ukhumsoy from both sides, and its total length is about 14-15 km. There are several large and small springs in this stream, whose waters are used by local residents for drinking water and watering their farms. In Ukhumsoy, there is a lot of water in the rainy season and in spring. Its flora and fauna are also unique, such as walnuts, apples, apricots, cherries, mulberries grow. Domestic animals: horse, donkey, cow, sheep, goat; from wild animals: deer, wolf, fox, gazelle, rabbit; rodents: mice, voles, rats; from reptiles: snake (mainly lizard), scorpion, goat, lizard, turtle; from aquatic animals: many animals such as fish, frogs, and otters; from birds: partridge, eagle live. The river gorge with such unique natural conditions has been attracting people and peoples engaged in hunting and cattle breeding since ancient times. The proof of this is the presence of rock paintings belonging to different historical periods of the historical development of humanity, inherited from our ancient ancestors who lived in these regions.

Rock paintings are one of the primary sources of information about the daily lifestyle, socio-economic life, imagination, and religious beliefs of our ancient ancestors.

Rock paintings in this stream were found and studied in the south and southeast part of Ukhum village at 40°31.025' north latitude, 66°47.953' east longitude, at an altitude of 1024-1200 meters above sea level.

Ukhumsoy rock paintings were drawn by ancient artists on the flat surfaces of shale rocks on both sides of the stream based on the techniques of hammering, carving, scratching. More than 100 rock paintings from Ukhumsoy and Sayyodonsoy, which joins it, have been identified and registered. During the study of Ukhumsoy rock paintings, GPS points of each stone were obtained using modern methods and a cartographic map was made (picture 1).

As a result, Ukhumsoy rock paintings are located at an altitude of 1000-1200 meters above sea level, and there are human, wolf, dog, kulon, ox, camel, mountain goat, arhar, deer, hunting process, various geometrical symbols, krill inscriptions, we can see Roman numerals, half-baked or distorted images, vaguely blurred images that have been scribbled. Ukhumsoy rock paintings differ from each other in terms of content, technique, style, size, and degree of sunburn.

From our research in this stream gorge, we can see that the images were drawn by ancient artists in different sizes from 9 cm to 32 cm.

Pictue-1. View of Ukhumsoy from the top.

The state of preservation of Ukhumsoy rock paintings is different. That is, most of the paintings were badly burned by sunlight, rock paintings were damaged by various natural phenomena: snow, rain, earthquakes, some stones were broken and cracked, and some stones were covered with moss. and we can see that the lichens are covered. In addition, today's "artists" have also damaged the Ukhumsoy rock paintings, that is, they have painted over the old paintings and written their names. no harm done by hand. Such inconveniences may have a slight negative impact on our research.

Plot and typological periodization of Ukhumsoy rock paintings.

The rock paintings found in this area were created by ancient people using stone, metal objects, animal horns and other tools, and were expressed in shadow and schematic styles.

The type of these rock paintings is also diverse and depicted by ancient people individually or in a composite manner. In the compositional scenes, we can see images of people hunting arhars and kulons with the help of dogs, mountain goats walking in a herd, and a wild animal attacking mountain goats.

Based on our research, we can scientifically assign the Ukhumsoy rock paintings to the bronze, early iron (Sak-Scythian), middle ages, and later periods.

Among the Ukhumsoy rock paintings, there are human images in the composite landscapes of the Bronze Age. One of the composite scenes on this monument shows two people hunting kulon with the help of dogs. In it, a man is depicted in a realistic (shadow) style with a strong body, an oval head, thick legs, and exaggerated signs of masculinity. One of Man's hands was not visible due to moss. In the image of the second man, he is smaller than the first man, his head and some

parts of his body are not visible due to the growth of moss and lichens. In this composition, dogs are drawn attacking from behind and from the side of the kulon. The dogs depicted on the rocks resemble wolves. The only difference is that the tail of the dog is drawn from behind. During our research, we can distinguish dogs from wolves only by this aspect (picture 2).

Picture-2. Composite landscape.

They are described as having one ear, a long body, two and four legs, and a curled tail. M. Khojanazarov, one of the specialists dealing with rock paintings, said that among the images belonging to the Bronze Age, scenes of hunting with the help of dogs can be found in most of the monuments of Central Asian rock paintings [1]. In particular, the meeting of such hunting scenes among the rock paintings of Ukhumsoy once again confirms the opinion that it is considered important.

Rock paintings are divided into periods, taking into account many features, such as content, processing techniques, degree of sunburn, drawing style, analogy. When dating rock paintings, we first take into account the degree of sunburn of existing rock paintings. Azbiddin Kholmatov, one of the experts in the field, determined the degree of sunburn of rock paintings from OK-1 to OK-5 (degree of sunburn). The images of the rock paintings, which are burnt under the influence of sunlight and become the same color as the stone, are considered to be included in the first group of sunburn level (OK-1). The rock paintings above also belong to the first group of sunburns. Because these rock paintings were burned in the sunlight, became congealed, and became the same color as the stone. In addition, the style of drawing these images is one of the main necessary tools for determining the age of rock paintings. That is, in the Bronze Age, petroglyphs were carved mainly in shadow, contour, bitregual, patterned styles, as mentioned by many archaeologists working with petroglyphs, and we are also witnessing this during our own research.

Among Ukhumsoy petroglyphs, we can also see images of 3 camels with two humps. When the first of these camels was painted, the front leg was not depicted. Moss and lichens have grown over this painting. In the second image of the camel, due to the cracking of the stone and the growth of lichens, the camel's head and front leg are not visible, and the degree of sunburn is also very high, that is, it is the same as the level of the stone. Similar rock paintings can be found in the monuments of Sarmishsoy [2] and Ququqchasoy [3] and are dated to the Bronze Age.

Rock paintings of mountain goats in the shadow style are also found in the rock paintings of this stream (picture-3). These images are depicted on the same stone surface with the image of a bull (species) based on the same processing technique, and since the degrees of sunburn are also included in Ok-1, and the occurrence of such images in the monuments of Suzmoyilota [4] and Kuduqchasoy [5], we can associate these mountain goat rock paintings with the Bronze Age.

Picture-3. Mountain goat.

Among the rock paintings in this area, there is also an image of a deer that is skillfully drawn in a realistic (shadow) style. In this image, the deer's antlers are especially cleverly depicted in a branched state. The head is small, the body is strong, the legs are long, and the tail is short. Some parts of the stone on which this rock painting is drawn are broken, cracked and covered with lichens, so the deer's body and part of its antlers are not visible (picture-4). Rock paintings similar to this can be found in the Noqisay [6] monuments in the Nurota mountain range.

Picture-4. Deer.

Rock paintings belonging to the Early Iron (Sac-Scythian) period:

Among the rock paintings of Ukhumsoy there are images of people belonging to the Sak-Scythian period. These paintings are mostly found in compositional landscapes. One of these compositions depicts the process of hunting arhars with the help of dogs with a gun in the left hand. The right hand of the man was not visible or was not d rawn due to the cracking of the stone(picture-5).

Just as each rock painting monument has its own characteristics, the rock painting monuments found in the Jizzakh oasis also have their own characteristics. The unique feature of Ukhumsoy rock paintings is that among the rock images here, there are many occurrences of realistic (shadow) rock paintings of archers in composite or individual rock paintings. They are described as having a handsome figure and twisted horns. It is much more difficult to distinguish the arhars from the mountain goat, because the images of both are very similar to each other, but the only difference is that the horns of the arhars are drawn in a spiral way, turning more towards the back, that is, on both sides. Images of this type of arhar can be found in the monuments of

Sarmishsay [7], Ilonbuloksoy [8], Goldirotasoy [9], rock paintings in Uzbekistan and Eshkiolmes [10] monument in Kazakhstan.

Picture-5. Composite landscape.

In addition, mountain goats, depicted in the style of animals (zwerenni), are skillfully drawn. They are described as having a tense and upright body, single or double horns, long and strong legs, two or four legs, and a short tail. Mountain goats are depicted standing alone or in groups, lying down, walking in a line, running away from a predator. One of the experts in the field, M. Khojanazarov, said that in some scenes, their legs are stretched forward, and in rare cases, both legs are folded under their bodies, which is considered one of the main styles of the Sak-Scythian era. Similar petroglyphs can be found in the Aqsakalatasoy, Tashbulaksoy [11] monuments in Uzbekistan, Eshkiolmes [12], Arharli [13], Saymaly-Tash [14] monuments in Kyrgyzstan, and Tuva and Mongolian petroglyphs [15], and the era of these petroglyphs is determined by the Sak-Scythian period. Therefore, we can assign these rock paintings to the Early Iron (Sac-Scythian) period.

Among the rock paintings of the Middle Ages, mountain goats depicted in realistic (shadow) and schematic styles are skillfully drawn. They are described as having a tense and upright body, single or double horns, long and strong legs, two or four legs, and a short tail (picture-6). One of the specialists in the field, A. Kholmatov, also noted that the pictures of mountain goats can be found not only in the monuments of rock paintings of the Nurota mountain range, but also in all the monuments of rock paintings in the territory of our republic [16]. The meeting of petroglyphs of mountain goats among the rock paintings found in this monument is once again proof of the above idea. We can mention mountain goats, krill inscriptions, and incomplete images among the petroglyphs of the later period.
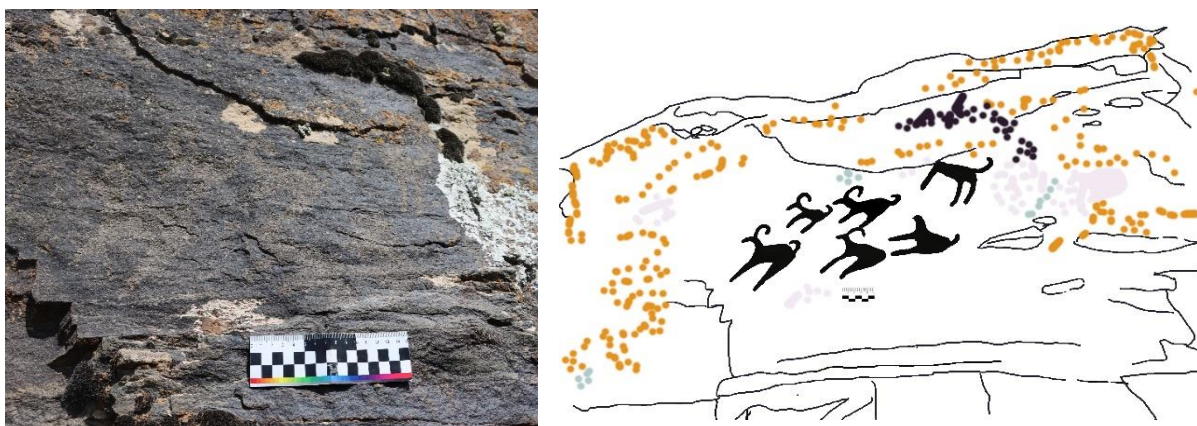
Picture-6. Walking mountain goats.

We can conclude from our scientific research on rock paintings found in Ukhumsoy region that people lived in this stream not only in the Bronze Age, but also in later periods, engaged in hunting and animal husbandry.

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ANALYSIS OF THE FEMALE IMAGE IN WORKS OF FINE ART

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Abstract. The image of a woman in the worldviews of the peoples of the world and the image of the image of a woman and mother in the portrait genre in the works of artists are described. The traditional worldviews of historical periods and the evolution of ideas and trends related to women's issues that arose during these periods were studied. It is important to consider the problem of women from the point of view of the traditional worldview. This is because trends and stereotypes about the social role of women are traditionally formed based on deeply rooted ideas passed down from generation to generation. These concepts have evolved over the long history of society and have historical, social, economic, political, cultural, and religious aspects. Since the central core of all this is the worldview of people, it is important to analyze the image of women in the traditional worldview. This allows us to understand the evolutionary path of understanding women's problems and their basis in society. The color scheme in the works, the position of the images, and their interpretation are also discussed.

Keywords: female image, traditional Uzbek worldview, feminine essence, psychology, colors, fine arts, artistic and aesthetic thinking.

There are eternal themes in the fine arts of different eras. One of them is the theme of women, the theme of motherhood. Each era has its ideal of a woman, which is reflected in how women have been recognized throughout human history, and what myths have surrounded her and helped create. In all centuries and eras, the female image has attracted special attention from artists and has attracted and will continue to attract.

In our national history, there have been many women who led a nation, mothers who led an entire tribe, heroes who were famous for their bravery, women who were famous for their sacred qualities, famous speakers, famous musicians, and artists. Some of them were forgotten in the course of history, and some are still preserved in the memory of the people through legends and tales and have become a source of monuments of national spirituality.

According to legends and tales, it is associated with women, it is easy to see that the traditional gender position of the Uzbeks, the place of a woman in society is highly valued by her characteristics, such as wisdom and loyalty.

In the world of fine art, "Lady with an Ermine" by Leonardo da Vinci, "Mona Lisa Gioconda", I. Kramskoy, "Notorious Glory", "Thoughts of a Mother" by Rakhim Akhmedov, "Boysun Madonna" by Rozi Choriev, and of course "Laili" by Kamoliddin Bekhzod, Zukhra. , Shirin, his devoted love, they were bright figures in people's thoughts and dreams.

Although the famous Italian artist Leonardo da Vinci, one of the brightest representatives of the Renaissance, devoted many studies, novels, and poems to this masterpiece of world art, this painting is still shrouded in mystery and continues to attract millions of people. The mysterious smile of Giaconda, the lady depicted in the work, captivates everyone; the name of the woman whose portrait was created remains a mystery.

It is not for nothing that Leonardo da Vinci's work "La Giaconda" is described as a symbol of pictorial art, a living symbol reflecting the spirit of Renaissance culture.

Perhaps the square hall of the Louvre (the Museum of Universal Art in Paris), where this painting is kept, this palace full of admiration, this place where masterpieces of fine art have found a place, can accommodate such unbridled passions? Look, be sure to watch "Giaconda"! You will see an image that is stored at a temperature of 25 degrees Celsius and is taken for medical examination once a year during convoy surveillance. Now it is an object of worship, not only a symbol of painting but also a smiling image. Of course, the artist who created it, Leonardo da Vinci, whose name is full of pride, is also recognized.

This woman's name was Mona Lisa Gherardini del Giocondo, maybe Isabella Gualando, Isabella d'Este, Philiberta of Savoy, Constance d'Avalos... Who else do you know?

The unknown origin of the woman in the photo helps her become famous. This painting has been shrouded in mystery for centuries. The portrait of this "lady of the court with a transparent veil draped over her shoulders" has been an adornment of the royal collection for many years. The painting "La Jaconda" can sometimes be seen in the bed of Madame de Maintenon, and sometimes in Napoleon's palace in the Tuileries. When Louis XIII was a more playful baby, he did not want to part with this painting hanging in the Grand Gallery, he did not want to give it to the Duke of Buckingham: "It is impossible to part with this work, which is considered the best in the world." Everywhere - in castles and city apartments - noble families tried to teach their daughters the art of imitating the famous smile of Giaconda. This work became the basis for the emergence of an entire school of art, which inspired such talented painters as Raphael, Ingres, David, and Corot. This image has always worried and excited a person. The historian Michel wrote: "He attracted me like a rabbit on a hook." Since the end of the 19th century, letters expressing love and sympathy began to be sent to Giaconda. This situation causes a very important event in the history of the work - its disappearance and rediscovery.

Freud's opinion also became known: "Giaconda's smile is the smile of the artist's mother." In this regard, de Sade's definition is unique: "She is the embodiment of feminine virtue."[1]
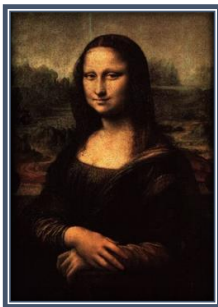
By the end of the 17th century, Russian portraiture had achieved truly remarkable development. One of the main themes here is the celebration of the ideal image of a woman. The artist, first of all, had to depict the beauty of a woman, no matter what. The women in these portraits present a flirtatious and attractive portrait of an unknown woman, incorporating genre elements and traditions of portraiture in art. He was wearing a black fur and velvet coat, a fur hat, and leather gloves. A woman sits in an open carriage on the Anichkov Bridge in St. Petersburg.

However, "Portrait of an Unknown Woman" created a sensation at its first exhibition, more because of the subject matter than because of the aesthetics of the work. Several critics suggested that the woman was a prostitute. One critic described the painting as "a coquette in a carriage,"

while another wrote of "a provocatively beautiful woman, dressed in velvet and fur, looking at you from a luxurious carriage." allowed the wicked women of big cities to take to the streets."

Kramskoy noted: "Some say that this woman is unknown. Is she good or for sale? But she has a whole era in her." [2]

Any image is based on national character. National character is formed based on the specific psychological structure of the population. The socio-historical, as well as geographical environment, reflects the originality and specificity of art and literature, primarily through the national psychological structure.

To penetrate deeper into the manifestation of national character, it is necessary to determine the reasons for the formation and growth of a nation in each aspect of this national character. For example, such character traits of Uzbek women as fortitude, simplicity, brotherhood, hospitality, and gentleness are characteristic of our ancestors and have not lost their essence to this day.

Speaking about the image of a woman as a symbol of beauty and elegance, we should not forget that every nation has its characteristics in the perception of beauty.

In general, the level of culture of any nation is reflected in the care for women in society, as well as in the attitude of Uzbeks toward women as wives, mothers, and daughters.

Women are amazing and mysterious creatures who have been sung by poets and artists since time immemorial. It's no secret that this has been and remains a favorite topic that attracts creative people. This is confirmed by the excellent selection of female images in works of different movements, because each era had its ideal, reflecting not only the girl's appearance but also her psyche.

Uzbek fine art is no exception. Uzbek art with long periods - history of Uzbekistan, change of generations, management systems; These are centuries of changes in customs and worldviews. Naturally, during this period the ideal of a woman and female beauty changed, which is reflected in this picture.

The female image has always attracted special attention from artists. Female images created in portrait art embody the poetic ideal in the harmonious unity of her spiritual qualities and physical appearance. From portraits, we can determine how social events, fashion, literature, art, and painting itself influence a woman's appearance and her mental structure.

In the portrait genre, the image of a woman, a mother, is an immortal, ancient, and beloved image. In fine art, the image of a woman is depicted as love, loyalty, fidelity, will, perseverance, patience, and continuation of life. Since ancient times, in the countries of the East and Europe, the image of a woman has been revered as a symbol of beauty, elegance, and love. We can see the image of a woman, a mother in the works of almost all artists. Examples of this are Usta Momin, A. Volkov, P. Benkov, M. Nabiev, A. Abdullaev, L. Abdullaev, Ch. Akhmarov, B. Jalolov, R. Akhmedov, A. Nur and others.

Especially in the works of Rakhim Akhmedov, we can see a very impressive and vivid expressiveness of the image of the mother. It will not be an exaggeration to say that "Morning of Motherhood" is one of the artist's masterpieces. The work depicts a Uzbek woman nursing a sweetly sleeping child in her warm arms at a wonderful moment in the morning. In the work, the harmony of man and nature is shown without decoration; the viewer is attracted by the image of a woman in a green dress, with a scarf flowing from her head, with two hairs thrown over her shoulders. The world of the homeland is shown in the mental state of a woman, a calm, happy mother, the family is shown in the bosom of Mother Nature. The main elements of the image are

nature, the mother, dawn, and the baby. That is, the beauty of nature, mother, child, and morning means the beauty of the whole world. [3]

First of all, for a person, a mother is a holy being. We see everything good and beloved from our mother and receive our first education from her. For a mother, there is no person more valuable than her child. Rakhim Akhmedov's work "Mother's Thoughts" fills a person with deep thoughts. In this work, it is clear from the mother's eyes that she is waiting for her child's path. In addition, the mother's hands lived and worked for her children and family all her life. The Uzbek courtyard, depicted behind the mother's back, also attracted art lovers, plastered courtyards, and we see that this place has not been touched by a man's hand for a long time, and we see sadness and pain in the mother's eyes. In Gavde, the "silhouette" is depicted with great skill in blue, purple, pink, green, and yellow tones against the background of a landscape in clear, light colors. No separation in the world would be more difficult for a mother than the loss of a child, and the fact that the artist wonderfully expresses this pain and this grief through art increases people's admiration. It is worth noting that all these reasons revealed the whole essence of this image and were reflected in one work. [4]

This charm creates the basis for a true depiction of the original nature, thatched walls and narrow streets of old Khiva, breathing life. The gaze of a true artist is very sharp. He deeply feels moments that an ordinary person often cannot reach, and expresses them vividly with his brush. These are exactly the dots in Momo Holzhan's portrait; every wrinkle on Momo's face tells the story of her hard work and a life full of worries, where she courageously overcame difficult trials. Just look at his simple clothes and thoughtful look. If I say that this work represents a generalized image of all the contemporaries and contemporaries of Mama Kholzhan, the hardworking women of Khorezm, then it will probably be correct. [5]

Meaningful beautiful eyes and cherry lips of a fairy at work, the silence of a magnificent palace filled with the aroma of oriental pleasures and juices, precious jewelry sparkling in the dice, a wave of jewelry, original stones, the light of a burning turquoise mane, a beautiful reflection of silver and the mysterious look of the Queen of the Great Ancient Planet. This look at the soft edges of the spring steppe, the play of the sun's rays, the corners of cool, graceful gardens, the pleasant smell of ripe peaches, short moonlit nights, the sharp aromas of mint blowing on the wings. winds from endless deserts. This is the place of short moonlit nights. This is my view of Asia," says the artist about his work. He always has a place in the heart of everyone born in this ancient land of

Uzbekistan. A person is inspired by the beauty of this look and lives to bow before its greatness…[6]

Social, economic, political, and cultural changes and modernization in modern society have a unique effect on the formation of the image of an Uzbek woman. The image of an Uzbek woman in the past had different characteristics. Mythological, religious, philosophical, and literary interpretations were given to his images by the historical and cultural development of each period. As a result, the image of a woman is symbolically reflected in narratives, epics, folklore, fiction, and works of art. In the works of poets, the images of the motherland, beautiful, man, good wife, and bad wife are created and sung. In the Uzbek worldview, knowing the value of words and the value of the country is the main quality of a good woman, while a good woman should also know the value of a man and the characteristics of a bad woman, on the contrary, it is disrespectful to her husband.

"The image of a modern Uzbek woman shows signs of tradition and postmodernism"."One of the modern tendencies of Uzbek women in the modern society is to strive to be postmodern. It is aimed not at life with its postmodern conditions, but at being postmodern as a person."[7]

Today, all national cultures are fully aware of the influence of the process of globalization and its "children's" mass culture. There is no doubt that traditional values and symbolic images inherited from ancient times are changing radically, including the image of women in the modern Uzbek mentality. At the same time, the role of the Uzbek woman in modern culture and social activities has led to the formation of new images, along with the change of centuries-old images in traditional consciousness.

Preserving the positive traditional aspects of a woman's appearance is one of the important issues for the people. Works of fine art, which are carriers of folk cultural values, today play an important role in creating the image of an Uzbek woman. Because under the influence of art, especially fine art, women imitate images and try to create their images. The influence of globalization on the image of the Uzbek woman in modern culture cannot be denied, but if you study the relationship between tradition and innovation in the image of our contemporaries, it becomes obvious that the traditional national character dominates.

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DEGREE OF PHYSIOLOGY AND MUSIC

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Abstract. A great scholar, state and public figure of the 20th century, Abdurauf Fitrat who contributed to literature, history, philosophy, linguistics, theater dramaturgy, worked in the field of music as a brilliant scholar and a subtle artist.

According to Abdurauf Fitrat in his biography, he was born in Bukhara in 1884 (Sadriddin Aini says that he was born in 1886, current textbooks and scientific studies also show this date). Fitrat is his nickname, which means "innate talent". Abdurauf's father was engaged in trade, so he traveled abroad, he was knowledgeable about the world situations, he was an educated and well-known person. His mother Bibijan (full name Nastar bibi, in some sources it is called Mustafbibi) was a literary critic, and Fitrat was the eldest child of the family.

Keywords: jadidism, shashmaqom, "Eastern Music", Istanbul Dorilfunu, literary critic.

He received his primary education at a religious school and then at the famous Mirarab Madrasah. A perfect connoisseur of Persian and Uzbek languages, Fitrat also mastered the Arabic language, as well as the social and political events taking place in the city, and the movements of Jadidism attracted his attention. Alloma says that at first, he opposed the Jadid movement, but then, after realizing its essence, he joined it, and even became one of its active propagandists. With the help and advice of Jadids, a group of young people, including Fitrat, was sent to study in the Turkish state, and in 1909-1913 studied at the Istanbul Dorilfunu.

Abdurauf Fitrat, who served as the supervisor of public education in Bukhara, founded the "Eastern Music School" in 1921 and trained the distinguished teachers Ota Jalal Nosirov, Ota Ghiyos Abduganiev, Domla Halim Ibodov in classical music performance, and young scholars such as V.A. Uspensky in the history and theory of music. offers a job to teach the next generation.

Alloma is the first national scientist who revealed to the enlightened society the phenomenon of such a magnificent constellation as Shashmaqom. The first article about Shashmaqom, published in 1925, was written by him.

It should also be recognized that in 1923, at the initiative of Fitrat, the magnificent series - Bukhara Shashmaqomi was recorded for the first time by the well-known folklorist scientist and composer Viktor Alexandrovich Uspensky. He recorded Shashmaqom songs from Father Jalal Nosirov, the court musicians of the Bukhara emir, who were scholars of maqam, and instrumental tracks from Father Ghiyos Abdug'aniev during a live performance. Thus, the Shashmaqom series, which includes more than 250 instrumental melodies and songs, was published for the first time in 1924 under the name "Shest muzykalnyx poem (makomy)" in five-line notation.

V. Uspensky expressed the process of notation of maqams in a letter to his scientific and creative partner and close friend, musicologist-oriental scientist V. Belyaev as follows: "... I am sending all the information about Shashmaqam. Only the lyrics of the hymn section are excluded. The reason is that no matter how much I tried to prove that it was important to write it down, Fitrat did not want it.[1] Thus, the first note taker of Shashmaqom realizes that the result of his work cannot create a complete image in the reader, and regrets that it is not perfect.

At this point, it should be noted that maqams, in particular, the Shashmaqom series, were previously sung with romantic and lyrical themes, as well as with admonition and religious-philosophical poems. The latter, in turn, contradicted the political ideology of the time of the Soviets. Failure to take into account the prevailing political and social situation at that time would inevitably lead to dire consequences*. This is one of the reasons why Shashmaqom was published without poetic texts. Therefore, it remains dark for us with which poems the branches of the singing section of this magnificent series and their components were sung at the beginning of the last century.

Allama Abdurauf Fitrat made a great contribution to the preservation of status, notation and scientific study in the rapidly changing political, ideological and social conditions at the beginning of the 20th century. In addition to his organizational and leadership work in the development of Uzbek music, published in 1927 "Uzbek classical music and its history" scientific treatise named "Uzbek music" has become a unique resource providing valuable information about the history of Uzbek music, especially the magnificent "Shashmaqom" group, its instrumental, vocal sections, and national instruments.

In it, we will be able to learn about the music and instruments of the period in which the people lived, their types, and observe their differences and commonalities from the instruments used in practice today.

In the preface of the treatise, the author writes that he aims to define the basics of Uzbek music, determine the elements that make it up, and draw objective scientific conclusions as a result. In the part of the work called "Eastern Music", our classical music, in particular, dwells on the twelve-status system, which is the ancestor of our statuses. The part of the pamphlet entitled "Uzbek music" provides detailed information about the structure of Shashmaqom, its condition during the time when Alloma lived, and its departments. It is known that in the structure of our statuses, circle methods, which are temporary foundations, play an important role. It is worth noting that the name of most of the instrumental melodies and song lines found in the composition of Shashmaqom is taken from the name of circle methods.

In his treatise, Abdurauf Fitrat gives a special place to circle methods twice: in the first one, he gives information about some ancient methods such as "hazaj", "ramal", "wafir", and in the second one, he describes in detail the circle methods of the Shashmaqom series.

At this point, it should be recognized that the tenth "suvori" method in the list of methods is typical of the musics of the Shashmaqom singing section with the common name, which helped to determine that it is a tarona called "suvora" [2].

In the part of the work dedicated to "Uzbek national words", the author gives a separate description of each of the instruments such as dutor, tanbur, rubob, kobuz, gijjak, chang, flute, koshnay, trumpet, bolamon, trumpet, circle, drum, and allows to compare them with their current status. creates. In the part of the brochure entitled "A glance at the history of Uzbek music", information on the ancient dance and bakshi art, classical music performance and composition, musicology activities is interpreted based on the musical brochures created in the Middle Ages. Also, while talking about the history of the tune popularly known as "Kari Navoi", "Today there is a tune called "Kari Navoi" in many places of Uzbekistan. It is said everywhere that this tune is very old. Among the old musicologists of Bukhara, it is said that it is Navoi's work. After this information, the possibility that the song "Kari Navoi" is Alisher Navoi's work becomes stronger.

In any case, considering this possibility, we considered it appropriate to add the sheet music of "Kary Navoi" to our work*. Navoi's service to music is not limited to composing melodies. "Navoi took the greatest musical teachers and the most talented musical students under his upbringing," says the great musicologist with a scholarly observation [3].

In the process of studying this treatise of Fitrat, it becomes clear that it is "observed in three interrelated sections:

1) in the section "Turkish music", which is a structural and logical part of Uzbek music;

2) in the section of oriental music (oriental-Islamic music), referring to various ethnic groups (Arab, Persian, Azerbaijani, Ottoman Turkish, etc.);

3) on a large-scale "East-West" (Eastern music-Western music) section. [4]

Abdurauf Fitrat, a brilliant scientist and a smart music lover, is interested not only in our national music, but also in the creativity of composers, including European genres. In particular, in 1920, his special article entitled "Vocal Art and Opera" was published in "Ishtirokyun" newspaper. Later, he got the idea of creating an opera. This opera planned to be about the period of the Bukhara emir. The music of the opera was planned to compose by V. Uspensky, his creative partner and friend, but this work was not done due to Fitrat's unjust imprisonment.

It is worth noting that Abdurauf Fitrat became one of the founders of the field of Uzbek musicology of the 20th century with his effective research. He left an indelible mark in the history of our culture as a poet and writer, playwright and publicist, linguist and literary critic, historian and philosopher, art critic and public figure.

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ANALYSIS OF THE CHARACTER OF IMAGES IN THE AUTHOR'S PROSE WORKS

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Abstract. Shukur Kholmirzaev is considered one of the creators with a unique style in the Uzbek literature of the 20th century. Shukur Kholmirzaev entered Uzbek literature in the 60s. He won the hearts of the students with his first stories. The stories he created caught the attention of Abdulla Kahhor. This article analyzes the nature of images in the prose works of Shukur Kholmirzaev on the example of the stories "Karia" ("The old man"), "Tabassum" ("Smile").

Keywords: image, character, artistic texture, writer's skill, life fact, life event, writer's fantasy, death, struggle, conscience, betrayal of trust, work, money, honesty, rehearsal, smile

Representation of reality in a figurative way is one of the main features of literature and art. Figurative reflection requires showing common, legitimate aspects of life in individual persons, events, certain emotions [10, 33].

The image is the result of real-life manifestations in fiction. They not only reflect real life, but also express a general idea. In it, the author not only shows how he saw real life, but also creates his new strange world, like an artist. "The dynamic combination of dissimilar features of an image is determined by its dominant, or in other words, by its core, which is formed during the period of creative work, where the main idea of both the whole work and its individual parts emerges. The main idea of the work, ideas about its separate parts, bases and images can change, enter a different form, but its primary basis remains the same, and all the artistic features of the work are united to it. After the creative idea has fully matured, the writer's emotional capabilities increase during the period when he starts work" [11,80]. An artistic image is a phenomenon processed by the author's imagination. An image can be understood as a separate part of the whole idea. Based on this, the following situation serves as a criterion for the image.

a) an artistic image is a reflection of existence in our thinking;

b) the image cannot be separated from the prototype and reflects the author's creative thought;

s) the artistic image helps to understand some features of the author's worldview. With its help, the reader understands the author's views while analyzing the text;

d) the image also has symbolic meanings. They can be interpreted in many ways. In this, the student's views are important.

According to observations, beginning artists turn more to the narrative genre. It does not look for the cause of causes like other epic genres. The plot does not become multi-faceted, multi-linear. But sometimes this happens in stories. But in most cases multi-faceted, multi-planned story can turn it into a novel. The plot is mostly linear. Words are connected to thoughts by an internal connection. The status of feeling the word varies depending on the level of talent. The main dimensions of literature are taken in relation to the works of these artists. They approach the divine word with divine inspiration.

Shukur Kholmirzaev's stories "Karia" ("The old man") and "Tabassum" ("Smile"). invite one to observe with their closeness to real life. The characters of the work are not fictional

characters, old man Koziboy, father Jalil, butcher Cain, and believers, the plot is also based on a real event.

Koziboy in the writer's story "Karia" ("The old man") portrays a person who works honestly throughout his life and benefits people, and through the character of the butcher, Cain depicts the character of a person who betrays his trust. The nature of these two images is opposite to each other. One enjoys benefiting people through honest work, while the other sees betrayal as a normal situation. The world itself consists of these two opposing forces. One enjoys pain and the other enjoys pleasure. As a result, as a product of the writer's skill, a very impressive picture of mental suffering was created. In fact, the opposite of all the actions of the heart is its opposite - the evil of the heart, which fills the reader with deep thought.

Shukur Kholmirzaev does not use any kind of romance in the story "Karia" ("The old man"). Adib tried to show national traditions and national values at a high level in his works.

As the writer expresses the national spirit in his works, he shows the traditions and customs of the Uzbek people on the example of the Surkhan oasis. In his works, he tried to express the lifestyle of a certain region, customs, dialect, landscape, that is, through the depiction of nature. It turned out that Shukur Kholmirzaev is a very talented person who knows the life, living conditions, customs, culture, and history of the people of the oasis and can write about them with confidence. He is a well-known and recognized artist who has combined various aspects of people's life in his works and interpreted them in a national spirit, and has created a series of works based on the national mentality and uniqueness of the people.

"The old man Koziboy is thin, his legs are like stilettos. When he walks, he turns his head in all directions and makes sudden movements as if he is shouting. He takes a serious look at people. When he enters a teahouse, he asks about his descendants and his ancestors, asking him very closely even with a person he has never met in his life. By the way, the old man's luck is good even when the ravoch comes out: because the mountain comrades who carry sacks of ravoch on their donkeys are also the customers of the old man Koziboy! They are not heavy and "hardy" like the population in the center of the district. Instead of buying the goods they brought in pieces, they sell them in bulk and hurry back after buying the things they need: the mountain is far, they have to reach their villages before late. That's when old Koziboy will be their best friend. However, it makes little use of this flexibility. After getting interested in the trade, he doesn't even know that he was selling "five for ten shillings". However, this does not stop the work. Especially at night, when he starts to dry and sell chorda near the cinema, he is very satisfied, and so are others" [8, 152].

The hero of the play, the old man Koziboy, four years after the death of his old woman, is overcome with fear of death. He began to live in fear of death. No matter where he looks, everything seems to be the ghost of death. It is superficially so. In fact, the old man is not afraid of death, but of dying uncontrollably, and he gives the money he has saved for years to death to the butcher Cain, who believes he owns it. "Every now and then, he goes into the butcher's shop and says, 'How is it?' he pretends that the money is safe. The butcher also scratched his short chin and said, "Calm down!" says" [8, 152-153].

At first glance, the character of the old man Koziboy in the story seems to be a very simple, carefree character. But as we mentioned above, during the reading of the story, the thoughts about the work change radically. In the eyes of the reader, usually two less than seventy-year-old old

men sit in the net of their house, without doing any profession. But we see the complete opposite of these characteristics in the hero of the play, Old Man Koziboy.

Believing that he is dead, he gives his friend Cain to the butcher. Cain the butcher abuses the trust, leaving the reader who judges that there is no need to worry, because the solution has been found. Old man Koziboy, don't leave my dead body on the street, tell your waiter to let him know how I am. He says that you will use the money I gave you for my death on maracas, and you can't see with your eyes that there is no sign of the money, nor of the butcher's conscience. The butcher had already spent it for his own needs. It is no exaggeration to say that the butcher's act became "Motivation" for old Koziboy in modern terms.

"I have to work again. I need to earn honest money. I have to die... if I die after that, it's another matter," he gathered strength.

He got up in the middle of the night and roasted meat. Sahar woke up in the morning, went down to the stream and washed. He refreshed himself and went to the street... Old Koziboy became the same as before" [8, 156].

Father Jalil, the hero of the story "Tabassum" ("Smile"), was once deceived by the attractive promises and slogans of the Shura. In his old age, he was bedridden with cancer. The old man learns about this through his granddaughter Sadaf, the only daughter of his only son. That's how he remembers his past days one by one.

In return for the services rendered by brother Jalil, the badge was completed, "he will not receive a piece of label". But he is not even upset about it.

There are three-character systems in this story. While Jalil and Kuyun are people of the same character, Momin and Jalil's son Shakir is another character system. The story is dedicated to the struggle of these characters. The work depicts the clash of love for the country and selfishness. The country asked Kuyun to be selfless, and he sacrificed his life without hesitation. Momin had decided to betray, he also achieved his goal and received all the privileges of the new government.

The story is just one example of falsification of history.

Times have changed. Patriotic Kuyun was destroyed as an enemy of the people, and his name was forgotten. The hypocrite Momin became a national hero. No one but Jalil knows who Momin really was. And Jalil does not sell it according to his promise to Kuyun.

A rabbit is not an isolated phenomenon. He is the general image of all nationalist fighters in the history of our country. The writer portrays him as a person with a big heart, a pure faith, and a strong person. While reading the story, the reader knows that Jalil, who came in the form of a dervish, is a red man, and Momin, who was a Kalandar before him, is also a traitor. He knows, and for some reason he observes their behavior. He behaves as if he has no choice but to think and observe.

In front of the rabbit, these two young men look very small, weak and helpless. They are like bait caught in a trap. But even so, Kuyun surrenders of his own free will and, looking for the last time at the mountains, the peaks, the ground where the bones are scattered, gets up and orders the young men to tie his hands. "When I believed earlier that the homeland was lost, I would have gone down myself earlier. What is enough for the martyr to leave" [9,112].

In the work, Kuyun is embodied as a symbol of bravery. He acts like a true believer, that is, he bravely faces death.

Shukur Kholmirzaev effectively uses various artistic and pictorial tools in his works.

We want to think about one such tool, which seems to be *new* to us. We tentatively called this art-visual tool *"bad results of good intentions"*.

The same artistic and pictorial tool is also present in the story "Smile" that we just looked at.

There are several scenes and views in the work that will excite the reader. There is such a scene: the rabbit keeper is brought to the market, i.e., to the court, according to his request, for trial. The writer describes that painful and sad scene as follows: "While the crowd was standing around, the revision commitee of the ChK and village councils asked two questions to the leader of Orzikhoja Kuyun.

- Why did you fight?

- For religion... - said the printer Rabbit.

Orzikhoja looked at the teachers, Sufis and imams of the mosque standing in a row next to the representatives.

- What is the punishment for the rabbit hunter?

- Scientist! Scientist! - they said.

  Orzikhoja asked Kuyun again:

- Why did you fight again?

The rabbit's head:

"For the people," he said.

- People! - exclaimed Orzikhoja. - What is the punishment for the rabbit hunter?

- Death, death!.." [9, 113]

In this episode too, there is a big difference in the attitude of the Rabbit and others to life. We are witnessing that the efforts of Kuyun Qorbashi to benefit the religion and the people have harmed both the people of religion and the people themselves.

Rabbit hunter Shukur Kholmirzaev is an extremely bright link in the series of characters created. The title of the story "Tabassum" ("Smile") may confuse the reader at first glance. The reader who starts reading the story does not understand the secret of the smile until the end. Because there is no event that makes you smile. What can Father Jalil, the hero of the play, be proud of, who was deceived for a lifetime and lived in poverty? There is no good reason to make him happy or smile.

Characters in the story - Momin is a traitor, Jalil is a lost but conscientious person, Orzikhoja is a loyal soldier of the new government, sold to the Soviets. But he was also imprisoned by his master because he was one of the masters. Shakir is a selfish person who wants to depend on someone to live. But he cannot understand it. He wants to exchange his father's pride and anger for desire: the father's qualities have not been passed on to his son [7, 294-295].

In the work, not only different destinies, different characters, even discussions and disagreements between generations are skillfully shown. The story is about honor, shame, and pride. The writer's stories are multi-meaning, multi-layered, that is, polyphonic works. The first meaning that emerges from the story is the end of tyranny, the physical destruction of those who fought for the country, such as Kuyun Qorboshi, and the establishment of the Soviet government. The second meaning is that the work is devoted to the image of the struggle between truth and injustice. The believing old man becomes a hero because of his betrayal. The third meaning is that there will be many trades from Jalil's head. He is not rewarded according to his service, on the

contrary, he is "elbowed" in many places. But still he remained faithful to his firm promise. He did not retreat from his ideas and life principles.

At the end of the story, Father Jalil dies: "The thing that terrified everyone was the frozen smile on his face"[9,115]. This smile of the old man is a summary of life, life path. At the heart of this smile, it seems that his sins and merits, will and perseverance - in short, his faith - are embodied. Thus, Father Jalil laughs at this unfaithful world.

In general, the images created by Shukur Kholmirzaev in both works are clear and unrepeatable, and at the same time, they contain common, typical signs embodies. This, in turn, increases the power of impact on the reader.

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MUSICAL NEEDS AND FACTORS OF THEIR POSITIVE ORIENTATION

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Abstract. Musical needs are formed in the listener under the influence of emotional and psychological influence, musical perception, musical preferences and social factors. According to their characteristics, they distinguish between physiological, intellectual-emotional and social needs. The need to listen to music is a spiritual and aesthetic need, and it is important to satisfy this need in students with high-quality works. According to A. Maslow's theory of needs, aesthetic needs are at one of the highest levels in the hierarchy of needs. The musical needs of any individual, individual or group are always different. In the process of perceiving musical works, through empathy, it is possible to awaken completely new needs, motives, activate, and involve a person in new psychological states and processes. If the need for musical activity is considered from the point of view of a person's orientation, then it can be defined as a person's mental state in the field of music, which creates the necessary conditions for the perception of a work. Musical needs and motives manifest themselves in a general or abstract-specific form and are always interconnected. Therefore, the systematic formation of students' musical needs in educational activities has a positive impact on their deep understanding of the artistic content of the works they listen to.

Keywords: need, musical need, musical perception, listening culture, artistic and aesthetic content, intonation, analytical ear, motivation, preference.

Introduction. The range of needs for music in different age groups tends to expand and change as a person develops, moves to another level according to age characteristics, and contributes to the spiritual development of a person as a certain area of life and personality. development. The level of musical needs plays an important role in the development of a music listening culture. The need for musical listening involves finding similarities and differences in musical expressiveness and the content of a work when listening to musical works, determining the means of musical interpretation, determining the musical image and its dramaturgy.

The variety of musical needs of the subject is reflected in the variety of tasks performed by music. There is a direct connection between needs and functions, since the function of any object is to satisfy some need. Each performance of a musical work simultaneously satisfies multiple needs of society based on multifunctionality.

Methods. In the process of research, theoretical (pedagogical analysis of scientific literature, analysis and synthesis, generalization and systematization, equalization, comparison, study of relevant legal documents) methods are used and; empirical (interview, pedagogical and psychological observation, revised versions of the "Questionnaire for Music Teachers" by G.P. Sergeeva [1], "Questionnaires for Parents" and "Questionnaires for Students", 5 research methods developed within the framework of the topic were used: a comprehensive survey consisting from a block of questions on the topic, author's verification for each lesson, studying and summarizing the experience of teaching activities, pedagogical experiments, etc.).

Results. In the course of the analysis of scientific and theoretical literature, it was established that the development of students' musical listening culture is a complex, multifunctional system and depends on certain musical and pedagogical conditions and the effective use of developmental pedagogical technologies. The stages (accumulation of intonation-

auditory experience; intonation-analytical listening to a work; perception of a musical image) and levels (high, medium, low) of the development of students' musical listening culture are determined.

The culture of listening to music is the ability to correctly and adequately understand the artistic and aesthetic content and mood expressed in music, give it a proper assessment, find logical content in the images of tones, react emotionally to music, perceive music. educational aspects of music using the example of oneself, it is established that it is expressed in the form of an artistic image in the manifestation of perception and sympathy.

In order to develop a culture of listening to music among students, a mechanism for implementing educational methods was developed. According to this mechanism, variable work plans are developed for each student and class on the basis of pedagogical cooperation, student-oriented, value-substantive, dialogical, individualized, differentiated, differentiated, cognitive-visual, competency-based and activity-based areas of drawing. systematized by setting and taking expected results.

Discussion. In the explanatory dictionary of the Uzbek language, the concept of need sounds like this: "Need - (Arabic - need, need, need, necessity); demand for something, need, necessity, need, necessity" [2]. According to the National Encyclopedia of Uzbekistan, "Needs are the demand and need for things necessary to maintain the life of the body, a person's personality, a social group, and society as a whole" [3, 281]. According to their characteristics, they distinguish between physiological, intellectual-emotional and social needs. The need to listen to music is a spiritual and aesthetic need, and it is important to satisfy this need in students with high-quality works.

According to the theory of needs developed by A. Maslow, aesthetic needs are at one of the highest levels in the hierarchy of needs. These needs are not the same as musical needs. The musical needs of any individual, individual or group are always different. As long as there is diversity in society, there will always be music that differs in its level of intelligibility: that intended for the sophisticated listener - relatively simple and popular music for more sophisticated, less interested listeners.

In a culture of listening, it is necessary to take into account the functions of music; its main function is socially oriented activity. This function is associated with the broad cultural influence of music on the life of society or the individual. Additional functions: understanding the emotional side of human artistic activity and its content; the formation of "sensory experience", that is, the formation of a reflection of vivid experiences through practice, the perception of music as an object of emotional response; compensatory function – perception of works from the context of certain situations in personal life; epistemologically they are functions of perception. In the process of developing a culture of listening to music, it is advisable to provide for all of the above functions.

Its functional features are revealed through the diversity of musical culture. There are several approaches to determining the functions of music, one of which is the approach proposed by Theodor Adorno. According to him, music as an art form performs three main tasks:

- a function of abstract aesthetic pleasure with a practical purpose;
– intellectual and philosophical play function and;
– background healing function [4].

In addition to those indicated, music has ideological, compensatory (additional), communicative, educational, aesthetic, artistic, reflective of existence, educational, suggestive (persuasion), ethical (morality), hedonistic (pleasure, enjoyment) functions. Their responsibilities are manifested in terms of values, morals and spirituality. According to a study conducted by Finnish scientists, the need to listen to music is a biological feature and is associated with

neurobiological processes that influence the formation of social communication [5]. The choice of musical genres and styles is largely related to social factors and the social function of music. R.N. Shafeev, commenting on musical culture, noted that it has "axiological, hedonistic, cognitive, educational, educational, recreational, communicative, semiotic and relaxation functions as a multifunctional phenomenon" [6, 7].

The main function of music is subconscious, and its practical purpose is invisible aesthetic pleasure. For the general public, there are two types of ratings: "like" or "dislike" the music they listen to. Thus, music performs three functions: 1) aesthetic - beauty, harmony, balance; 2) hedonistic – joy, pleasure; 3) from an ethical point of view - sympathy, catharsis - cleansing (cleansing the soul from dust). The second function is an intellectual philosophical game at the subconscious level. In this case, a person tries to understand the content of music through a philosophical concept. This is for the informed listener only. Within this group, music performs a number of specific tasks: cognition - a reflection of existence (ideas, emotions, objective world); educational historical document, history; communicative – human communication; such as canonical and heuristic - continuity and openness, tradition and innovation.

The third function of a piece of music, manifested at the subconscious level, is the phono-healing function; this effect belongs only to the emotional listener. Thanks to this position, the piece of music acts as a background and changes depending on the person's mood and self-perception, while the music can calm or excite the person. T.G. Baranovskaya said that music performs a number of tasks within this group, such as: compensatory - makes life interesting and decorative; Pragmatic means a practical, utilitarian result [7].

According to O.E. Shilova, interest has an important motivating function, "real music, the work of famous masters teach the listener to succumb to influence, gradually shape his inner world, encourage him to listen and understand" [8, 7]. T. V. Lazutina "Informative-communicative, semiotic (meaning of words), aesthetic, nominative (way of expressing the action of the subject), representative (correspondence), heuristic-cognitive, evaluative, humanistic, regulatory-educational and other functions of the language of music asserts its existence [9, 17]. These are philosophical typologies given to the music listener.

The multi-stage, dynamic process of music perception includes the need to listen to a work, the emergence of interest, the perception of music, understanding and attitude towards musical experience, the initial perception of a work, revision, evaluation, deep perception, conditional perception. manifests itself in the division of such stages as "catharsis" ("ascension, purification"). In our opinion, the most adequate analysis of the needs and motives that cause musical perception is expressed in the concept of artistic activity by M. S. Kagan. He came to the conclusion that artistic activity includes cognitive, communicative, value-based, and transformative activities [10]. In the process of perception, musical works can be "objectified" as the main "mechanism" of the influence of art through the awakening of completely new needs, motives, actualization, empathy, sympathy, thereby attracting the subject to new situations and processes.

The need to listen to music as a main factor of motivation is described in different ways in the literature. If the need for musical activity is considered from the point of view of a person's orientation, then it can be defined as a person's mental state in the field of music, which creates the necessary conditions for the perception of a work. Musical needs and motives manifest themselves in a general species or abstract-specific form and are interconnected. Artistic motives associated with the need to perceive musical phenomena are not just a set of motives, but a hierarchical system that represents the specific motivational weight of each motive.

G. M. Tanieva considers a person's musical preferences as part of his general culture [11, 77]. The level of musical activity needs is determined by various methods. According to L.N.

Kogan, "Music is a state that encourages the perception of artistic values," according to Z.P. Morozova, "a musical need is a need based on emotionality, causing the need to resort to various forms of musical activity," according to L.N. G. S. Tarasova, "musical need manifests itself as a person's attitude, determined by the quality of music, the volume and strength of emotions, life values, objectified by music" [12, 7].

Artistic and aesthetic needs are formed in the process of specially oriented education. Adolescence opens up wide opportunities for the further development of a child's personality, therefore, through musical needs, one can inspire him in an artistic and aesthetic direction and thereby form a culture of listening to music. M.V. Okolot comments on spiritual and moral emotions and emphasizes that children develop in the process of fulfilling spiritual and moral tasks set for them by the people around them [12, 9]. N.V. Sedashova determines that "musical needs represent a stable, typical form of attitude towards music, a structure of generalized musical aspirations that extend to musical activity and manifest themselves at the personal level" [13, 191-196].

In her research, A.V. Yuryeva states that theater and other performing arts operate today in an era of new reality, that the expansion of the market has led not only to a change in the taste and aesthetic needs of viewers, but also to a transformation of values. , exchange of their hierarchy in the public consciousness [14, 3]. N.D. Mostiskaya spoke about watching the concert in the hall and noted: "The public who visited the concert hall is in a festive mood. It is a sociocultural state that manifests itself in a unique emotional way and plays an important role in effective musical listening," he says [15, 74].

Today, a large amount of light entertainment music influences the needs of students and youth through the production and commercial system of mass media and distribution of music products. According to research by I.M. Krasilnikova, "In modern music education, interest in computer technologies is growing. In music education in Western countries, music informatics is widely used, which is used to acquire the necessary knowledge, skills and abilities with the help of computer tools" [16, 4]. In our country, the issue of using information technology in general and special music education and is considered relevant and certain positive results are achieved in this regard.

According to E.S. Loseva-Demidova, the leisure sphere is becoming an important social subsystem of post-industrial society, within which goods and services in the cultural sphere are designed to satisfy "high-level" needs through self-affirmation. and social belonging. On the other hand, the penetration of market economy mechanisms into spiritual life has led to a certain weakening of the sociocultural role of the viewer (listener) [17, 13]. A.A. Ushkarev wrote that further scientific research had a great influence on the development of artistic organizations' ideas about their audience [18, 4].

Ortega Gasset admits: "The trends of modern civilization - globalization, urbanization and the information technology revolution - have contributed to the rapid development of the media, opening up unprecedented opportunities for introducing the general public to culture and art; art has made it an element of everyday life" [19, 3]. However, "the development of the music industry in the late 20th and early 21st centuries, technological changes have exacerbated problems in the industry, which can be divided into 4 categories: 1) technical problems (changes in equipment for storing music products, from gramophone records to CDs and other digital storage devices and streaming services); 2) devaluation of music records; 3) decrease in income; 4) problems of piracy" [20, 3]. All this has caused some problems not only in the consumption of music, but also in the development of music education. However, cultural goods and services are designed to satisfy "high-level" needs through self-emphasis and social affiliation.

The listener, as a performer with a certain experience, adds to the content of the work he perceives, based on his life experience, his joy, sadness, anxiety, hope. The artistic reality in a work is perceived through the prism of the mood and emotional state of the listener at the moment. Then the process of musical perception is the inner world of two people; that is, it becomes an artistic communication between the listener, on the one hand, and the composer, on the other. If you manage to hear a performance of a high level, then it reflects the artistic and creative dialogue of three close colleagues - composer, performer and listener - regarding a work of art. All these factors and features were logically explained in the process of listening to music in developmental classes.

According to N.A. Muslimov, intonation and musical form predetermine the existence of a musical idea, a musical work as an objective reality. A logically constructed musical structure has a certain meaning and expressiveness, and has a spiritual and intellectual impact on the listener [21, 14]. The interpretation of a piece of music, that is, its intonation, becomes a criterion for the emotional impact on the listener. In this process, individual perception, the quality of individual musical thinking about the piece being listened to determine the scale and level of music listening culture. According to T.I. Kuzub, "Intonation is a semantic unity within and between texts, the basis of musical thinking" [22, 5].

N. D. Martynenko points out that ideas expressed in artistic form have a powerful impact and are absorbed in the mind faster than examples of other types of art. At the same time, symbolic means of artistic expression, that is, art forms, are clearly reflected in literature, architecture, music, and cinematography [23, 8]. Presenting musical material recommended for listening in the form of illustrative, i.e. audio or video material, increases the effectiveness of listening, expands the range of needs and interests.

According to research by I.N. Miloradova, "The family has a great influence on the formation of students' attitudes and worldview towards music, which was confirmed by 62% of respondents" [24, 16]. In general, the musical interests of young people can be considered pluralistic, which determines the development of directions and styles of musical culture. K.I. Tverezovsky, in his study of musical interests, wrote: "Passion for music, as a socio-psychological phenomenon, has long been an integral part of the youth subculture. More than 80% of students of all ages said that they have one or more musical favorite people" [25, 3].

B.F. Smirnov identifies 7 types of listeners, these are: "anti-musical person" (terminology of T. Adorno); "low-culture amateur"; "cultural amateur" (terminology of A. Sokhor); "good listener" (terminology of T. Adorno); "sophisticated listener" (terminology of V. Furtwängler); "expert listener" (terminology of T. Adorno); "sectarian-puritan (close-minded listener)" (terminology of T. Adorno) [26]. A.M. Gevorkyan analyzed the features of listening and identified its cognitive-motivational, creative-acmeological and content-value competencies [27, 9-10]. When compiling these typologies, the authors proceeded from subjective, individual and mental criteria.

It is known that, musical information is transmitted through the language of music, which is a structure of images, and the creation - perception - of a musical work is understood through a system of complex pictorial signs and symbols, for example, the influence of musical phenomena. This uniqueness requires the listener to understand the expressive language of music. According to Lee Hai in his studies, "Be able to "extract" information from the notes by listening to the work, the author's instructions and marks, clarifying the composition of the work, as well as its intonation and harmonic language, style and genre. identification of characteristics is required" [28, 18]. The content of the work is fully understood at the level at which the above-mentioned means of expression can be clarified, and this indicates the existing high level of music listening culture.

When developing music listening skills, it is necessary to understand the content of the piece being listened to. In this case, as V. P. Lozinskaya noted, "auditory thinking, characteristic of all people in its highest forms, becomes the musical thinking of the composer, as well as the performer and listener" [29, 16]. In modern conditions, schoolchildren often encounter "ordinary" music in everyday life, and television, radio, advertising and the media promote music that is in demand. In such conditions, the music teacher should organize the lesson in such a way that students can choose the best examples of musical works for themselves, analyze them, feel, react emotionally to the works they hear, choose the best so that they themselves can learn to choose musical examples. The culture of listening should represent a perfect level of musical taste, achieved in the process of cognitive activity and musical perception when mastering a musical work.

According to the definition of A.V. Tutolmina, "the culture of listening is communication with the art of music, understanding of the rich musical language and a certain level of development of musical abilities. According to N.S. Lomakina, a student's listening culture consists of motivational, emotional, cognitive-intellectual, evaluative and active components" [30].

Listening for students during general education:

- develop musical interests, such musical abilities as rhythm, meter, musical ear and memory, imaginative thinking and associative imagination, creative abilities;

- knowledge of musical works, study of biographical information of composers;

- that the student acquires the skills to apply the acquired theoretical knowledge in the course of his practical activities;

– aimed at developing moral feelings, such as musical taste, listening culture, love for the Motherland, mother, friends, emotional and value-based attitude towards art.

Listening to music is one of the most important, but also one of the most difficult types of musical activity. Schoolchildren do not yet have the required level of listening culture, so it is important to develop their listening culture in the context of different musical genres, through the possibilities of musical perception.

To develop a culture of listening in middle school age, it is necessary to create the opportunity for students to choose suitable musical material and shape their musical environment in the future. During this period, the music offered to students in music lessons should be extremely clear to them, far from philosophical considerations, varied in character and genre, and connected with life. Extra-curricular activities also play an important role in improving the listening culture of schoolchildren. To achieve this, it is desirable to create a positive environment for children that is aesthetically competent and inspiring.

In the development of self-awareness in adolescence, listening to music has ample opportunities for instilling a worldview and positive personal qualities. In modern conditions, in connection with the development of the music industry, students' orientation towards the field of music is formed mainly under the influence of the media, social networks and communication with peers, who, in most cases, use musical samples with relatively low artistic and aesthetic qualities are a priority in consumption. Because these works create favorable conditions for the formation of simple taste due to ease of perception (simple melody, dance rhythm, harmonious language, elementary simplicity of textual content). Students are already familiar with examples of classical music in lessons, so in music lessons it is preferable to develop a culture of listening based on the works of composers of the 21st century, the main feature of which is simple solutions in expressing content. Students who are interested in everything new are also interested in musical diversity.

During adolescence, listening activities should focus on:

1. Formation of the foundations of students' musical and listening culture as an integral part of their general spiritual culture; the existence of a need for communication with music, based on an understanding of the place of music in the life of the individual and society, in the development of world culture, on the basis of spiritual and moral development, socialization, self-education, and the organization of meaningful cultural leisure.

2. Development in students of general musical abilities, as well as figurative and associative thinking, fantasy and creative imagination, emotional and value-based attitude to life and artistic events, based on the perception and analysis of musical images.

3. Nurturing an aesthetic attitude towards the environment, critical perception of musical information, development of creative abilities through various types of musical activities (opera, concert performance) related to choreography, theater, cinema, literature, painting.

4. Cultivation of musical taste, sustainable interest in the music of our people and other peoples of the world, classical and modern musical heritage.

5. Mastering the basics of musical literacy: understanding music as a fine art in holistic connection with life, the ability to emotionally perceive special terms and basic concepts of musical art, mastering skills.

Control over the consistent accumulation of musical experience in developmental classes allowed the student to gradually understand the artistic content of a musical work and learn to use elements of musical experience. Thus, the respondents identified motives-intentions (direction of mental activity), motives-goals, the meaning of music as a spiritual value, a deep understanding of the emotional side of musical activity, an adequate assessment of the results of musical-listening activity based on indicators of reflection such as reflection of responsibility.

The level of musical needs plays an important role in the development of a music listening culture. The need for musical listening involves finding similarities and differences in musical expressiveness and the content of a work when listening to musical works, determining the means of musical interpretation, determining the musical image and its dramaturgy. Control over the consistent accumulation of musical experience in developmental classes allowed the student to gradually understand the artistic content of a musical work and learn to use elements of musical experience. Thus, the respondents identified motives-intentions (direction of mental activity), motives-goals, the meaning of music as a spiritual value, a deep understanding of the emotional side of musical activity, an adequate assessment of the results of musical-listening activity based on indicators of reflection such as reflection of responsibility.

In modern conditions, musical activity can be analyzed in three important stages. At the first stage, musical creativity is highlighted. The author connects sounds with each other, harmoniously connecting them, bringing them into the form of a finished musical work, creating a specific arranged sound line for vocal and instrumental performance. The second type of musical activity is related to performance. The creative activity of performing musicians and their skill require interpretation of the finished work, impeccable playing of the instrument, and skillful use of their own vocal voice. At the third stage, the music is listened to and mastered. If the previous two stages involve professional training of composers and performers, then the third stage is usually carried out from childhood through the assimilation of aesthetic norms and spontaneous perception of various musical works.

Vocal improvisation was widely used in connection with listening to music for the purpose of musical and creative activation of students. The use of creative methods for developing students' musical abilities in the classroom was based on the characteristics of the children's audience, the diversity of the music lesson, and the need to increase the creative activity of all students. This

form of activity has acquired a positive meaning as an artistic-practical and educational-research activity.

Conclusions. The culture of listening to music is one of the important positive characteristics of a developed person. The ability to listen to music is not an innate human ability, but requires development. This process is associated with the intellectual and emotional development of a person, and it is advisable to begin its implementation when the child arrives at school. In the process of teaching students, it is advisable to develop in them a culture of listening to music against the backdrop of new musical impressions.

The development of music education today has reached a certain stage when the accumulated experience requires not only a historical understanding of this process, but also the systematization of theoretical methods, the choice of effective mechanisms for the perception of musical-rhythmic, dynamic and timbral features. In music education, it is possible to enjoy musical works of a truly high artistic level by arranging for students to attend concert organizations as part of extracurricular activities, and thereby accelerate the development of a culture of listening to music in them.

This allows you to anticipate intonation, work with the existing system of performance standards, and feel every harmony and rhythmic turn of musical tones. Through this, the listening experience can be shaped by the need to listen, hear and analyze the works.

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PROVERBS AND THEIR GENERAL AND UNIVERSAL CHARACTER WERE STUDIED AND ANALYZED

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Abstract. The article examines the universal and national nature of proverbs, which are examples of folk art, and general similarities of proverbs belonging to different nations.
Keywords: proverb, phrase, nation, genre, artistry.

Proverbs are short, concise statements that convey a nugget of wisdom or a universally recognized truth about life. They have been used by cultures around the world for centuries as a means of communicating values, morals, and practical advice. Proverbs often draw upon common human experiences and observations to offer guidance and insight into various aspects of life. The study and analysis of proverbs involve examining their structure, meaning, and cultural significance. Scholars and researchers have explored the origins of proverbs, their linguistic characteristics, and their role in different societies. By examining proverbs from different cultures, it is possible to identify the shared themes and values that underpin human existence.

One of the fascinating aspects of proverbs is their general and universal character. While proverbs may have originated within specific cultural contexts, many of them contain wisdom that transcends cultural boundaries. They often express fundamental truths about human nature, relationships, morality, and the challenges of life. The general and universal character of proverbs allows them to resonate with people from different cultural backgrounds. They provide a common ground for understanding and reflection, offering timeless wisdom that can be applied to various situations and contexts. Proverbs serve as a repository of collective human wisdom, reflecting the experiences and observations of countless generations. Analyzing proverbs involves examining their language, metaphors, and underlying messages. It requires an understanding of the cultural context in which they were created and the values they seek to impart. By studying proverbs, we can gain insights into the shared human experiences, values, and aspirations that connect us across time and space.

In conclusion, proverbs possess a general and universal character that makes them a rich subject of study and analysis. They offer condensed wisdom and insights into the human condition, transcending cultural boundaries and providing valuable guidance for navigating life's challenges. By exploring proverbs, we can deepen our understanding of different cultures and discover the common threads that unite us as human beings.

The proverb is one of the most common types of folk art and is present in almost all languages. Proverbs are considered the cultural wealth of the people to which they belong, and are a powerful tool that expresses the history, traditions, socio-political, cultural and everyday views of this people in a simple, concise and figurative form. The proverb comes from the Arabic word "qovalla" and means "to speak", "to speak". Typically, proverbs are used to express a certain thought effectively and concisely. In the history of the Uzbek language, Mahmud Kashgari was the first to identify proverbs as a separate genre in his work "Devonu Lugati Turk" and in this work we can find about 400 proverbs and proverbs. In addition, Gulkhani's work "Zarbulmasal"

consists of proverbs. In the works of Yassaviy, Navoi, Yusuf Khos Hajib, Rabguzi, Navoi, Zakhiriddin Muhammad Babur, Gafur Gulam and other writers, we can observe the effective use of proverbs to enhance the artistry and enrich the work.

A proverb belonging to every nation expresses in its own way the views, confidence, sadness and joy of that people. There are some universal themes and values that are dear and important to all people and society. For example: friendship, Motherland, mother, righteousness. Proverbs of different nations on this topic are similar in meaning, because, as we have already mentioned, these concepts are valuable for all nations. For example, take the following proverb in Uzbek:

Be a king in your country until you become a king in another country.
There is a proverb in English with the same meaning.
A house in the east or west is best. (Your home is better than anywhere else on earth)

This proverb can easily be used in translation instead of the above Uzbek proverb. Because the meaning of these two proverbs is almost the same.

Or let's take proverbs about a friend. There is a proverb in the Uzbek language: *"A friend is tested at a dead end."* In English the following proverb can be found with the same meaning: *"A friend in need is a friend indeed."* As you can see, there is no big difference in the values. In our Uzbek language there is a saying *"A stupid friend is worse than an enemy,"* which is very close in meaning to the English saying *"False friends are worse than open enemies."*

The next universal value that is valued in all nations is honesty. There is no nation in the world that does not value honesty. Honesty is glorified in the oral works of almost all nations. In English folklore you can find many proverbs about honesty. For example: *"Honest people are not afraid of either light or darkness."* There are many similar proverbs in the Uzbek language. For example: *"He who speaks the truth is invincible," "Tell the truth, even if a sword flies to your head."*

Proverbs are a mirror reflecting the history, socio-political, cultural and spiritual views, hopes and dreams of every people, and are created on the basis of experience accumulated over the years. There are some proverbs that are unique to this people, and representatives of other peoples do not understand them directly. On the contrary, most proverbs embody universal and national values common to all peoples and societies. Although the themes of some English and Uzbek proverbs are similar, they differ in that the images in them are not repeated. It is these images that give proverbs their national flavor.

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THE ROLE OF THE PRESS IN COVERING THE CHANGES IN THE SOCIAL AND POLITICAL LIFE OF UZBEKISTAN DURING THE PERIOD OF RECONSTRUCTION

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Abstract. *The article analyzes the role of the press in covering social and political problems and finding their solutions in the context of recent changes in Uzbekistan during the reconstruction process of 1985-1991. Based on the quantitative analysis, it was shown that the activity of the press is closely related to the events and events that are most relevant in the life of the society at the moment. It is based on the fact that the task of awakening the society through information media and eliminating accumulated complications was carried out with the help of the press.*

Keywords: *reconstruction, transparency, pluralism, socio-political development, ideological opposition, propaganda, democratization of society, national politics, ecology.*

INTRODUCTION

The restructuring process carried out in 1985-1991 had a great impact on information policy and media policy. The information policy started by the leadership of the Central Committee of the CPSU in order to support reforms and fight against its opponents in the politburo was called "openness". The policy of transparency should help the party to promote the reforms it announced and fight against the opposition within the party. The press of the period of reconstruction was assigned the task of ideological opposition to conservatism. M.S. Under the influence of Gorbachev's speeches, the bureaucracy, which was called the "administrative-command system" in the media, began to be shown as the main obstacle to the democratization of society.

Politicization of society is not an invention of the period of reconstruction, it is a characteristic of the Soviet system, which together with the administrative-command system of management had to create a system of ideological protection. The collective organizer of this defense has always been the press, which was considered the main tool for spreading and implementing the ideas of the КПСС.

Consequently, in the early period of reconstruction, the press was considered primarily as a participant in political propaganda, and was assigned the task of promoting party attitudes and values. First of all, they were asked to take a creative approach to strengthening the position of political power by elucidating the facts confirming the correctness of the party's ideological instructions. One of the most important requirements stated in the instructions of the КПСС bodies to media workers was to increase attention to the work of party organizations, to widely promote their experience, and to create an opportunity for the speeches of party leaders at all levels.

The proliferation of party-themed materials on the pages of newspapers and magazines was weakening readers' interest in mass media and trust in journalists. Under the influence of social and political activism, in the late 1980s, the mass media began to take a critical approach to the

policy and ideology of the КПСС, and later on, a struggle against these beliefs, concepts and values began on the pages of the press.

The Uzbek press began not only to raise problems in society, but also to look for ways to solve them. Publications such as "Literature and Art of Uzbekistan", "Young Leninist", "East Star" are the leaders in this regard, they tried to impartially cover acute socio-political problems, reveal their socio-economic roots and solve these problems as much as possible.

LITERATURE REVIEW

In the collective monographs and orders created in the years produced in Uzbekistan [1], the restoration and specific features of the practice transferred to the Soviet practice were revealed. In particular, Q. Rajabov is dedicated to the study of the reconstruction of control controls and management of the situation in Uzbekistan [2].

M. In Alikhanov's research, it was noted that in 1985-200, the creative intellectuals of Uzbekistan conveyed their ideas to the public through the mass media in order to find solutions to socio-economic, political, spiritual, cultural-educational, environmental problems in the country, and press materials related to these topics were used [3]. J.E. In Tangrikulov's dissertation, the periodical press materials, which include socio-political, economic and cultural processes in Uzbekistan during the years of reconstruction, were researched [4].

RESEARCH METHODOLOGY

The research used the method of content analysis, which plays an important role in the study of press materials with a large volume and different content. Content analysis focuses on the analysis of large volumes of press materials and information, which helps to study them in relation to the social environment of the time.

ANALYSIS AND RESULTS

The content analysis of articles published in newspapers and magazines in 1985-1991 shows that the topic of the articles was closely related to the events and events that are the most relevant in the life of the society at the moment. The results of the analysis show that the focus of press publications in 1985-1991 was on the problems of social and political life, and the main articles were devoted to the coverage of the most pressing issues on the agenda (Tables 1, 2).

Content analysis of articles published in newspapers in 1985-1991

(The analysis was carried out by the author on the basis of the data of the newspaper and magazine articles section of the monthly bibliographic index "The Chronicle of the Press of the SSR of Uzbekistan")

Table 1

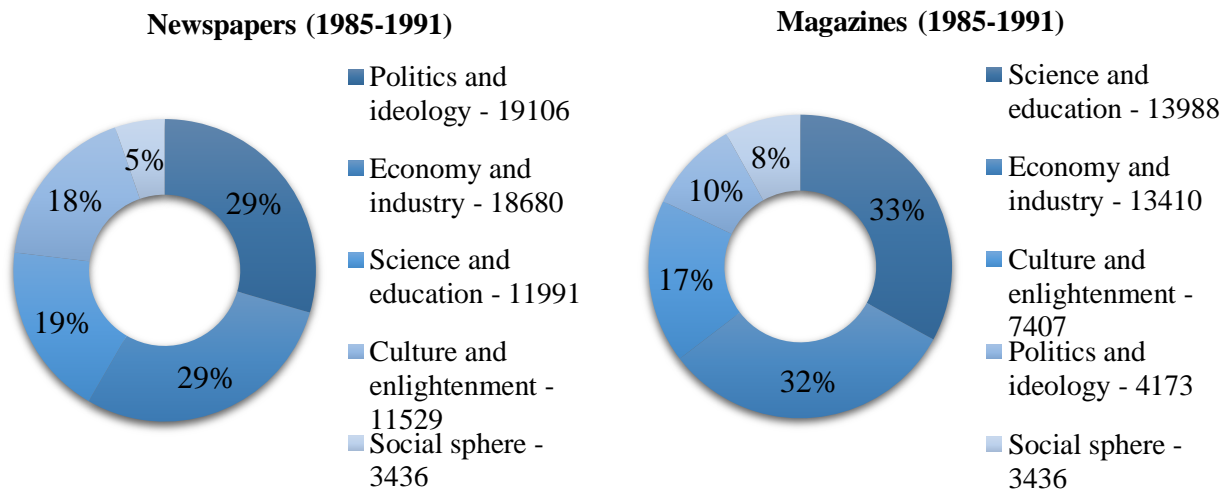| Years	Economy and industry		Politics and ideology		Culture and enlightenment		Science and education		Social sphere	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
1985	2159	35	1574	26	1280	21	939	15	205	3
1986	2592	36	1874	26	1421	20	987	14	294	4
1987	3100	31	2610	26	1835	18	1670	16	905	9
1988	3798	30	3384	26	2137	17	2273	18	1165	9
1989	2104	27	2604	33	1040	13	1424	18	734	9
1990	2501	24	3759	36	1637	16	1980	19	529	5
1991	2426	21	3301	29	2179	19	2718	24	818	7
Total	**18680**	**28**	**19106**	**29**	**11529**	**18**	**11991**	**18**	**4650**	**7**

Content analysis of articles published in magazines in 1985-1991

Table 2

Years	Economy and industry		Politics and ideology		Culture and enlightenment		Science and education		Social sphere	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
1985	1455	33	430	10	782	17	1387	31	422	9
1986	1515	32	320	7	921	20	1523	32	443	9
1987	2411	34	603	8	1314	19	2226	32	486	7
1988	1921	32	470	8	1052	17	2180	36	442	7
1989	1785	32	490	9	879	15	1928	34	564	10
1990	1826	29	585	9	1086	18	2264	37	457	7
1991	1921	32	470	8	1052	17	2180	36	442	7
Total	**13410**	**32**	**4173**	**10**	**7407**	**17**	**13988**	**33**	**3436**	**8**

The results of the above-mentioned content analysis show that in the first stage of reconstruction, the press focused primarily on its economic and political aspects. For example, in 1985, 35% of articles published in newspapers were devoted to economic and industrial issues, 26% to political and ideological issues, 21% to cultural and educational topics, and only 3% to social issues. By 1991, political and ideological issues came to the fore, accounting for 29%, articles on science and education - 24%, materials on economics and industry - 21%, culture and enlightenment - 19%, and social issues - 7%. As can be seen from the diagram below, the socio-political topic occupies a significant place in the press publications (diagram 1).

Diagram 1

Newspapers (1985-1991)
- Politics and ideology - 19106
- Economy and industry - 18680
- Science and education - 11991
- Culture and enlightenment - 11529
- Social sphere - 3436

Magazines (1985-1991)
- Science and education - 13988
- Economy and industry - 13410
- Culture and enlightenment - 7407
- Politics and ideology - 4173
- Social sphere - 3436

Thanks to the publicity policies announced by the Reconstruction, the number of sensitive topics raised in the press increased. New topics, problems, and ideas published in the press have changed not only society, but also social institutions, including mass media.

It should also be noted that while politicians and cultural representatives increasingly distanced themselves from communist values in their speeches in the central mass media, conservative views remained in remote republics and regions. It was the central mass media that marked the changes in the worldview of the population during the period of reconstruction, while the peripheral regions lagged far behind these changes.

At the same time, in the materials of newspapers and magazines, non-use of various genres, superficiality was noticeable, new approaches to the emerging problems were lacking. Especially in the early period of reconstruction, the struggle against unhealthy phenomena and obstacles to democratic processes was poorly covered in newspapers and magazines. Despite the new, lofty name, it can be seen that many materials are written in the old style. This was influenced by the practice of preparing materials for publication, and the conservative approach of editors. Along with articles on mandatory topics ("acceleration," "openness," "rationalization," "pluralism"), reports on crop and industrial success, socialist competition winners, etc. materials about are printed side by side.

On the pages of newspapers and magazines published during this period, national politics and national conflicts in our country, ecology, acquittal and restoration of rights of victims of the repressive policy of the Soviet government, crime and the fight against it, women's situation and problems, tragedies in the ranks of the army, independence of the republic information about the struggle that started on the way is reflected, and their analysis allows to study the conflicting and complex socio-political processes that took place in the conditions of reconstruction.

In particular, the national conflicts that began in the Soviet Union, the democratization of society and the policy of transparency made the national issue one of the main topics of debate in the mass media. At the plenum of the Central Committee of the КПСС held in September 1989, the issue of the national policy of the party was raised, which caused the issue of inter-ethnic relations to be particularly widely discussed in the press. However, soon this discussion was not limited to just expressing an official opinion, but previously closed topics began to be raised. In his famous article "Friendship begins with respect", Hoshimov glorified the idea of friendship between nations, condemned the oppression of one nation by another nation, sharply exposed the chauvinism of great statesmanship found in large nations [5], intense debates were organized on the pages of newspapers and magazines. the letters of newspapermen were published without ideological censorship.

In a situation where the ideas of abandoning the traditional communist ideology and national revival began to spread widely, the opinion of the side that did not want to abandon the old views was reflected in the press. In particular, T. Polatov's article "We will catch up and overtake Angola" published in Moskovskie Novosti newspaper points out that Russians and the "Russian-speaking population" are in a difficult situation in Uzbekistan and are moving away. The inevitability of "sinking" was emphasized [6]. Not all of the published articles have an objective assessment of the socio-political situation in Uzbekistan. In 1989, the first deputy minister of internal affairs of the Uzbek USSR E.A. Didorenko and deputy public prosecutor O.I. An interview with the Gaidanovs will be published [7]. This 30-page article deals with organized crime. However, most of the opinions expressed in the conversation were aimed at strengthening the one-sided image of the Uzbek people formed under the influence of the "cotton case" and trying to show that Uzbekistan is in the first place in the Union in terms of organized crime.

Topics that were not recommended to be covered in the press by the Soviet party-administrative censorship began to be raised. One of Bundpay's issues is the issue of ecology, and in this regard, the influence of the cotton monopoly in the conditions of Uzbekistan was very large. However, under the influence of democratic reforms, materials covering environmental problems began to enter the information field more. The discussion of acute environmental issues in the central press, the speeches of scientists, writers and journalists on this topic in authoritative

publications began to remove this topic from the secrecy regime. In 1989, biologist N.N. The appointment of Vorontsov as the chairman of the USSR State Committee for Nature Protection and the decision of the Supreme Soviet of the USSR on "Urgent measures to improve the ecology of the country" [8], which was adopted on October 27 of this year, stimulated the increase in environmental transparency.

During this period, as in the entire Soviet Union, certain changes that began to take place in social, political and economic life in Uzbekistan, and the increase in social activity of people took place with the active participation of the press. Thanks to the policy of transparency, the press began to bring out the most important socio-political problems that were previously hidden from the eyes of society. During the period of reconstruction, printed publications were not limited to providing information about events taking place in social and political life, but also conveyed certain political ideas to citizens with the help of analytical materials, and formed the attitude to these ideas.

The reconstruction policy could not save the USSR from the inevitable crisis. In the conditions of the crisis that began in the country, the press became a forum where ideas such as the creation of a legal state and the independence of the republic began to be heard [9]. The press played an important role in the strengthening of national identity awareness and bold steps towards independence that began in Uzbekistan.

CONCLUSION/RECOMMENDATIONS

In short, the issue of the press has gained urgent importance in maximally informing the governing bodies of the socio-political processes and events that took place during the period of reconstruction, in order to respond to the rapid changes taking place in time, and to develop the necessary measures and solutions. During the period of reconstruction, the press became a real forum where the problems that arose in the political and social life of the country were raised. Undoubtedly, the press took the lead in raising the conflicts of the time, awakening the nation, and raising the problems caused by the long-term colonial policy.

During the period of reconstruction, the press played a big role in the implementation of fundamental changes in the political, spiritual, and economic spheres, in finding solutions to acute problems such as social, ecological, inter-ethnic relations, state language, acquittal of victims of repression.

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