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FACTORS FOR THE EMERGENCE OF NATIONAL ENLIGHTENMENT IN THE JADID MOVEMENT

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Abstract. *This article analyzes the Jadid movement in Turkestan and the factors behind the formation of national enlightenment ideas within it. Based on the activities of prominent Jadid figures such as Mahmudkhuja Behbudi, Abdurauf Fitrat, Abdulhamid Cholpon, Munavvar Qori Abdurashidkhonov, and Abdulla Avloni, issues of national awakening, youth education, and social development through enlightenment are highlighted. Furthermore, the contemporary significance of Jadidist ideas is demonstrated.*

Keywords: *jadidism, national enlightenment, Turkestan, socio-philosophical thought, national awakening, education and upbringing, youth education.*

Intorduction

The primary characteristic of the Jadid movement in establishing the education of a harmoniously developed generation was their core objective: to form a free, prosperous, and stable society in medieval Turkestan, to establish a national state, to preserve the people from political and social fragmentation, and to guide them toward modern directions of progress. They sought to strengthen social life by implementing advanced management methods and broadly promoting the principles of enlightenment.

These ideas were primarily manifested in matters such as the national, spiritual, and ideological unification of the younger generation, and engaging them to live with a sense of direct involvement in the destiny of the region. The fundamental ideological and theoretical principles of Turkestan Jadidism, put forward by enlightened intellectuals such as **Behbudi, Munavvar Qori, Fitrat, and Cholpon**, were inextricably linked with the concept of forming the people of Turkestan and an independent state, as well as directing it toward the path of modern development [1].

The Turkestan Jadids organized large-scale cultural and educational work aimed at developing the activities of the local population—who had fallen behind under the despotic rule of Tsarist colonialism—as well as the rising younger generation in socio-political and cultural-educational spheres, while simultaneously raising their intellectual and knowledge potential.

Methodology

This study uses historical analysis, source analysis, and comparative-descriptive methods to examine the emergence of national enlightenment ideas in the Jadid movement. Historical analysis is applied to identify the social, political, and cultural conditions of Turkestan that influenced Jadid thought. Source analysis is used to study the views of Jadid figures, including Behbudi, Munavvar Qori, Fitrat, Cholpon, Avloni, and Qodiriy, as reflected in their writings and public activities. The comparative-descriptive method helps compare different Jadid approaches to education, youth upbringing, national awakening, and social progress, while describing their significance for contemporary society.

Results

According to **Mahmudkhuja Behbudi**:

"Just as the means and initiative necessary to achieve reform and cultural progress in any country are first manifested by the youth, in our Turkestan, the primary schools leading toward culture and the national press were formed as a result of the efforts of progressive youth and the support of enlightened individuals."

The Jadidist doctrine was one of the true teachings of its era; it managed to attract not only progressive individuals but also youth capable of independent thought.

The Jadids emphasized the necessity of the younger generation growing up as fighters for the future and progress of Turkestan, calling on them to cleanse themselves of various social vices.

For example, **Mahmudkhuja Behbudi** discouraged youth from harmful habits and warned students about their negative consequences. He sharply criticized the beer shops opened by the Russians in Samarkand, noting specifically that their proximity to mosques and madrasas had an adverse effect on the upbringing of the younger generation.

Behbudi was an individual who called upon all people to raise the future generation in an enlightened and healthy manner.[2] He expressed confidence that by reaching maturity as intelligent, educated, and healthy individuals through study and the pursuit of knowledge, the youth would serve Turkestan as doctors, legal experts, economists, and practitioners of other modern professions.

They emphasized that in order to raise a healthy generation, it is critically important to be knowledgeable and enlightened, and that parents must assist their children in mastering modern sciences in a timely manner.

Munavvar Qori Abdurashidxonov recognized the responsibility of parents in the education and upbringing of children with particular importance, noting that there are parents who strive diligently for their children to grow into enlightened individuals.

The Jadids described the necessity for parents to engage in their children's upbringing and prepare them for study in schools and madrasas. They insisted that youth who received education in schools and madrasas should continue their studies in the higher education institutions of developed countries to deeply master modern sciences.

The Jadids aimed to raise the cultural level of the people to international standards and, to achieve this goal, they acknowledged that the younger generation must be educated in the most prestigious educational institutions of Europe.

Regarding the issue of youth studying in foreign countries to benefit their homeland in the future, **Mahmudkhuja Behbudi** expressed the following opinion in *Oyna* magazine:

"By using the funds spent on weddings and ceremonies, we should focus on sending pupils and students to the universities and capitals of Mecca, Medina, Egypt, Istanbul, and Russia to prepare religious, secular, and modern specialists."

At the same time, **Munavvar Qori Abdurashidxonov** served with great dedication in this same direction. He operated through a charitable organization he established called **"Jamiyati Khayriya"** (Charitable Society). "After graduating from the first schools, he managed the assistance work for students who were sent secretly to Turkey, Orenburg, Ufa, and Azerbaijan."[3]

Addressing the younger generation, the representatives of the Jadids called on them to always strive forward, master modern knowledge, and generally act for the sake of progress. At this point, we focus our attention on the Jadids' appeal to the youth:

"O, energetic youth! By uniting with one another and establishing societies, serve in the path of the nation. The nation and the people demand respect and goodness from you, not

selfishness and pride... Honorable youth! The time is yours. Perhaps you will progress along with your entire city and nation."[2]

During the period of the old regime's rule, we were unaware of our historical roots. It was as if our eyes were blind and our hearts were not awake. We did not know our great ancestors, who are recognized with high esteem by the world community, nor did we have a complete understanding of them.

On the contrary, in contradiction to historical truth, we possessed information memorized about the lives, birth dates, and activities of "false leaders," honoring and cherishing them as if they were our own forefathers. This was a clear sign of an era where the spirit of tyranny and slavery prevailed.

The most saddening part was that we were not only in a dire economic state, but our most fundamental values—our honor, dignity, and national traditions—were belittled and trampled upon. In truth, this was a time when tears were shed not because we could not eat our fill, but because we had lost our values and our honor had been insulted.

The concept of self-awareness, first and foremost, means a person's deep understanding of their own people's history and the rich traditions and values formed over centuries. If every person knows their past—the historical events of yesterday—deeply, then they will not repeat the mistakes committed before.

From this perspective, if we look at the recent past, during the era when communist ideology dominated, not only was the development of our national customs stifled, but even their open manifestation was forbidden. It should not be forgotten that there were times when even participating in funeral ceremonies was prohibited.

One can see how difficult and arduous those times were. If we explain this truth to our children correctly and clearly, we will succeed in directing our lives onto the right path, armed with historical knowledge and truth. This, in turn, will show us clear goals and milestones, providing strength, courage, and inspiration to our entire people. This situation forms the foundation of a free, liberated, peaceful, stable, prosperous, and affluent life.

One of the main ideas put forward by the Jadids was the necessity of paying special attention to the upbringing of the younger generation in schools. They aimed to raise a devoted generation for the development and future of the Motherland by educating the rising youth in the spirit of the ideas of freedom, liberty, and independence.

Therefore, for the Jadids, the fate of children, their spiritual perfection, and their growth into knowledgeable individuals were viewed as matters directly linked to the future of the Fatherland. For this very reason, the schools they opened served to instill in the younger generation not only a national identity but also universal values, humanism, love for the homeland, and confidence in modern progress.

The Jadids did not limit themselves to the school alone in educating children and youth; they emphasized and promoted the idea that the youth themselves must stay informed about the events happening in the world and the era, and live with constant awareness of the state of the nation, the Motherland, and the processes of daily life.[4]

In his address to the Oliy Majlis on January 24, 2020, the President of the Republic of Uzbekistan, **Shavkat Mirziyoyev**, emphasized the importance of deeply studying the rich spiritual heritage of the Jadid movement. He stated:

"In 2020, the 145th anniversary of the great writer and thinker Mahmudkhuja Behbudi, who spread the light of enlightenment during the testing and complex periods of our people's

history, was widely celebrated. In general, the rich scientific and spiritual heritage of the Jadid movement and our enlightened ancestors must be thoroughly studied. A deep understanding of this heritage will help find sound solutions to various complex problems arising today. At the same time, through the promotion of this heritage, our people—especially the youth—will deeply understand the true values of a peaceful and free life." [5]

Indeed, during the process of carefully analyzing and researching the literary and scientific works belonging to the pens of the Jadids, we clearly realize that although they were written more than 150 years ago, the problems highlighted in them have not lost their relevance today.

Among the ideas put forward by the Jadids, issues such as the illiteracy of the nation and the insufficient development of women's education still stand as obstacles to the progress of society.

At the end of the 19th and the beginning of the 20th centuries, complex and very dangerous socio-political processes emerged in the territory of Turkestan, which had a negative impact on the life of the people.

Several factors caused this difficult situation:

- **First**, the Russian Empire occupied the territory of Turkestan and implemented a harsh chauvinistic policy, including strengthening colonial policy, Russifying the population, depriving the people of their will, and breaking their pride.
- **Second**, as a result of fanatical (bigoted) views within Muslim society, sentiments against secular knowledge and progress intensified.
- **Third**, our people gradually lost their spiritual wealth, rights, and, most importantly, their freedom.

In human history, policies aimed at stripping colonized peoples of their national pride, mother tongue, literature, and centuries-old customs and values—or even completely destroying them—have prevailed among colonial powers.

A people living under such pressure gradually begins to accept the inhuman policy of the colonizer as a normal occurrence. In such politically perilous conditions, a movement of the nation's aware, patriotic, and dedicated intellectuals—forward-thinking owners of progress—emerged.

They worked selflessly, even at the risk of their own lives, to awaken the people from their slumber and to care for their future. These enlighteners united under the honorable name **"Jadid"** and embarked on a long and arduous path of struggle for spirituality, national honor, and freedom [6].

In all the works belonging to the pens of creators like **Qodiriy, Fitrat, and Cholpon**, the central idea was to ensure the nation's journey toward progress by making the people enlightened.

Professor **Naim Karimov**, expressing his thoughts on the hardships of that period, draws attention to the tragic side of the events:

"During this period, the despotic government turned one child of the nation against another, forcing them to write denunciations against each other, monitoring their every move, and drawing them into a whirlpool of deep problems when necessary." [7]

"Divide et impera" — "Divide and conquer" has always been the main principle of colonial policy.

The Tsarist and Soviet governments were no exception to this rule. On the contrary, unlike other colonizers, they deliberately incited constant internal conflicts among the people and pursued

a policy of systematically destroying leading figures who possessed intellect, conscience, honor, and dignity.

Nabijon Boqiy describes the events that occurred during the Jadid era as follows:

"During the period of mass executions, our culture, science, art, and literature were completely decimated. Famous state and public figures of their time, as well as true sons of the Uzbek people, were skillfully selected and destroyed step by step. The number of victims was endless! Who were they?.. Do you know who they were?.. Abdulla Qodiriy was just one of those victims." [8]

Discussion

If one pays close attention to the thoughts and observations presented above, it is clear that a perpetual tragedy occurred for a nation whose patriots sacrificed their lives to rescue their people from this loathsome swamp, while the people themselves—fleeing the hands of the enemy to save their lives—saw their faith betrayed. The enemy used our own hands to strike a blow against our intellectuals. And upon whom did we rely to live?!

Indeed, we witness that during the era of the Khans and the rule of the despotic Soviets, the people fell into a completely mechanical and pitiable state. Under the reign of the accursed, the common people suffered, and we see an immature generation rising to the position of "king" solely out of dreams for office and property.

We witness the mournful state of that era: the majority of the people remained illiterate, while the literate turned their backs on the Soviet government. Instead of uniting, they struck at their own roots, remaining in a state of mutual conflict, endless disorder, and a slumber of ignorance.

In the novel *O'tgan kunlar* (Days Gone By), the internal pains and agonies of the people find deep expression in the character of **Otabek**, causing our hearts to tremble. The downpour of slander and accusations against Otabek, Qutidor, and others, their sinking into the mire of conspiracy and betrayal, and their transformation from innocent to guilty—subjecting them to the harshest punishments, including the death penalty—are the direct results of the injustice, careerism, tyranny, and violence that prevailed in that period.

The primary goal of **Abdulla Qodiriy** was to fundamentally change this loathsome system. The character of **O'zbekoyim** also holds a special place in the work. Her surrender to vanity and excessive pride, and her thirst for a pompous life and property, made her beloved child unhappy and endangered the peace of not only Otabek but his entire family. This serves as a testament to the indifference of the nation's women and the lack of religious and secular knowledge.

More than a hundred years have passed, yet does the depiction of O'zbekoyim—who maintained her status in the family through a pretense of care while throwing her child's life into turmoil under the weight of vain dreams—not act as a slap in the face to modern-day mothers-in-law, striking them as a painful truth?

The words of **Mahmudkhuja Behbudi**:

"I leave this testament to you. Support the teachers working in the path of enlightenment! Remove discord from among you! Do not leave the children of Turkestan without knowledge"[9]

These words are a clear and understandable confirmation of the Jadid philosophy.

They were the true teachers of the nation, serving as a bridge that saved the nation from catastrophe and destruction, freed the people from spiritual weakness, and led them toward centuries of prosperity through enlightenment and education. In short, from the character of **Zebi** in Cholpon's *Kecha va Kunduz* (Night and Day) to the characters of **Mirzo Hamdamboy,**

Abduqodirboy, Mahmudkhon, Sora, Eshon, Zaynab, and Maryam in Hamza Hakimzoda Niyoziy's *Zaharli hayot yoxud ishq qurbonlari* (Poisonous Life or Victims of Love), as well as various characters in Fitrat's *Advokatlik osonmi?* (Is Being a Lawyer Easy?), it is demonstrated that the enlightenment of individuals is of great importance for the comprehensive development of society.

In general, for the Jadids, the primary goal was the education of the people, and specifically, making the women who raise the nation knowledgeable.

Aiming to restore lost freedom, provide the younger generation with knowledge and skills, and resist unquestioning obedience to the existing system, the Jadids did not merely strive to instill the aforementioned national ideology into the public consciousness; through their works, they left a deep mark on the people's hearts and achieved a firm standing.

It is well known that in human history, the most important goal for colonial states has been the destruction of a people's national pride, mother tongue, and literature, because it is through these means that a people's worldview can be altered.

Conclusion

Overall, the literary heritage of the Jadid era serves to protect the nation from darkness and depression by openly expressing the problems of that time and the tragedies of the nation. The works created by the representatives of the Jadid movement have taken deep root in the hearts of the people. Their core significance lies in the fact that the issues raised through the literature of this period have not lost their relevance from the perspective of today's requirements; therefore, the deep study and wide promotion of Jadid literature remains an important and effective tool in shaping the thinking of the younger generation.

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THE IMPORTANCE OF THE REPUBLIC OF UZBEKISTAN'S COOPERATION WITH THE SHANGHAI COOPERATION ORGANIZATION IN THE FIELDS OF SECURITY AND ECONOMY

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Abstract. *This article examines the importance of Uzbekistan's cooperation with the Shanghai Cooperation Organization in economic and security fields. It discusses Uzbekistan's membership in the SCO, the growth of trade relations, and the expansion of export and import cooperation with member states. The paper also highlights the role of the SCO in strengthening regional transport, energy, infrastructure, and investment projects. In addition, it analyzes cooperation in combating terrorism, extremism, drug trafficking, and cyber threats. The study concludes that SCO partnership supports Uzbekistan's economic development, regional integration, strategic security, improvement of the population's socio-economic well-being, and long-term diplomatic interests in Eurasia today.*

Keywords: *economic cooperation, Shanghai Cooperation Organization, Uzbekistan, security cooperation, foreign trade, regional integration, transport logistics.*

Introduction

The Shanghai Cooperation Organization (SCO) is a regional international structure that was established in 1996–1997 under the name "Shanghai Five" and was officially named the "Shanghai Cooperation Organization" in 2001 after Uzbekistan joined as a full member. At present, the SCO includes China, Russia, Kazakhstan, Tajikistan, Kyrgyzstan, Uzbekistan, and, after 2017, India and Pakistan; Iran joined in 2023, and Belarus joined in 2024. It also has two observer states, Afghanistan and Mongolia, and many dialogue partners, such as Azerbaijan, Turkey, Saudi Arabia, and others. In most cases, SCO members rely on the principles of the multifaceted "Shanghai Spirit," which is based on mutual trust, respect for interests, and support for the path of peace [1].

Uzbekistan's chairmanship of the SCO in 2021–2022 demonstrated a high level of activity within this structure. It is known that during this period, more than 80 events were held within the framework of the SCO under the leadership of the President of Uzbekistan [3]. At subsequent summits, issues related to international peace, trade-economic and investment cooperation, transport and communication corridors, food security, and joint efforts in the field of climate were put forward.

At the same time, as the global geopolitical situation becomes increasingly complex, the SCO is gaining importance for many member states as an alternative and inclusive platform for integration against protectionism [2]. The continuous increase in the number of member states of this international organization certainly serves as an important factor in improving the economic

potential of developing countries that are members of the organization. The expansion of areas of cooperation brings the state economy and the population's standard of living to a new stage [5; 6].

Our state is consistently increasing its activity in this regard. In particular, the growing number of areas of cooperation among SCO member states and the annual increase in export and import volumes clearly demonstrate Uzbekistan's position in the Central Asian region.



Figure 1. The map of the SCO member states shows cooperating countries in red. This map clearly shows the SCO members and Uzbekistan's position in the region.

Economic Cooperation

Economic cooperation within the SCO is an especially important direction for Uzbekistan, as member states occupy a significant place as trade and economic partners. In particular, Uzbekistan's total trade turnover with SCO countries increased 2.5 times in 2017–2024, rising from USD 12.9 billion to USD 32.5 billion [1; 2].

During this period, Uzbekistan's exports to SCO countries increased from USD 5.8 billion to USD 9.0 billion, while imports rose from USD 7.1 billion to USD 23.5 billion. As a result, in 2024, SCO countries accounted for approximately 33.4% of Uzbekistan's exports, amounting to USD 9.0 billion. However, due to the high share of gold in exports, when gold is excluded, the share of exports to SCO countries was around 46.3% [1; 2].

Naturally, the share of trade with SCO countries in total foreign trade is significant. In 2024, this figure was around 49.4%, while in 2017 it was 48.6%. According to changes in this gradually increasing share, Uzbekistan is partly diversifying its exports of valuable commodities such as oil and gold to SCO countries, while imports are mainly focused on industrial products [4].

For example, in 2024, trade turnover among the main trading partners within the SCO was distributed as follows: China — USD 12.50 billion, or 38.4%; Russia — USD 11.63 billion, or 35.7%; Kazakhstan — USD 4.28 billion, or 13.1%. In terms of exports, Russia was the leader with USD 3.70 billion, or 40.9%, followed by China with USD 2.10 billion, or 22.8%, and Kazakhstan with USD 1.45 billion, or 16.1%. In terms of imports, China played the leading role with USD 10.43 billion, or 44.3%, followed by Russia with USD 7.95 billion, or 33.8%, and Kazakhstan with USD 2.83 billion, or 12% [1; 2; 3].

When viewed graphically, over the past few years SCO countries have maintained a large share of about 50% in Uzbekistan's commodity imports, while the share in exports, excluding

gold, amounted to 46%. In general, after our country became a member of the SCO, we can see that cooperation in every field has been growing positively. This is one of the important factors in improving the living standards of the population [4].

The table below presents Uzbekistan–SCO trade indicators for 2017, 2023, and 2024, especially showing that the sharp increase in import volume was caused by the growth of imports of Russian and Chinese products, which increased total trade turnover.

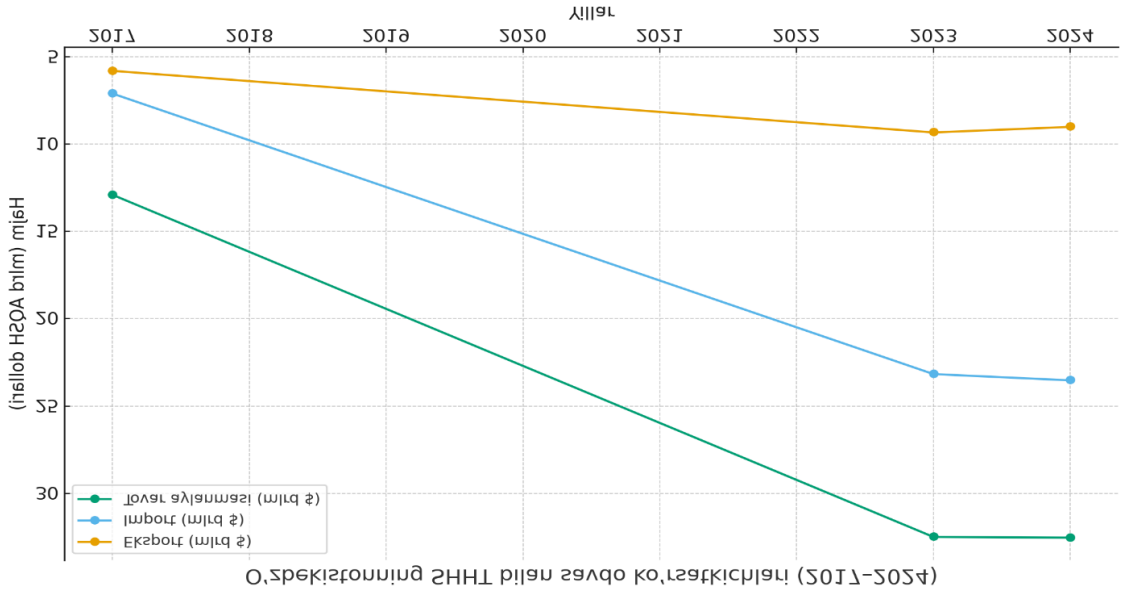


Figure 2. Economic cooperation of the Republic of Uzbekistan with the Shanghai international organization.

Cooperation has also become more active in other areas of economic cooperation, particularly in energy, infrastructure, and transport. Great attention is being paid to road transport, railway, and transit-logistics projects among SCO members. Uzbekistan is strengthening relations with China, Kazakhstan, and other SCO states in joint energy projects and in the supply of gas and oil. In particular, during the 2023–2024 SCO summits, issues related to expanding partnership in energy and transport were discussed [6].

For example, at the 2025 summit in Tianjin, the declaration set goals for “strengthening cooperation in the fields of energy and transport.” SCO members have been assisting one another in the construction of gas and oil facilities, electricity transmission, and ensuring the import of agricultural products [6].

Regional transport projects are especially relevant for Uzbekistan. For example, the construction of the “China–Kyrgyzstan–Uzbekistan” railway, proposed by the leaders of the countries, is expected to significantly shorten freight routes along the corridor between Central Asia and Western Asia and increase transit potential. As noted by Kun.uz and other sources, infrastructure projects in this direction will further strengthen regional integration within the framework of the “One Belt, One Road” initiative [2].

The 2025 SCO summit signage in Tianjin, China, also shows that transport-logistics cooperation projects within the SCO are creating opportunities for Uzbekistan to become a major transport hub in Eurasia. In the areas of investment and financing, Uzbekistan is putting forward proposals to create joint mechanisms with SCO members, for example, the SCO Development Bank [5].

Cooperation in the Field of Security

One of the main priority areas of the SCO is ensuring regional security. In particular, the prevention of terrorism, extremism, and drug trafficking is a matter regularly discussed in the SCO's Dushanbe Declaration and other documents. Every year, cooperation programs on combating terrorism, separatism, and extremism are reviewed within the framework of the organization [4; 5].

Uzbekistan pays great attention to regional anti-terrorist structures within the SCO. For example, in addition to the Regional Anti-Terrorist Structure located in Tashkent, the SCO Public Diplomacy Center, the meeting mechanism of the heads of railway administrations, and the Silk Road Tourism Institute have been opened in Tashkent. This further strengthens Uzbekistan's importance in regional security [1].

The threat of terrorism and extremism is especially recognized as coming from the territory of Afghanistan. The situation in Afghanistan has been discussed many times at SCO summits. At the 2023 summit, the issue of establishing peace was noted as a strategic task for all members. Uzbekistan also pays great attention to its contribution to assisting Afghanistan and ensuring regional stability through the SCO platform.

Within the framework of military cooperation, SCO member states regularly conduct command-staff military exercises such as "Peace Mission." For example, in September 2021, military personnel from Russia, Kazakhstan, Tajikistan, Kyrgyzstan, China, Pakistan, India, and Uzbekistan participated in the "Peace Mission–2021" exercise held in Russia. Such joint exercises serve to exchange experience among SCO members in areas such as coordinating operational indicators, cybersecurity, and preventing radicalization among young people [6].

During the "Peace Mission–2021" exercise, Uzbek military personnel demonstrated their military skills in various areas, including movement in military vehicles, effective use of firearms, and infantry movement on land and water. Within the framework of SCO command-staff exercises, Uzbek military personnel successfully completed training exercises with Russian military personnel on the effective use of firearms [6].

Cooperation in the field of cybersecurity has also been established within the SCO. For example, Uzbek and Chinese officials recently discussed the development of mutual cooperation in cybersecurity. In addition, within the framework of meetings of the secretaries of the SCO Security Councils, joint measures are being taken to coordinate the activities of law enforcement agencies and combat cyber threats.

SCO members have also established the exchange of experience in such areas as preventing radicalization among young people, exchanging information, and training security specialists. In its practical scope, the SCO serves as a platform for "multifaceted cooperation" aimed at maintaining peace and stability. As emphasized in the organization's public information, Uzbekistan conducts its activities within the SCO based on the principles of pragmatism and initiative, and the development of partnership with the SCO remains one of the priority directions of Uzbekistan's foreign policy [6].

Conclusion

For our country, strong cooperation with the Shanghai Cooperation Organization is not only a source of economic benefit but also a means of ensuring regional security and strategic interests. The expansion of trade relations with SCO members helps open new markets for Uzbekistan's exports and ensures the import of necessary products.

At the same time, cooperation between the armed forces and law enforcement agencies of partner states makes the fight against extremism and terrorism more effective. The SCO's potential

for regional integration and multilateral cooperation serves the sustainable development of Uzbekistan. Coordination of transport and logistics strategies, attraction of new projects and investments, as well as joint activities on the transition to a “green” and digital economy are being carried out on a regular basis.

In general, multifaceted cooperation with the SCO is a strategic priority for Uzbekistan. As an equal member of the organization, Uzbekistan is interested in further strengthening its position and expanding partnership in all areas. Strengthening relations with the member states of the Shanghai Cooperation Organization based on the principles of friendship and solidarity is an important contribution of Uzbekistan to regional peace and sustainable development.

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AN ANALYSIS OF SOCIO-POLITICAL PROCESSES IN AFGHANISTAN IN THE LATE 19th AND EARLY 20th CENTURIES FROM THE POINT OF VIEW OF THE TATAR EDUCATORS MUKHTAR BAKIR AND THE JADIDS

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Abstract. *This article systematically analyzes the complex sociopolitical processes unfolding in Afghanistan in the late 19th and early 20th centuries, including the struggle to establish a centralized state, modernization movements, and the challenges of preserving national independence, through the lens of the Tatar educator Mukhtar Bakir and the Jadidist intellectual milieu to which he belonged. The study comprehensively explores Mukhtar Bakir's conceptual work in the Turkestan and Tatar press, his assessments of the Afghan statehood model, and the Russian-British geopolitical confrontation in the region, in accordance with the requirements of the system, using comparative-historical, system-functional, and hermeneutic methods. Based on the sources, it demonstrates Mukhtar Bakir's role as a conceptual and ideological bridge between Tatar and Turkestan Jadidism.*

Keywords: *Mukhtar Bakir, Tatar enlighteners, Jadidism, Afghanistan, modernization, The Great Game, Ismail Gasprinsky, Abdurauf Fitrat, Turkestan, geopolitics, hermeneutics.*

1. INTRODUCTION

For many years, the Jadids' international relations, ideological worldview, and attitude toward Eastern countries were either completely banned or negatively portrayed by Soviet ideology under the labels of "bourgeois nationalism," "pan-Islamism," and "pan-Turkism." Today, studying the personal views, analyses, and conceptual approaches of the Tatar enlightener Mukhtar Bakir on socio-political processes in Afghanistan allows us to objectively assess the global foreign policy thinking of the Jadid movement, the strategy of regional liberation movements, and their place in Tatar-Turkish integration. Based on the personal fund of the Tatar enlightener Mukhtar Bakir, his notes, publicistic speeches, and sources of the periodical press in which he worked, the aim is to identify his ideological and political assessments of the complex socio-political processes that took place in Afghanistan in the late 19th and early 20th centuries, systematize them, and reveal their comparative relationship with the views of other modern figures of that era.

The 19th and early 20th centuries were a time of fundamental upheaval, geopolitical cataclysms, and intellectual renaissance for the Central Asian region and adjacent territories. The consistent subjugation of the Central Asian khanates by the Russian Empire, the establishment of a colonial system of governance in the region, and the crisis of local traditional society presented the Muslim intelligentsia with crucial strategic challenges: to lead the country out of the quagmire of centuries-old backwardness, preserve national identity, and restore the foundations of statehood. The Jadid movement, which arose as a result of this socio-political and cultural need, was not limited to internal problems, but also began to deeply analyze global geopolitical processes in the Near and Middle East. During this period, the role of Tatar enlighteners who moved to Turkestan

from the internal provinces of the Russian Empire (Volga region, Urals) and established strong ideological and cultural cooperation with local progressive intellectuals was invaluable. One of the bright and multifaceted representatives of the Tatar Jadid school is Mukhtar Bakir. Mukhtar Bakir's activities in the socio-political, educational and cultural life of Turkestan are not limited to opening new schools of methods or creating textbooks. As an accomplished analyst and publicist of his time, he carefully monitored regional international relations, in particular, socio-political processes in the state of Afghanistan, which was considered an inter-imperialist buffer zone, and tried to systematize them. In addition to analyzing the historical events of the territory of Afghanistan, Mukhtar Bakir also paid attention to its geographical location.

2. METHODS

In order to conduct a fundamental and source-based in-depth study of this scientific problem, to ensure the objectivity and scientificity of the results obtained, a number of methodological principles of modern historiography and sociology were relied on. The principle of historicity and objectivity: Mukhtar Bakir's views on Afghanistan were studied in the context of the specific historical conditions of the period in which he lived and worked, the strict patterns of censorship in Tsarist Russia, administrative pressures in the Turkestan Governor-General, and the aggravation of Russian-British relations. This principle made it possible to avoid subjective approaches and see historical facts through the prism of his time.

Comparative-historical method: The ideological theses put forward by Mukhtar Bakir and his analytical worldview were analyzed in a comparative-synchronous manner with the ideas in the philosophical and political treatises of Ismail Gasprinsky, the founder of the Jadid movement of that time, in the "Tarjimon" newspaper, and later, "Conversation between the Bukhara Minister ... and the Afghan Emir" by Abdurauf Fitrat, the leader of the Turkestan intellectual elite.

Systemic-functional approach: Mukhtar Bakir's intellectual legacy and his attitude towards Afghanistan were considered not in isolation, but as a holistic system. Within this system, functional areas such as anti-colonialism, understanding geopolitical balance, religious-secular balance, and renewal of the education system were isolated and each of them was analyzed separately.

Textual analysis and hermeneutics method: A textual analysis of journalistic articles, archival documents, and notes on the activities of Mukhtar Bakir from the pages of periodicals was carried out. Using a hermeneutic approach, the authors' symbolic meanings hidden between the lines in order to evade censorship by the tsarist government, as well as the ideas of political and national liberation expressed through the "language of Aesop", were revealed.

3. RESULTS

The analysis of sources, the study of archival materials, and the systematization of periodicals yielded the following clear scholarly results regarding the views of the Tatar educator Mukhtar Bakir on socio-political processes in Afghanistan and his role in the Jadid movement. In his political and social views, Mukhtar Bakir presented Afghanistan not simply as a foreign neighboring state, but as a unique and vibrant "political model" for the Muslims of Turkestan and the Volga region, oppressed by the colonial rule of the Russian Empire:

The importance of internal centralization: Mukhtar Bakir positively assessed the policy of Emir Abdurahmankhan to subordinate the scattered and conflicting tribes of Afghanistan to a single centralized state apparatus. According to his notes, the independence of the state and its protection from external enemies depended primarily on its strict internal discipline and the strength of the central government.

The advantage of geopolitical neutrality: Mukhtar Bakir highly appreciated Afghanistan's ability to maintain a balance between Russia and England in the context of the "Great Game", to conduct independent diplomacy without falling into the military-political traps of both empires. He considered this experience to be a strategic direction that should be used in the future restoration of Turkestan statehood.

As an active organizer and teacher of the New Usul (New method) schools, Mukhtar Bakir systematically analyzed the educational reforms carried out in Afghanistan during the reign of Amir Habibullah Khan. According to him, synthesizing the ideas of Siraj ul-Akhbar and Mahmud Tarzi, Mukhtar Bakir deeply studied the content of the Siraj ul-Akhbar newspaper published in Kabul. He successfully synthesized the spirit of this publication, which openly criticized European imperialism and called for the awakening of the Islamic world on the basis of science, with the principles of Tatar Jadidism.

On the integration of religious and secular sciences, Bakir analyzed the experience of the first modern military schools and secular educational institutions established in Afghanistan, demonstrating in practice that an Islamic society can assimilate Western technology and science without losing its identity, religious foundation, and national values.

The socio-political processes in Afghanistan in the late 19th and early 20th centuries, in particular the country's struggle for independence, its place at the center of the geopolitical conflicts of the "Great Game," and the modernization movements initiated by Emir Habibullakhan and Amanullahkhan, have been widely studied in world and regional historiography. In studying these transformational processes in Afghanistan, the seminal works of scholars such as L. Dupree, V. Grigoryan, and M. Shinasi serve as fundamental sources in the international context. In their studies, reforms in Afghanistan's domestic policy and the formation of the "Young Afghans" educational movement were analyzed primarily in the context of Western and Middle Eastern (Ottoman Empire) influence. These studies partially reveal the foreign policy views of the new press "Sadoi Turkestan", "Oyna," "Najot" and others, their support for Afghan independence, and their ideological ties to the Afghan enlightenment movement founded by Mahmud Tarzi. However, the direct and indirect views of Tatar enlighteners, in particular Mukhtar Bakir, who left a unique mark on the socio-political and cultural life of the Turkestan region, but were left out of research due to the ideology of the Soviet era, in these processes, and his intellectual assessment of the events in Afghanistan, have not been studied as a holistic system. Although the influence of Tatar enlightenment on Turkestan by Ismail Gasprinsky, Rizoiddin Fakhreddin and others has been widely covered in historiography, the question of how they analyzed the geopolitical dynamics in Afghanistan has not been addressed. In recent centuries, when a period of decline and depression began in the Islamic world, when Islamic states were being crushed under the terrible oppression of Europeans, only two independent Islamic countries (Turkey, Afghanistan) were not colonized.

Only Turkey and Afghanistan retained some degree of independence and autonomy from the Islamic governments. While their countries remained politically sound with their regular schools, their education and their soldiers armed with the righteous of their time, on the other hand, relying on the power of such a non-existent army, the zeal of the disciplined brave Afghan devotees, and the actions of the kings, the geography of the country's position remained completely free. At the beginning of the 16th century, the British came to India, established a government under the name of the "British India Company" and began to conquer the Rajputana and Gujarat rajas in the south and central part of India, as well as the north and west. They began to invade

Afghan lands through Kashmir and Kafiristan. However, the Afghans, in alliance with the northern Indian rajas, resisted the British. Since the 18th century, the British have sent a number of large armies to Afghanistan, but have been defeated each time. At that time, Afghanistan itself was plagued by throne disputes, tribal conflicts, and quarrels between emirs and khans, so the cunning British used these mischiefs to sometimes occupy Afghanistan. But the Afghan patriots revolted, that is, formed an alliance and drove out their enemies. Thus, Afghanistan changed hands several times. In 1852, the British defeated the rajas on the banks of the Indus River and completely conquered these territories. They conquered Kilatgiljay, which was in the south of Afghanistan, and added it to their protectorate under the name of the Baluchistan Khanate, but Afghanistan retained its independence due to the extraordinary zeal and patriotism of the Afghans and the experienced and skillful policies of the emirs. The British fought with the Afghans for two centuries. However, their efforts to rule the Afghans as they had ruled the Indians were unsuccessful. The British-Afghan struggle ended with the British leaving Afghanistan in the end.

4. DISCUSSION

The results obtained show that the Tatar enlightener Mukhtar Bakir's high attention to the socio-political processes taking place in Afghanistan was not just a curiosity or a desire to observe the outside world, but was a logical part of his integrated anti-colonial and enlightening strategy. The uniqueness of Mukhtar Bakir's work lies in the fact that he was able to successfully connect the advanced intellectual achievements of Tatar Jadidism with the traditional and rather difficult socio-political environment of the Turkestan region. He deeply analyzed the fact that the Emirate of Bukhara and the Khanate of Khiva, under the protectorate of the Russian Empire, retained their independence only in name, but in practice were completely without rights before the tsarist authorities. Bakir always presented Afghanistan as an alternative option in his speeches and notes. He presented the following logical conclusion to the people:

When the Jadids proposed opening New Usul schools in Turkestan, they encountered fierce resistance and slander from local traditionalist scholars and fanatics, who said, "They want to destroy religion and turn children into infidels." Mukhtar Bakir skillfully used the Afghan experience to overcome this ideological barrier. He demonstrated that reforms in Afghanistan were carried out in direct collaboration with religious emirs and Islamic scholars, without contradicting Sharia law, but through the adoption of European science. In his analysis, Bakir demonstrated that the secret of Afghanistan's ability to resist the British invaders lay not only in their religious faith but also in the acquisition of modern weapons, military tactics, and secular knowledge. This logic served as the most powerful argument for the Jadids of Turkestan to persuade believers to engage in internal dialogue. In his geopolitical observations, Mukhtar Bakir viewed the fate of Afghanistan as inextricably linked to the fate of all the peoples of the East, particularly the national liberation movement of Turkestan. Along with criticizing the brutal actions of British imperialism in India and Afghanistan, he also indirectly exposed the colonial policies of Tsarist Russia in Turkestan. Although Mukhtar Bakir wrote about "Britain's oppression of Afghanistan" to circumvent censorship, he was actually seeking to evoke in the reader an analogy with "Russia's oppression of Turkestan." His "Aesopian" journalism served as a powerful intellectual catalyst in the formation of an anti-colonialist worldview among progressive youth in Turkestan.

5. CONCLUSION

The sociopolitical processes unfolding in Afghanistan in the late 19th and early 20th centuries, along with efforts to centralize and modernize statehood, were deeply studied and conceptually assessed by the Tatar educator Mukhtar Bakir and the Jadid movement to which he

belonged. As a prominent representative of the Tatar school of education, Mukhtar Bakir successfully transferred and transformed the international and pan-Muslim geopolitical views laid out by Ismail Gasprinsky into the real socio-cultural conditions of the Turkestan region. In Mukhtar Bakir's interpretation, Afghanistan is the only regional example that, under pressure and siege from the participants in the "Great Game" of great empires, retained its political independence and serves as the first spiritual and political center for the awakening of ideas of national statehood and freedom for the intelligentsia and people of Turkestan. Mukhtar Baqir viewed reforms in education, the Siraj ul-Akhbar press, and the military in Afghanistan as a balanced synthesis of traditional religious values and secular sciences. He believed this model was the only way to overcome religious prejudices and administrative stagnation in Turkestan, expand the network of new usul schools, and preserve the nation. In conclusion, Mukhtar Baqir's views on Afghanistan fully demonstrate that he was not only an enlightened educator but also an outstanding public figure and strategist, capable of deeply analyzing international relations and geopolitical processes.

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THE PAMIR–HINDU KUSH REGION IN INTERNATIONAL POLITICS OF THE SECOND HALF OF THE NINETEENTH CENTURY

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Abstract. *This article examines the formation of borders in the Pamir–Hindu Kush region during the second half of the nineteenth century within the context of Anglo-Russian rivalry in Central Asia, known as the "Great Game." It considers the geographic and administrative status of the Pamir and adjacent Afghan territories — Badakhshan, Kafiristan (later Nuristan), and the small principalities of Wakhan, Shughnan, and Roshan. Particular attention is given to the 1872–1873 diplomatic correspondence between Britain and Russia, including the agreement recognizing the Amu Darya River as the dividing line between the two empires' spheres of influence. The author demonstrates that designating Afghanistan as a buffer zone did not resolve the underlying ambiguity of the Pamir territories' status, which subsequently required prolonged diplomatic efforts before the region's final delimitation in 1895.*

Keywords: *Pamir, Hindu Kush, Great Game, Badakhshan, Anglo-Russian relations, border delimitation, nineteenth century, Central Asia.*

Pamir-Hindu Kush region in the international politics of the second half of the 19th century Annotation. The article is devoted to the history of the formation of borders in the Pamir-Hindu Kush region in the second half of the 19th century in the context of the Anglo-Russian rivalry in Central Asia, known as the "Big Game". The geographical and administrative position of the Pamirs and the adjacent territories of Afghanistan — Badakhshan, Kafiristan (Nuristan), the Pamir khanates of Vakhan, Shugnan and Roshan - is considered. Special attention is paid to the diplomatic correspondence of 1872-1873. between Great Britain and Russia, in particular, the agreement on the recognition of the Amu Darya River as the dividing line between the spheres of influence of the two empires. The author shows that the formal definition of Afghanistan as a buffer zone did not remove the uncertainty of the status of the Pamir territories, which later required lengthy diplomatic efforts to finally delineate the region in 1895. Keywords: Pamir, Hindu Kush, Big Game, Badakhshan, Anglo-Russian relations, border delimitation, 19th century, Central Asia. In the second half of the 19th century, after the annexation of the three Central Asian khanates and the rapprochement of the borders of British India and Russia, there was uncertainty in the region regarding ownership of adjacent territories. As a result, the Pamir-Hindu Kush countries became the scene of international intrigues, events that led to the delimitation of the region in 1895. As noted by A.V. Postnikov, the battle on the "Roof of the World" — the geopolitical interests of major powers, the struggle for sales markets and natural resources — played a significant role in the formation of state borders [2, p. 66]. Historical and geographical research and mapping were themselves crucial elements in the process of creating borders in the Pamirs. Pamir and Hindu Kush are connected by the Pamir Mountain Junction, the center of convergence of several south—Central Asian ranges, including the Hindu Kush, Karakorum,

Kunlun, and Tien Shan [2, p. 33]. The region within Afghanistan includes a vast area — Badakhshan in the northeast of the country, adjacent to the mountainous Pamirs proper from the west - and a closed mountainous region in the southern foothills of the Eastern Hindu Kush, known in the period under study as Kafiristan, and after being incorporated into the Afghan state at the end of the 19th century, renamed Nuristan by Abdur Rahman Khan. [1, p. 6].

The geographical location of the Hindu Kush Range in the second half of the 19th century determined its important political and strategic importance for the major powers — Russia, Great Britain and China. The Afghan-Indian border ran from east to west along the crest of the Main Hindu Kush, whose average heights were 5000-6000 m. On this stretch of about 100 km, Afghanistan bordered the small principalities of Hunza and Ashkuman. Despite its general inaccessibility, the ridge was crossed by a number of passes, of which the Ionova Pass (Kharabort), reaching 5,180 m, was relatively accessible. In the Badakhshan section, the 320-330 km-long border also ran along the crest of the Hindu Kush. In its eastern part, the heights dropped to 3,800 m, forming depressions through which ancient trade routes ran. These routes passed through the Barogil (3797 m) and Shavitakht (3807 m) passes, connecting the regions of Central Asia with the northern regions of India. To the west, the heights increased again, but separate passages remained, in particular, the Dora Pass, through which the border between Kulyab and Northern India passed [1, p. 7]. Pamir, in turn, bordered the Russian-occupied Ferghana region to the north, and Kashmir, which belonged to the British, to the south. The Pripamir khanates (emirates) located on the southern slopes of the Hindu Kush — Vakhan, Shugnan, Roshan and some other "principalities", including Chitral, Nagar and Kanjut, served as a kind of buffer between Russia and England. These small possessions were most concerned about maintaining their relative independence, which depended on the "right" choice of a patron — a great power. The locals and their rulers increasingly turned their eyes to Russia.: They were tired of the bribery of Chinese officials, the arbitrariness and cruelty of the Afghans, who acted at the instigation of the British, and hoped that under the rule of the "Great White Tsar" it would be easier for them to preserve their culture, traditions and customs. Administratively, the Pamirs were divided into two parts [3, p. 60]. Since ancient times, the eastern Pamirs were subordinated to the Kokand Khanate, where Kyrgyz nomads mainly lived; khan officials ruled the country.

In 1876, after the liquidation of the Kokand Khanate, the Eastern part, as part of the former Kokand possessions, became part of the Ferghana regional Governorate. Similarly, the Western part, which was part of the Emirate of Bukhara, became part of the Russian Empire after the conquest of Bukhara in 1869. The population of the country consisted of mountain Tajiks and the Pripamir peoples of Vakhan, Shugnan and Rushan [5, p. 371]. However, the uncertain position of Pamir and Alichur caused disputes between the Kashgar authorities, the Afghans, led by the British, and Russia, who actively fought for influence in the region. Interest in the Pamirs as a special mountainous region began to grow rapidly after the advance of Russian troops in Central Asia, when the colonial powers began to perceive it as an inaccessible, poorly explored and practically uncontrolled area. It was during this period that Pamir became involved in the processes of international rivalry, which later became known as the "Big Game". This term usually refers to a complex geopolitical struggle for influence and strategic supremacy in Central Asia, which was conducted primarily through diplomatic, intelligence and research methods, without a direct military clash between the main opponents. On January 23, 1873, British Foreign Minister Lord Granville, in an address to the British Ambassador in St. Petersburg, Lord Loftus, expressed concern about the possible consequences of changing the political status of Badakhshan and

Vakhan. According to the British government, if these territories, which the Emir of Bukhara considered part of his possessions, were recognized by Russia, Great Britain or both powers as independent of the Bukhara authorities, this could provoke the emir to take military action in order to confirm his claims. In London, it was believed that such a development of events could push Bukhara to expand into areas under the influence of Afghanistan. Such a situation, according to the British side, would inevitably upset the delicate balance in Central Asia, create a dangerous precedent for further territorial conflicts and increase tensions in Anglo-Russian relations. Therefore, the British government emphasized the need to prevent such complications, hoping that the Russian imperial government was also interested in maintaining regional stability and preventing new contradictions between the two powers [4, p. 130]. According to the 1873 treaty, the Amur River in its upper and middle reaches was recognized as the dividing line between the zones of domination of the British Empire and Russia. The Rushan, Shugnan, and Vakhan rivers lying on the right bank of the Panj River, a tributary of the Amu Darya, were thus recognized as the sphere of influence of the Russian Empire without further discussion [6, p. 38].

The definition of Afghanistan as a buffer zone (1872-1873) between Bukhara and Afghanistan was formally explained by the need to preserve friendly relations between the two khanates, but it had a deeper meaning: one of the main objectives of this treaty was to preserve the neutrality of borders and prevent a clash between Russia and Britain, which became the closest neighbors and rivals in the region. Nevertheless, the demarcation itself led to numerous difficulties and problems, since the treaty contained a number of uncertainties regarding the status of the mentioned territories, which turned them into an arena of struggle for influence and control and further complicated the already difficult situation in the region. It is worth noting that in the early 1870s, the Russian Empire did not attach much importance to the region: the conquest of Turkestan and the Anglo-Turkish War of 1877-1878 involved Russia in difficult political and economic difficulties. [7] In addition, the sparsely populated area and the economic disadvantage of this territory have led to the fact that the issue of its status has been ignored for a long time. Numerous contradictions and unresolved issues caused the final settlement of the borders to take much longer and require further diplomatic and military efforts.

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FEATURES OF GENETIC ENGINEERING RESULTS AS OBJECTS OF INTELLECTUAL PROPERTY

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Abstract. *This study examines the legal nature of genetic engineering technologies and their classification as objects of civil law. It argues that such technologies have a dual legal nature, combining features of both intellectual property and tangible assets. The study proposes a classification model that distinguishes genetic engineering technologies as processes, products, and data. It also justifies the need for a sui generis legal regime to regulate these objects more clearly and effectively. The paper provides recommendations for improving national legislation in the field of biotechnology and civil law. The findings contribute to the development of legal doctrine by clarifying the status, circulation, and protection of genetic engineering results as complex civil-law objects.*

Keywords: *genetic engineering, civil law objects, intellectual property, genetic processes, genetic products, genomic data.*

Introduction

In contemporary legal scholarship, defining the concept of genetic engineering technologies possesses not only scientific significance but also considerable theoretical and legal importance. A precise legal interpretation of this category plays a decisive role in determining its appropriate legal regime.

In its broadest sense, genetic engineering may be defined as a type of scientific and practical activity aimed at modifying the hereditary characteristics of living organisms through targeted and controlled intervention in their genetic apparatus. However, such a definition does not fully reveal its legal essence and implications.

Within academic doctrine, genetic engineering technologies are generally characterized through the following structural components:

- genetic material (DNA and RNA);
- gene-editing instruments (for example, CRISPR/Cas systems);
- biotechnological processes;
- materialized outcomes (such as transgenic organisms).

From this perspective, genetic engineering technologies should not be regarded as a "single-component object," but rather as a multifaceted and functionally complex system.

Methodology

This study uses a doctrinal legal research methodology to examine the legal nature of genetic engineering technologies as objects of intellectual property and civil law. The research is based on the analysis of legal doctrine, civil law concepts, intellectual property principles, and scholarly approaches related to biotechnology regulation. A descriptive-analytical method is used to explain the structural components of genetic engineering technologies, including genetic material, gene-editing tools, technological processes, products, and genomic data. The comparative method is applied to distinguish between monistic, materialistic, and dualistic

approaches to the legal classification of genetic technologies. The study also uses a systematic method to identify the place of genetic engineering technologies within the broader system of civil law objects. On this basis, the research evaluates whether existing legal categories are sufficient and justifies the need for a specialized sui generis legal regime for such technologies.

Results

Stages of Development

The evolution of genetic engineering technologies may conventionally be divided into several stages:

Stage 1 (1970s–1980s):

The emergence of recombinant DNA technologies. During this period, scientists developed the ability to isolate genes and transfer them into other organisms.

Stage 2 (1990s–2000s):

Genome research and decoding, particularly through the Human Genome Project. At this stage, genetic information began to acquire independent legal significance.

Stage 3 (from the 2010s to the present):

The development of precise gene-editing technologies, especially CRISPR systems. This stage enabled direct intervention into the human genome, thereby intensifying legal and bioethical challenges.

These stages demonstrate that genetic engineering technologies have evolved from a purely scientific instrument into a complex socio-legal phenomenon of strategic importance.

1.2. Legal Nature of Genetic Engineering Technologies

Determining the legal nature of genetic engineering technologies represents one of the most complex theoretical issues in contemporary civil law.

According to the traditional legal approach, objects of civil law are generally divided into two categories: material objects (property and tangible assets) and intangible objects (intellectual property). However, genetic engineering technologies do not fully fit within this binary classification.

In this regard, legal scholarship has developed several principal approaches to understanding their legal nature:

1. Monistic Approach

According to this approach, genetic engineering technologies are regarded exclusively as objects of intellectual property. However, this theory fails to acknowledge their materialized and tangible forms.

2. Materialistic Approach

This concept evaluates genetic objects solely as tangible property. Nevertheless, such an approach underestimates the significance of scientific knowledge and technological innovation embodied within these technologies.

3. Dualistic Approach (Predominant Concept)

The present research is primarily based on the dualistic approach.

According to this concept, genetic engineering technologies simultaneously constitute:

- objects of intellectual property; and
- material objects embodied in tangible forms.

This demonstrates that traditional legal regimes are insufficient for the effective regulation of such technologies.

1.3. The Place of Genetic Engineering Technologies within the System of Civil Law Objects

In civil law theory, the concept of an “object” constitutes one of the central legal categories. An object is understood as a benefit or value toward which the rights and obligations of legal subjects are directed.

The inclusion of genetic engineering technologies within this system gives rise to several theoretical and practical challenges:

1. Classification Problem

Genetic engineering technologies cannot be fully categorized as:

- tangible property, since they contain substantial intangible elements; nor as
- purely intellectual property, because they may acquire materialized forms.

2. Necessity of Recognizing Them as Complex Objects

The multifaceted nature of genetic engineering technologies necessitates their recognition as complex legal objects that combine scientific knowledge, technological processes, genetic information, and materialized biological outcomes within a single legal framework.

According to the author’s perspective, genetic engineering technologies incorporate the following three interconnected elements:

- technology (process);
- product (genetic object);
- information (genomic data).

This combination necessitates their recognition as complex objects of civil law.

In legal theory, an object is understood as a benefit or value toward which the rights and obligations of participants in legal relations are directed.

3. The Issue of Transferability and Circulation Capacity

Genetic objects possess a specific legal status in civil circulation because they:

- cannot remain entirely within unrestricted commercial circulation;
- must be subject to state supervision and control;
- require licensing and special regulatory authorization.

Accordingly, such objects may be classified as “objects with limited circulation capacity” within the framework of civil law.

Discussion

The results of this study show that genetic engineering technologies have a complex legal nature and cannot be fully explained through traditional civil law categories. In classical civil law, objects are usually divided into tangible property and intangible intellectual property. However, genetic engineering results combine both features. They may exist as scientific knowledge, technological processes, genetic data, and material biological products at the same time. Therefore, classifying them only as intellectual property or only as physical property creates legal uncertainty.

The dualistic approach is more appropriate because it reflects the real structure of genetic engineering technologies. A gene-editing method may be protected as an intellectual product, while the genetically modified organism produced through that method may be treated as a material object. In addition, genomic data requires separate legal protection because it has scientific, commercial, and personal value.

The discussion also shows that such objects should not be freely circulated like ordinary property. Their use may affect human health, biodiversity, public safety, and ethical principles. For this reason, state control, licensing, and special legal requirements are necessary.

Thus, a specialized **sui generis** legal regime is needed to regulate genetic engineering technologies more clearly and effectively. This approach would help balance innovation, ownership, public interest, and bioethical responsibility.

Conclusion and Recommendations

The findings of the present study make it possible to formulate the following conclusions:

- genetic engineering technologies constitute a complex and multi-component system;
- they do not fully correspond to the traditional classification of civil law objects;
- their legal nature possesses a dual character, combining both tangible and intangible elements;
- recognizing these technologies as complex legal objects is scientifically justified;
- the development of a separate and specialized legal regime for such technologies is necessary.

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MODERN DIRECTIONS FOR IMPROVING THE MECHANISMS OF CONSTITUTIONAL AND LEGAL PROTECTION OF THE INSTITUTION OF THE FAMILY

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Abstract. *The family, as the fundamental social institution, requires an integrated system of constitutional and legal protection that responds to contemporary demographic, technological and cultural challenges. This article examines the theoretical foundations, comparative constitutional models and empirical trends that shape the modern architecture of family protection, with particular reference to the constitutional reform of 2023 in the Republic of Uzbekistan. Drawing on constitutional texts of selected European and Central Asian states, statistical data on marriages and divorces, and the doctrinal work of contemporary scholars, the study identifies six interrelated directions for improvement: constitutionalisation of family values, strengthening of judicial mechanisms, digital transformation of family services, institutionalisation of preventive mediation, expansion of socio-economic guarantees, and international harmonisation. The analysis demonstrates that a hybrid social-state model of family protection, combining strong constitutional recognition with targeted socio-economic support and specialised judicial procedures, offers the most effective path for national family policy in the current stage of legal development.*

Keywords: *family; constitutional law; protection mechanisms; Constitution of the Republic of Uzbekistan; comparative constitutional law; family policy; marriage; motherhood and childhood; social state; human rights.*

Introduction

The family occupies a central place in the constitutional architecture of any modern state. As the primary unit of social reproduction, moral formation and economic solidarity, the family constitutes the natural environment in which fundamental rights are first exercised and transmitted from one generation to the next. Constitutional recognition of the family is therefore not merely a symbolic act; it is a normative decision that shapes legislation, judicial interpretation and public policy across the entire legal system.

At the beginning of the twenty-first century, the family institution is subject to profound structural transformations. Urbanisation, migration, the digital revolution, the changing role of women, the diversification of household models and the rise of transnational family relations have created new legal challenges that classical constitutional formulas were not designed to address. In many jurisdictions, the growth of divorce rates, the decline of birth rates, the spread of domestic violence and the phenomenon of transnational parenthood have exposed the limits of existing protection mechanisms and generated a demand for constitutional and legislative renewal.

The Republic of Uzbekistan is no exception. The comprehensive constitutional reform completed in 2023 significantly strengthened the position of the family within the national legal order. Article 76 of the updated Constitution explicitly recognises the family as the fundamental unit of society, protected by the state and by society itself, and enshrines the principles of free

consent and equality of spouses. Yet the constitutional text is only the starting point. The real effectiveness of family protection depends on the coherence of statutory legislation, the quality of judicial practice, the availability of socio-economic guarantees and the responsiveness of the legal system to technological and demographic change.

This study identifies the modern directions along which the mechanisms of constitutional and legal protection of the family institution are and should be developing. The analysis proceeds through a theoretical framework, a comparative-legal overview supported by summary tables, empirical data on Uzbek family trends and, finally, six interconnected proposals for the modernisation of protection mechanisms.

Theoretical and Conceptual Framework of Constitutional Family Protection

The constitutional protection of the family rests on a multi-layered normative structure. At the highest level, the family is recognised as a constitutional value: an object of state guarantee whose worth is affirmed independently of purely private interests. At a second level, family relations generate subjective constitutional rights of individuals - the right to marry, the right to found a family, the right to respect for family life, the right of children to know and be cared for by their parents. At a third level, the state is bound by positive obligations: to create the legislative, institutional and economic conditions necessary for the formation, development and preservation of the family.

Contemporary doctrine distinguishes between three ideal-typical models of constitutional family protection. The classical liberal model treats the family primarily as a sphere of private autonomy in which state intervention is limited to the protection of individual rights. The social model, characteristic of the post-war European constitutions, considers the family as an object of active social policy and imposes on the state a wide range of positive obligations, including material support for parents, children and vulnerable family members. The value-oriented model, developed in a number of Central and Eastern European constitutions, places the family within a hierarchy of constitutional values that also includes national identity, moral order and demographic continuity.

The Uzbek constitutional model, in its post-2023 configuration, may be characterised as a hybrid social-value model. It combines the recognition of the family as a fundamental social institution with a substantial catalogue of positive state obligations and with explicit reference to national and cultural values. This hybrid structure creates significant potential for the development of specific protection mechanisms, but it also requires precise doctrinal work to avoid tensions between individual rights and collective values.

The theoretical framework is completed by the concept of proportionality, which governs the relationship between state protection of the family and other constitutional values, such as personal autonomy, gender equality and freedom of religion. Any measure adopted in pursuit of family protection must be suitable, necessary and proportionate in the strict sense. This standard, drawn from comparative constitutional adjudication, provides the analytical tool through which the constitutional legislator and the courts calibrate the reach of family-protective norms.

Comparative-Legal Overview of Constitutional Family Protection

Comparative analysis shows that despite significant cultural and historical differences, most contemporary constitutions recognise the family as an object of special protection. The specific formulations, however, vary considerably. Some constitutions define the family in objective terms, others in relational terms; some emphasise the institution of marriage, others focus

on parenthood and childhood; some place the family within a catalogue of rights, others within the section on general principles of state policy.

Table 1 summarises the key constitutional provisions and distinctive features of six national models - Uzbekistan, Germany, Italy, France, Poland and Kazakhstan - that illustrate the main variations in contemporary practice.

Table 1. Comparative constitutional provisions on family protection in selected states

Country	Key constitutional provision	Distinctive feature of the protection model
Uzbekistan	Article 76 (2023): the family is the fundamental unit of society, protected by the state and society; marriage is based on the free consent and equality of parties.	Constitutional consolidation of the family as a value; combined social-state model with expanded guarantees for mothers, children and persons with disabilities.
Germany	Article 6 of the Basic Law: marriage and family enjoy the special protection of the state.	Strong judicial doctrine developed by the Federal Constitutional Court; balance between individual autonomy and family solidarity.
Italy	Article 29 of the Constitution: the Republic recognises the rights of the family as a natural society founded on marriage.	Natural-law approach; explicit link between family and social solidarity through Articles 30–31.
France	Preamble of the 1946 Constitution: the Nation guarantees the family the conditions necessary for its development.	Republican-secular model with strong emphasis on equality and social protection for families.
Poland	Articles 18, 71: marriage as a union of a man and a woman, family, motherhood and parenthood are placed under the protection and care of the Republic.	Value-oriented model with explicit constitutional definition of marriage and enhanced protection of large families.
Kazakhstan	Article 27 of the Constitution: marriage and family, motherhood, fatherhood and childhood are under the protection of the state.	Post-Soviet transitional model; increasing focus on demographic policy and support for young families.

The table illustrates a shared underlying commitment to family protection combined with substantial doctrinal diversity. German constitutional practice is notable for the depth of the case-law of the Federal Constitutional Court, which has developed the notion of the special protection of marriage and family into a detailed doctrine of family-related fundamental rights. The Italian

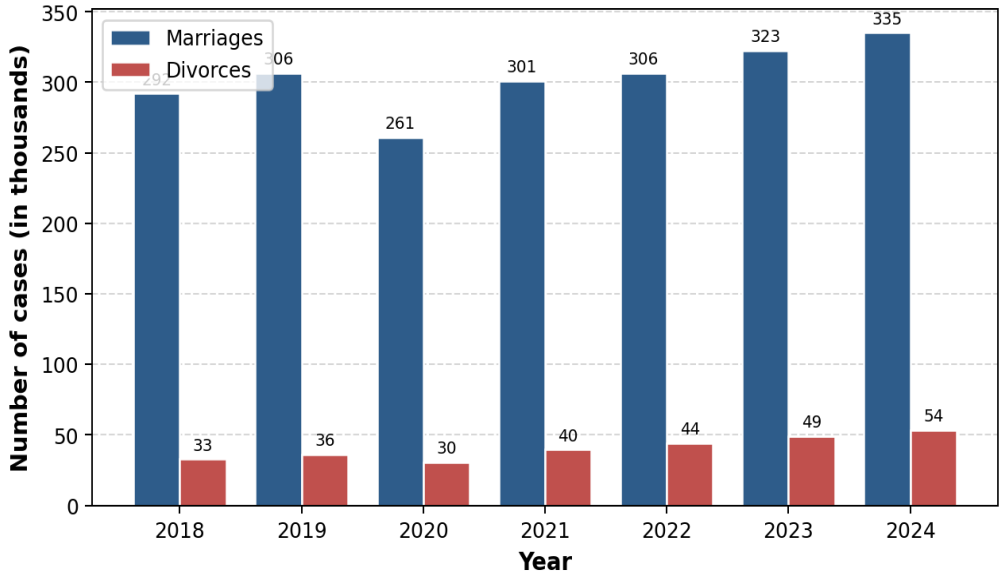
model builds on the classical natural-law tradition, presenting the family as a pre-existing natural society whose rights are recognised - not created - by the Constitution. The French model integrates family protection into the wider republican project of social solidarity. Polish constitutional practice combines a strong value-oriented definition of marriage with active demographic policy. The Kazakh and Uzbek approaches share a post-Soviet trajectory in which family protection is increasingly linked to national demographic strategy and to programmes supporting young families.

For the purposes of the present analysis, the Uzbek model occupies a particularly interesting position: it draws on European and Central Asian experience while maintaining a strong emphasis on national cultural identity and on the role of the mahalla and other community institutions as auxiliary agents of family protection. This synthesis creates the possibility of designing protection mechanisms that combine constitutional-legal precision with sociological realism.

Empirical Trends: Marriage and Divorce Dynamics

The theoretical and comparative analysis must be complemented by an empirical assessment of the actual situation of the family. Figure 1 presents the dynamics of marriages and divorces in the Republic of Uzbekistan over the period 2018–2024, based on aggregated data of the State Statistics Agency and civil registration bodies.

Figure 1. Dynamics of marriages and divorces in the Republic of Uzbekistan (2018–2024)



Source: compiled by the author on the basis of official statistical data of the Republic of Uzbekistan (illustrative aggregated values).

The data reveal three important trends. First, the absolute number of marriages has remained high and, after the temporary decline caused by the pandemic in 2020, has resumed steady growth, reflecting the continuing demographic strength of the family institution in Uzbekistan. Second, the number of divorces has increased at a significantly faster relative pace, rising from approximately thirty-three thousand in 2018 to more than fifty-three thousand in 2024. Third, the ratio of divorces to marriages has widened, which suggests that the traditional social mechanisms of family stabilisation are becoming less effective and that additional legal and institutional instruments are required.

These trends are not unique to Uzbekistan. Comparable dynamics may be observed in most countries undergoing rapid urbanisation and socio-economic modernisation. Nevertheless, the specific configuration of demographic, cultural and legal factors in Uzbekistan calls for tailored constitutional responses. The empirical data thus provide the factual basis on which the modernisation of protection mechanisms must be planned.

Contemporary Challenges to Constitutional Family Protection

The challenges facing the constitutional-legal protection of the family may be grouped into four broad categories. The first category comprises demographic challenges: the decline of birth rates in urban centres, the ageing of the population in certain regions, the increase of single-parent households and the growth of transnational families as a result of labour migration. These processes affect the material and emotional resources on which the family relies, and they require adjustments in social legislation, tax policy and civil law.

The second category consists of technological challenges. The digital transformation of everyday life has created new legal problems: the protection of children in the digital environment, the regulation of online marriage and divorce procedures, cross-border enforcement of maintenance obligations, the use of biometric and reproductive technologies, and the protection of family privacy in the context of state and corporate data collection. The classical constitutional guarantees of family life must be reinterpreted to cover these new dimensions.

The third category encompasses cultural and value-related challenges. The pluralisation of lifestyles, the growth of individualism and the tension between traditional family values and international human rights standards create difficult interpretive dilemmas. Constitutional systems must find a balance between the recognition of individual autonomy and the preservation of the family as a socially and culturally rooted institution. The Uzbek model, with its explicit reference to national and cultural values, is particularly sensitive to this dimension.

The fourth category comprises institutional challenges: the fragmentation of family-related competences among numerous agencies, the insufficient specialisation of the judiciary in family matters, the limited use of mediation and other alternative dispute resolution mechanisms, and the uneven quality of legal aid available to vulnerable family members. These institutional weaknesses undermine the practical effectiveness of even the most sophisticated constitutional guarantees.

Comparative Assessment of Protection Mechanisms

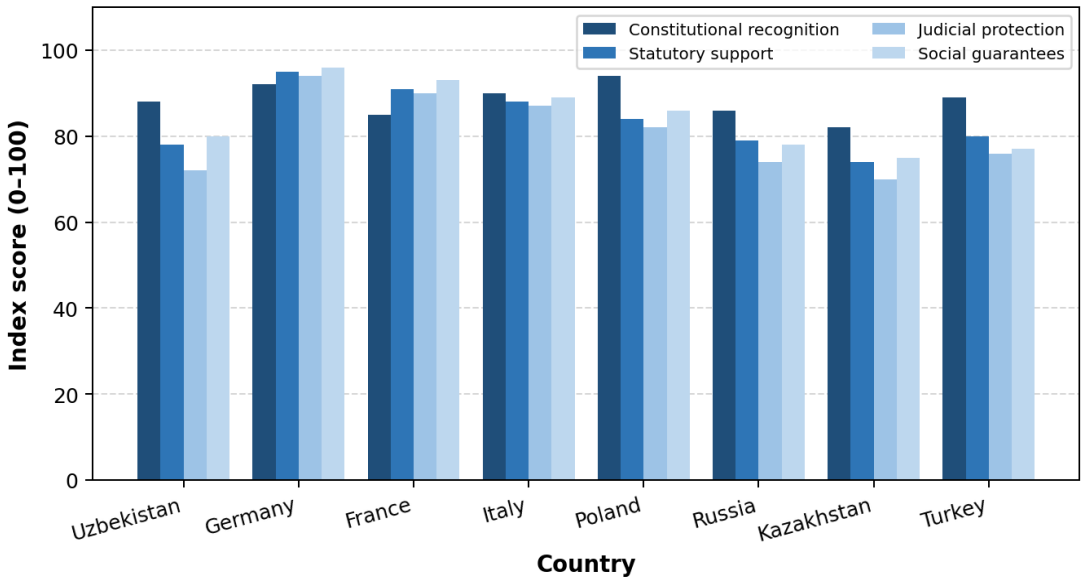
In order to systematise the comparative analysis, it is helpful to consider a composite index of family protection mechanisms across selected states. The index used in Figure 2 aggregates four dimensions: constitutional recognition, statutory support, judicial protection and social guarantees. Each dimension is assessed on a scale from zero to one hundred on the basis of doctrinal analysis and secondary comparative sources.

The chart shows that Germany, France and Italy maintain the highest overall scores, reflecting the maturity of their statutory frameworks and the depth of their judicial doctrine. Uzbekistan performs strongly in the dimension of constitutional recognition - a direct consequence of the 2023 constitutional reform - but lags behind in the dimensions of statutory support and judicial protection. This asymmetry indicates the direction in which reform efforts should be concentrated: the constitutional foundation is solid, but the implementing legislation and the judicial infrastructure require significant strengthening.

The comparative index also demonstrates that a high level of constitutional recognition, in itself, does not guarantee effective family protection. Countries with more concise constitutional formulas but sophisticated statutory and judicial systems often achieve better outcomes than

countries with elaborate constitutional provisions but weaker implementation. This finding reinforces the conclusion that the modernisation of protection mechanisms must proceed simultaneously at the constitutional, legislative, judicial and social-policy levels.

Figure 2. Comparative index of constitutional-legal family protection mechanisms



Source: composite index compiled by the author on the basis of comparative constitutional analysis and doctrinal sources.

Modern Directions for Improvement

On the basis of the theoretical, comparative and empirical analysis, six interrelated directions for the modernisation of constitutional-legal family protection mechanisms may be identified. Each direction is briefly discussed below and summarised in Table 2.

First, the constitutionalisation of family values must be deepened through the adoption of organic legislation that develops the constitutional provisions on marriage, motherhood, fatherhood and childhood. Detailed normative content increases the justiciability of family rights and reduces the interpretive uncertainty that often surrounds broadly formulated constitutional clauses.

Second, judicial mechanisms should be strengthened through the establishment of specialised family courts or family chambers within existing courts, the introduction of expedited procedures for cases involving children, and the recognition of a constitutional complaint procedure for the protection of family rights. Judicial specialisation is a well-established comparative practice that improves the quality and consistency of family-related case-law.

Third, the digital transformation of family services offers substantial opportunities for improved protection. Electronic registration of marriages and divorces, digital enforcement of child-support obligations, unified family data platforms and secure electronic communication between courts and parties can reduce administrative burden and increase the effectiveness of protection mechanisms, provided that adequate privacy safeguards are in place.

Fourth, preventive mediation should become an integral part of the family protection system. Mandatory pre-divorce mediation, family counselling services and formalised reconciliation panels - including those operating at the level of the mahalla - can reduce the number of contested divorces, preserve parent - child relationships and lower the psychological and material costs of family conflict.

Fifth, the expansion of socio-economic guarantees is indispensable. Constitutional family protection cannot rely exclusively on legal instruments; it must be supported by targeted housing programmes, tax preferences for families with children, accessible childcare services, and adequate parental leave. These socio-economic measures translate constitutional principles into concrete conditions for family life.

Sixth, international harmonisation must accompany domestic reforms. Alignment with the UN Convention on the Rights of the Child, the Convention on the Elimination of All Forms of Discrimination against Women, the Hague Conventions on family matters and regional instruments strengthens the international legitimacy of national family policy and provides additional protection for families in transnational situations, while national identity and cultural specificity are preserved through interpretive doctrines and margin-of-appreciation techniques.

Table 2. Six directions for improving constitutional-legal family protection mechanisms

No.	Direction	Content of the proposed measure	Expected legal effect
1	Constitutionalisation of family values	Detailing constitutional guarantees for motherhood, fatherhood and childhood through organic legislation.	Higher normative certainty and stronger justiciability of family rights.
2	Judicial mechanisms	Establishing specialised family courts and constitutional-complaint procedures for family rights violations.	Accelerated and specialised protection; consistent case-law on family issues.
3	Digital family services	E-registration of marriages, digital child-support enforcement, unified family data platform with privacy safeguards.	Reduced administrative burden; better protection of children's and spouses' economic rights.
4	Preventive mediation	Mandatory pre-divorce mediation, family counselling and reconciliation panels with legal status.	Lower divorce rate; preservation of parent–child relationships and family stability.
5	Social-economic guarantees	Constitutional principle of adequate family income; targeted housing, tax and credit support for young and large families.	Material foundation of family stability; higher birth rate and family formation.
6	International harmonisation	Alignment with the UN Convention on the Rights of the Child, CEDAW and regional instruments while preserving national identity.	Increased legitimacy and international protection of national family policies.

These six directions are not alternatives but complementary components of a single reform strategy. Their effectiveness depends on coordinated implementation across constitutional, legislative, judicial and administrative levels. In the Uzbek context, such coordination can be organised around a unified national concept of family protection, integrating existing programmes on social support of the family, protection of children and gender equality into a single doctrinal and institutional framework.

Conclusion

The constitutional-legal protection of the family is one of the most sensitive and dynamic areas of modern public law. It combines fundamental values with concrete socio-economic realities and requires continuous adjustment to demographic, technological and cultural change. The analysis presented in this article demonstrates that the modernisation of protection mechanisms cannot be reduced to a single reform measure; it demands a systemic strategy that operates simultaneously at the levels of constitutional norms, statutory legislation, judicial practice and social policy. The constitutional reform of 2023 has provided the Republic of Uzbekistan with a strong normative foundation for such a strategy. Article 76 of the Constitution recognises the family as a fundamental social institution and creates the doctrinal space for a hybrid social-value model of protection. The empirical data on the growing number of divorces, however, indicate that the constitutional foundation must be reinforced by concrete institutional and socio-economic measures. The comparative analysis confirms that countries with mature protection systems succeed precisely because they combine constitutional recognition with specialised judicial mechanisms, socio-economic guarantees and effective implementation. The six directions identified above - constitutionalisation of family values, strengthening of judicial mechanisms, digital transformation of family services, institutionalisation of preventive mediation, expansion of socio-economic guarantees and international harmonisation - provide a coherent programme for reform. Their implementation will require sustained legislative work, judicial creativity and administrative coordination, as well as active engagement of civil society and community institutions. Only through such an integrated approach can the constitutional promise of family protection be transformed into a living reality for every family. Further research should focus on the empirical evaluation of specific reform instruments, the development of doctrinal criteria for balancing family protection with individual rights, and the systematic monitoring of the effectiveness of new mechanisms. The family, as the fundamental unit of society, deserves nothing less than a legal system capable of protecting it in all the complexity of modern life.

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THE PROSPECTIVE DEVELOPMENT OF THE SERVICE SECTOR IN MODERN URBAN RESIDENTIAL AREAS

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Abstract. *This article analyzes, from both scientific and practical perspectives, the key factors determining the prospective development of the service sector in modern urban residential areas. The study was conducted based on the example of residential districts in the city of Samarkand. The research substantiates the importance of territorial planning, diversification of services, strengthening of management and service systems, digital monitoring, and regulatory planning for the sustainable development of the service sector. In conclusion, a set of findings and practical recommendations aimed at ensuring the development of the service sector in modern urban residential areas is proposed.*

Keywords: *modern urban residential area, housing, service sector, housing stock, population size, households, types of services, diversification.*

Introduction

In recent years, the number of modern multi-story residential buildings has been steadily increasing across the regions of the country, particularly in the city of Samarkand. The construction of new multi-story housing, the growth of population density, as well as the intensification of internal migration and urbanization processes have led to significant transformations in the functional structure of urban areas. Residential complexes are no longer merely clusters of housing units; rather, they are evolving into complex socio-economic spaces where the daily life of the population is organized, including consumption, social interaction, recreation, healthcare, education, and access to various services.

Under such conditions, the study of the prospective development of the service sector acquires particular scientific relevance. As the housing stock and population increase, the demand for services changes not only in volume but also in structure and quality. If these processes are not studied and planned, newly developed residential areas may function solely as living spaces, forcing residents to seek essential services in other parts of the city. This, in turn, increases transport load, leads to time losses, and reduces the overall quality of life.

Research indicates that certain types of services develop relatively rapidly in modern urban residential areas. For instance, retail trade, supermarkets, private healthcare services, banking, and public catering respond quickly to market demand. However, services such as preschool education, general secondary education, public healthcare, sports, culture, recreation, markets, and administrative service systems often develop at a slower pace. Therefore, the development of the service sector should be considered not only in terms of overall growth but also in terms of structural balance and territorial coverage.

This article aims to analyze the key factors determining the prospective development of the service sector in modern urban residential areas, to identify practical growth trends, and to formulate future development directions as well as management-related recommendations.

The main objectives of the study are as follows:

• to assess the current state of the service sector in modern urban residential areas;
• to identify growth rates and territorial disparities among different types of services;
• to analyze the key factors influencing the future development of the service sector;
• to develop prospective directions and practical recommendations for further development.

Research methodology

The study employed methods of economic and statistical analysis, comparative assessment, analysis of dynamic series, territorial comparison, and generalization. The empirical basis of the research consisted of practical data for the period 2021–2025 on five modern urban residential areas in the city of Samarkand. The analysis covered population size, the number of multi-story residential buildings, the number of households, and the number of facilities for each type of service.

A methodologically significant aspect of the study is that the service sector was not assessed based on aggregate indicators. Instead, individual service segments such as preschool education, general secondary education, healthcare, sports, banking, trade, public catering, transport, markets, cultural and recreational services, and management service systems were analyzed separately. This approach made it possible to more accurately determine the prospective development of the service sector not through overall quantitative indicators, but through the dynamics of individual service segments.

The research focused on the following residential areas: Sugdiyona residential area, Vokzal district, Kimyogarlar township, Korasuv residential area, and Sartepo residential area. These territories are currently being formed as modern residential complexes and provide a suitable empirical basis for comparative assessment of the development of the service sector.

Results

The research results demonstrate that modern residential areas of Samarkand possess a strong demographic and territorial foundation for the future development of the service sector. During the period from 2021 to 2025, the population increased in all five residential areas. By 2025, the population reached 48,157 in the Sugdiyona residential area, 43,430 in the Vokzal district, 21,130 in the Kimyogarlar township, 40,374 in the Korasuv residential area, and 35,774 in the Sartepo residential area. Notably, the increase in the population of the Korasuv residential area from 18,168 to 40,374 indicates a significant internal demand for the development of the service sector in this area.

The growth of the multi-story housing stock has also emerged as an important factor for the future expansion of the service sector. As of 2025, the number of multi-story residential buildings amounted to 274 in Sugdiyona, 222 in the Vokzal district, 119 in Kimyogarlar township, 212 in Korasuv, and 177 in Sartepo. This indicates that residential density is particularly high in Sugdiyona, Vokzal, and Korasuv, where the demand for services is expected to continue increasing in the coming years.

It was identified that the current state and growth rates of different service types are uneven. In 2025, the number of preschool education institutions was 7 in Sugdiyona, 10 in the Vokzal district, 6 in Kimyogarlar, 2 in Korasuv, and 6 in Sartepo. These results indicate the need for accelerated development of preschool services, especially in Korasuv. General secondary education institutions numbered 5 in Sugdiyona, 4 in the Vokzal district, and 3 each in Kimyogarlar, Korasuv, and Sartepo, which also reflects the growing demand for school services in rapidly expanding areas.

In the healthcare sector, family polyclinics were present in all areas (one in each), while the number of public hospitals was 5 in Sugdiyona, 3 in the Vokzal district, 5 in Kimyogarlar, 2 in Korasuv, and none in Sartepo. This indicates a substantial need for the future development of public healthcare services. In contrast, private healthcare has developed more rapidly: 24 facilities in the Vokzal district, 18 in Sugdiyona, 16 in Korasuv, 15 in Sartepo, and 12 in Kimyogarlar. This suggests that the private healthcare segment is likely to continue expanding in the future.

Trade and financial services emerged as the fastest-growing sectors. In 2025, the number of trade service facilities reached 628 in the Vokzal district, 564 in Sugdiyona, 406 in Sartepo, 254 in Kimyogarlar, and 210 in Korasuv. In Korasuv, this figure doubled from 105 in 2021. The number of banks and banking service centers was 10 in the Vokzal district, 8 each in Sugdiyona and Korasuv, and 3 each in Kimyogarlar and Sartepo. The number of supermarkets also increased across all areas. These data indicate that trade, supermarket, and financial services will continue to develop dynamically in the future.

Public catering establishments in 2025 amounted to 25 in Sartepo, 22 in the Vokzal district, 20 in Sugdiyona, 18 in Kimyogarlar, and 14 in Korasuv. This segment also demonstrates growth potential, as the increasing complexity of urban lifestyles and service demand contributes to its expansion.

In terms of transport services, a significant need remains. The number of bus routes was 13 in Sugdiyona, 16 in the Vokzal district, 4 in Kimyogarlar, 4 in Korasuv, and 7 in Sartepo. Despite having a large population, Korasuv has no more bus routes than Kimyogarlar, which indicates that the development of transport services will be one of the priority areas in the future.

Additionally, several underdeveloped but essential service segments were identified. For example, cultural and recreational parks are present only in the Vokzal district (1 facility), while absent in other areas. Markets are absent in Korasuv but present (one each) in the other four areas. Management service companies number 10 in Sugdiyona, 7 in the Vokzal district, 6 in Sartepo, 5 in Kimyogarlar, and only 2 in Korasuv. This indicates that the development of management and service systems is one of the most important future directions, particularly for Korasuv, where the number of multi-story buildings is rapidly increasing.

Overall, the results show that in the future, the development of the service sector is expected to be particularly high in the following segments: trade services, private healthcare, banking services, supermarkets, public catering, management service companies, and transport services. At the same time, targeted expansion is also required in socially significant segments such as preschool education, general secondary education, public healthcare, sports, culture, and markets

Discussion

The obtained results indicate that the prospective development of the service sector in modern urban residential areas is not random but is determined by several key factors. First and foremost, it is driven by population growth. As the population increases, the demand for daily services becomes more complex. However, existing practice demonstrates that not all types of services develop at the same rate.

Segments where market mechanisms operate more effectively tend to develop more rapidly. These include trade, banking, supermarkets, public catering, and private healthcare services. This is explained by the fact that demand in these sectors is monetized more quickly, meaning that sources of income for entrepreneurs are formed faster. Therefore, these segments are likely to act as the main drivers of development in the future as well.

However, social and institutional services do not develop at such a natural pace. Preschool education, general secondary education, public polyclinics and hospitals, sports, culture, markets, and certain service sectors depend largely on normative planning and managerial decisions. If these segments are left solely to market forces, the development of modern urban residential areas will become unbalanced: the consumer market will expand, while social infrastructure will lag.

For this reason, the future development of the service sector should be pursued simultaneously in two directions. The first is the proper territorial and qualitative regulation of naturally growing market segments. The second is the targeted support of slowly developing but socially essential service segments.

Another important conclusion is that development should not be assessed through the total "number of services" but rather analyzed separately for each type of service. Otherwise, the abundance of trade facilities and supermarkets may obscure deficiencies in schools, polyclinics, or transport services. Consequently, the prospective management model should evaluate the development of services not through aggregate indicators but based on individual functional segments.

The most important condition for future development is the strengthening of the management mechanism of the service sector. In this regard, demand-based placement of services, maintenance of service registries, digital monitoring, expansion of service management systems related to multi-story housing stock, establishment of normative indicators for each service type, and diversification of services play a decisive role.

Conclusion and Recommendations

This study demonstrates that there is a strong socio-economic foundation for the future development of the service sector in modern urban residential areas of Samarkand. During the period 2021–2025, the increase in population, the number of multi-story residential buildings, and the number of households significantly intensified the demand for services. At the same time, it was revealed that the rates of development across different service types are not uniform.

The most important conclusion is that the future development of the service sector should be evaluated not through overall growth, but through the development of individual service segments. Trade, banking, supermarkets, public catering, and private healthcare are expected to continue their active growth in the future. However, preschool education, general education, public healthcare, sports, culture, markets, and management-service sectors require targeted policy measures and managerial interventions.

Thus, the prospective development of the service sector in modern urban residential areas is determined by the following factors:

- population growth;
- expansion of the multi-story housing stock;
- increasing complexity of daily demand for services;
- natural activity of market-driven segments;
- normative demand for social services;
- the quality of management and monitoring systems.

Based on the research findings, the necessity of a management model grounded in territorial and service-type approaches has been substantiated. This approach will enable a more balanced, accessible, and sustainable development of the service sector in modern residential areas.

Based on the results of the study, the following recommendations are proposed:
• minimum service provision standards should be developed for each type of service;
• in rapidly growing residential areas, particularly in the Korasuv residential area, priority should be given to preschool education, general education, public healthcare, and transport services;

• trade, public catering, banking, supermarket, and private healthcare segments should be territorially coordinated;

• it is advisable to strengthen the activities of management service companies and to establish an integrated service management system linked to the multi-story housing stock;

• a digital monitoring system for managing the service sector should be developed, and service registries should be regularly updated;

• targeted development programs should be designed for cultural, sports, recreational, market, and other socially significant public services.

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LEXICAL-SEMANTIC FIELD IN THE SYSTEM OF ICT AND INTERNET TERMS

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Abstract. *This article examines the lexical-semantic field and lexical-thematic groups within the system of information and communication technology (ICT) and Internet terminology. A terminological system is a separate and complex layer of the vocabulary of a language, characterized by specific linguistic features. Through terms, concepts belonging to the fields of the national economy, science, and technology are named and systematized. This process is also clearly observed in the representation of Internet terms in the Uzbek language. The article analyzes how ICT and Internet terms form semantic fields, microfields, and lexical-thematic groups based on shared meanings, functional similarity, hierarchical relations, and conceptual connections. Examples such as Internet security, computer networks, keyboard terminology, signs, e-mail, search engines, social networks, cloud technologies, and file sharing are used as illustrative material. The study shows that lexical units in terminology may belong to several semantic groups at the same time and that terminological systems function according to the principle of "a system within a system." The field-based study of terminology helps reveal the dialectical relationship between reality, consciousness, and language.*

Keywords: *word, term, concept, terminology, Internet, group, field, programming.*

Introduction

The external world surrounding human beings is reflected in human consciousness as a set of various concepts. These concepts are expressed in linguistic form through language units. The linguistic expression of this logical process is one of the main and leading functions of the vocabulary of a language. In other words, the surrounding external world is reflected through lexis, or the vocabulary system of a language [1, p. 91].

In linguistics, a field is generally understood as a lexical set of language units united by commonality and reflecting the conceptual, objective, or functional similarity of the phenomena being designated. At the beginning of the twenty-first century, studies devoted to the problem of the "field" also began to appear in Uzbek linguistics [3, p. 56]. The introduction of field theory into Uzbek linguistics is connected with the application of systematic-structural linguistic methods to the study of language units.

Among the studies carried out in this area, the scientific observations and conclusions of A. Nurmonov, H. Ne'matov, R. Rasulov, I. Qo'chqortoyev, E. Begmatov, A. Berdialiyev, T. Mirzaqulov, Sh. Iskandarova, R. Safarova, B. Qilichev, A. Sobirov, M. Narziyeva, Sh. Orifjonova, and H. Hojiyeva are of particular importance in studying the vocabulary of the Uzbek language on the basis of field theory. In general, the breadth and complexity of a semantic field are directly related to the diversity of the words included in it.

The term "field" is used in both broad and narrow meanings. In a broad sense, it may refer to any group of linguistic units, including sets and series expressed by such terms as "thematic group," "system," "structure," "synonymy," and "antonymy." In a narrow sense, the term "field"

refers to a group of linguistic units that share one common significative meaning, that is, a generalized and abstract meaning. At the lexical level, “field” is usually used in this narrow sense.

A lexical-semantic field characteristic of the lexical level is formed on the basis of the significative meaning of a word. In this process, the denotative meanings of words connected with specific objects, phenomena, and their features in objective reality are not taken into account. For example, terms such as *login*, *password*, *virus*, *antivirus*, *firewall*, *spam*, and *personal data* express concepts with different levels of security. However, all these terms share the general meaning of “Internet security.” This shared meaning is a significative meaning. On the basis of this meaning, the above-mentioned terms are united into one group.

Methods

This article uses a theoretical and descriptive linguistic approach based on field theory, lexical-semantic analysis, and systemic-structural interpretation. ICT and Internet terms in the Uzbek language are used as illustrative material. The analysis focuses on semantic commonality, functional similarity, hierarchical relations, hypernym-hyponym relations, part-whole relations, paradigmatic relations, and syntagmatic relations.

The study distinguishes between lexical-semantic fields and lexical-thematic groups. A lexical-semantic field is understood as a broader semantic structure that unites terms according to a common abstract meaning. A lexical-thematic group is treated as an internal subgroup within a lexical-semantic field. Unlike a lexical-semantic field, a lexical-thematic group may unite linguistic units belonging to different levels of language.

In determining the hierarchy of semantic fields in language and identifying macro-, medio-, and microstructures within these fields, attention must first be paid to the philosophical foundations of language. In philosophy, objects and phenomena in the world are viewed as an integrated system based on their connections, interrelations, and unity in space and time. Similarity, paradigmatic relations, synonymic relations, genus-species relations, hypernym-hyponym relations, and whole-part relations play an important role in forming semantic fields.

Relations are understood as mutual connections and links between the components of a whole. Such connections may be diverse. Depending on the form, meaning, or function of language units, several types of relations and connections between them may be identified [5, p. 128]. Similarity and difference are the main forms of such relations.

Results

The terminological group formed by such terms as *login*, *password*, *virus*, *antivirus*, *firewall*, *spam*, and *personal data* creates a lexical-semantic field with the meaning of “Internet security.” The nature of these examples shows that a lexical-thematic group is an internal subgroup of a lexical-semantic field. A lexical-thematic group is also a kind of “field”; however, unlike a lexical-semantic field, it may include linguistic units belonging to different levels of language.

Lexical-thematic groups are internal and subordinate subsystems of lexical-semantic fields. For example, the terms belonging to the field of “computer networks” may be divided into many lexical-thematic groups according to semantic commonality. These include:

1. a group based on a set of interconnected computers: *computer*, *laptop*, *netbook*;
2. a group based on a network within a small area, such as a school or office: *local area network* or *LAN*;
3. a group based on a network covering long distances: *wide area network* or *WAN*;
4. a computer that provides services and resources in a network: *server*;
5. a computer that receives services from a server: *client*;

6. a device that connects a computer to a network: *network card*;
7. a device that transmits and receives signals: *modem*, and others.

It becomes clear that one lexical unit may participate in several lexical-thematic groups as a functional-semantic component. In the microgroups presented above, lexical units carrying a generic meaning, or hypernyms, subordinate lexical units expressing specific meanings, or hyponyms. These groups may then be further divided into other microgroups.

The lexical-thematic groups in the system of ICT and Internet terms may also be analyzed from this perspective. A lexical-semantic field is a complex system of paradigms that includes a number of lexical-thematic groups and semantically subordinates them.

The terminological vocabulary of ICT and the Internet in the Uzbek language consists of many semantic fields. These fields consist of lexical-semantic groups, and the groups consist of the elements included in them. For example, the microfield of "sign" includes such computer and Internet terms as *letter*, *number*, *symbol*, and *punctuation mark*. The semantic field of "letter" includes the microfields of *capital letter*, *bold letter*, and *italic letter*. According to this feature, these word-terms are considered signs.

The first property of a sign is that it is perceived by human beings. The second property is that it provides information about itself and another object. All the semes within the microfield of "letter" carry information about this category. Professor A. Nurmonov emphasizes that motivation exists in such relations; that is, when we see snow, we form an idea of winter.

From the above points, it may be concluded that when human beings classify objects and phenomena in the world, divide them into types and categories, and place them into certain semantic groups, they primarily rely on the system of relations between them. Three main types of relations are distinguished among language units:

1. similarity, or paradigmatic relations;
2. hierarchical relations;
3. adjacency, or syntagmatic relations [5, p. 14].

The same similarity and adjacency relations may also be found among the terms that form a semantic field.

ICT and Internet terms consist of separate categories, that is, paradigms. Such a relation existing in human consciousness is called a conceptual relation. This relation serves as a criterion for determining the connections between the members of a semantic field. As at other levels of language, paradigmatic relations are also widespread at the terminological level.

In a terminological system, it is possible to form several smaller fields from one field. For example, the semantic field of "keyboard" consists of such microfields as *Enter*, *function keys*, *letter keys*, *home row*, *keyboard layout*, *conceptual keyboard*, and others.

In general, when determining the paradigmatic relations of terms, it is more appropriate to focus primarily on semantic commonality. The common meaning that serves as the basis for uniting terms into one paradigm must be repeated in all members of that paradigm. For example, in such Internet service terms as *electronic mail* or *e-mail*, *search engine*, *social network*, *cloud technology*, and *file sharing*, the general meaning related to Internet services is repeated and functions as a common meaning.

In dividing the vocabulary of a language into semantic fields and then into smaller fields, and in studying the sememe of each lexeme, it is useful to rely on archisemes, integral semes, and potential semes. In studying terminology, it becomes necessary to classify terms according to

genus and species. For this purpose, the use of hypernymic and hyponymic relations is appropriate [6, p. 59].

This idea can be supported with examples. The term *social network*, meaning an online communication platform, is a hypernym, while *Telegram* and *Instagram* are its hyponyms. Similarly, *network* is a hypernym, while *local area network* or *LAN*, meaning a network within a small area such as a school or office, and *wide area network* or *WAN*, meaning a network covering long distances, are its hyponyms.

Each paradigm is considered a system. A paradigm may also be divided into smaller paradigms on the basis of another shared meaning. For example, terms related to Internet security are represented by such terms as *information security*, meaning the protection of data; *virus*, meaning a program that harms a computer; *antivirus*, meaning a program that protects against viruses; and *personal data*, meaning confidential information such as a name, password, or address. Together, these terms form the paradigm of Internet security.

Such cases frequently occur among lexical units that form semantic fields in terminological systems. According to the principle of "a system within a system," which is regarded as a "golden rule" in the structure of language, many paradigms may be formed within a single paradigm.

Discussion

The analysis shows that ICT and Internet terminology in the Uzbek language is not a random collection of borrowed or newly formed terms. Instead, it represents a systematic lexical layer organized through semantic, conceptual, hierarchical, and functional relations. Terms enter into relations of similarity, difference, subordination, and adjacency, and these relations determine their place within a broader terminological system.

The lexical-semantic field of Internet security demonstrates how terms with different denotative meanings may be united through one shared significative meaning. Similarly, the field of computer networks shows how a broader concept may be divided into more specific lexical-thematic groups. The examples of *network, local area network, wide area network, server, client, network card,* and *modem* show that terminological units may be organized according to their function and place within a technological system.

The analysis of the microfield of "sign" also shows that computer and Internet terms may be interpreted not only as technical labels but also as linguistic signs that carry information. In this sense, the study of ICT terminology is closely connected with general linguistic theory, semiotics, and semantic field theory.

Paradigmatic relations are particularly important in the classification of ICT and Internet terms. Terms such as *e-mail, search engine, social network, cloud technology,* and *file sharing* are united by the general meaning of Internet services. At the same time, hypernym-hyponym relations make it possible to classify terms according to genus and species. For instance, *social network* functions as a hypernym, while *Telegram* and *Instagram* function as hyponyms.

Synonymy is also found in all semantic fields. The emergence of synonymous terms and their use in the Uzbek language are closely connected with the socio-political, scientific, and cultural life of the people. Therefore, the study of terminological synonymy also has practical importance for standardizing and improving ICT and Internet terminology in Uzbek.

Conclusion

In conclusion, the study of the terminological system of a language as a field helps to understand the dialectical relationship between reality, consciousness, and language on a scientific

basis. Field theory enables speakers of a language to understand and use the main lexical stock of a particular field, including its terms, in a systematic and comprehensive way.

The system of ICT and Internet terminology in the Uzbek language consists of semantic fields, lexical-semantic groups, lexical-thematic groups, paradigms, and microfields. These structures are formed on the basis of semantic commonality, functional similarity, conceptual relations, hierarchical relations, and hypernym-hyponym relations. The analysis confirms that ICT and Internet terminology develops according to the principle of "a system within a system," where one broad field may contain several smaller fields and paradigms. This approach is useful for the scientific description, classification, teaching, and standardization of Uzbek ICT and Internet terminology.

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HYPER-HYPONYMIC AND EQUONYMIC RELATIONS IN THE SYSTEM OF LEXEMES DENOTING ANIMAL NAMES

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Abstract*. This article focuses on issues of Uzbek linguistics, particularly hyper-hyponymic and equonymic relations in the system of lexemes denoting animal names and their functioning within the lexical system of the Uzbek language. The article analyzes hyper-hyponymic and equonymic relations among lexemes expressing animal names. Animal names serve as the illustrative material of the study. The analysis shows that in Uzbek, especially in folk speech, many animal names are differentiated according to sex, age, and biological function. Such lexical distinctions demonstrate the richness of the Uzbek language and reveal systematic semantic relations between general and specific names. The study also refers to examples from Alisher Navoi's* Muhokamat ul-lug'atayn*, Mahmud Kashgari's* Devonu lug'otit-turk*, and materials from folk speech. The findings confirm that animal names in Uzbek actively form hypernymic, hyponymic, and equonymic relations.*

Keywords: *lexis, lexeme, hypernym, hyponym, antonym, antonymy, equonym, equonymy, genus, species.*

Introduction

In Uzbek folk speech, especially among pastoral communities, special lexical units are used to express the sex and age of animals. The Eliboy people, who are livestock-breeding people, use the suffix **-jin** added to the root of a word denoting equal age in order to express the sex of animals in speech. For example, the meaning "a male horse between two and three years old," which in literary Uzbek is expressed by a phrase, is expressed in folk speech by a single word: **g'o'non**. A female horse of the same age is called **g'o'najin**. Similarly, the meaning "a four-year-old horse" in literary Uzbek is expressed in folk speech by **do'nan**, while a female horse of the same age, a mare, is called **do'najin**.

In the relation between **g'o'non** and **g'o'najin**, the lexeme **yilqi** "horse/cattle of the horse kind" functions as a hypernymic lexical unit, while **g'o'non** and **g'o'najin** are its hyponyms and, at the same time, equonyms. In this relation, the lexemes **g'o'non** and **g'o'najin** are opposed only by one semantic feature: **g'o'non** expresses maleness, whereas **g'o'najin** expresses femaleness.

Alisher Navoi, in his work *Muhokamat ul-lug'atayn*, compares the Uzbek and Persian languages and emphasizes that in Persian the word for "wild boar" is not divided according to sex and is expressed by a single word. In Uzbek, however, this animal is differentiated by sex: the male wild boar is called **qobon**, and the female wild boar is called **megajin**. Navoi considers this to be evidence of the richness of the Uzbek language. Even today, in folk speech, the word **qobon** is used for a male wild boar, while **megajin** is used for a female wild boar.

Navoi writes that in the hunting of wild boar, the male is called **qobon**, the female is called **megajin**, and the young one is called **cho'rpa**. Today, this distinction is not always sufficiently observed in the literary language. The concept of sex is often expressed not by a single word but by a word combination. The hypernym of the hyponyms **qobon** and **megajin** is the lexeme

to‘ng‘iz “wild boar/pig.” The relation between the hyponyms **qobon** and **megajin** forms equonyms.

Methods

This article uses a descriptive and lexical-semantic analysis method. The main focus is placed on hyper-hyponymic and equonymic relations in the system of animal-name lexemes in Uzbek. Examples are taken from folk speech, Alisher Navoi’s *Muhokamat ul-lug‘atayn*, Mahmud Kashgari’s *Devonu lug‘otit-turk*, and linguistic studies devoted to the expression of sex in animal names.

In the analysis, a **hypernym** is understood as a general lexical unit that includes a broader category, while a **hyponym** is a lexical unit that denotes a specific member or type within that general category. **Equonyms** are lexical units that are united under one common hypernym and are mutually related as coordinate members of the same semantic class. For example, under the hypernym **it** “dog,” the lexemes **arlon** “male dog” and **qanchiq/qanjiq** “female dog” function as hyponyms and equonyms.

Results

Hyper-Hyponymic and Equonymic Relations in Navoi’s Work

In *Muhokamat ul-lug‘atayn*, Alisher Navoi presents several examples of animal names differentiated according to sex. He writes that in hunting terminology, some animal names are clearly distinguished in Turkic speech. For example, the male of **kiyik** “deer” is called **huna**, while the female is called **qilchoqchi**. Another type, **suyqu** “horned deer,” has the male form **bug‘u** and the female form **maral**. According to Navoi, Persian-Tajik uses only general words such as **ohu** and **gavazn**, without such detailed distinctions.

Thus, Navoi names a number of animal terms by differentiating them according to sex. This means that in old Uzbek, the concept of sex was clearly distinguished, and each sex had its own special name. In the examples taken from *Muhokamat ul-lug‘atayn*, the lexemes **huna** and **qilchoqchi** are hyponyms and equonyms of the hypernym **kiyik**, while **bug‘u** and **maral** are hyponyms and equonyms of the hypernym **suyqu**.

Gender Distinction in Folk Speech

In recent times, an interesting tendency has appeared in the speech of young people, especially in connection with the word **kuchuk** “dog.” Many young people, when referring to the sex of a dog, use expressions such as **o‘g‘il bola kuchuk** “boy dog” and **qiz bola kuchuk** “girl dog.” From the point of view of speech norms and logic, such usage is questionable. In folk speech, the male dog is called **arlon**, and the female dog is called **qanchiq**.

Similarly, the camel, which played an important role in the life and lifestyle of our ancestors, also has sex-specific names in folk speech. The male camel is called **nor**, while the female camel is called **moda**. Therefore, **arlon** and **qanchiq** are hyponyms of the hypernym **kuchuk** and, in this relation, become equonyms. The same situation can be observed in the lexemes **nor** and **moda**, which are hyponyms of the hypernym **tuya** “camel.”

The analysis of Alisher Navoi’s *Muhokamat ul-lug‘atayn* and folk speech materials shows that both old Uzbek literary language and modern Uzbek contain many animal and human names that were historically differentiated according to sex.

Animal Names in Navoi’s *Muhokamat ul-lug‘atayn* and Folk Speech

Hypernymic lexical unit	Equonymic lexical unit	Source	Meaning
yilqi	**g‘o‘non**	Folk speech	male horse between two and three years old
yilqi	**g‘o‘najin**	Folk speech	female horse between two and three years old
ot	**do‘nan**	Folk speech	four-year-old male horse
ot	**do‘najin**	Folk speech	four-year-old female horse
to‘ng‘iz	**qobon**	*Muhokamat ul-lug‘atayn*	male wild boar/pig
to‘ng‘iz	**megajin**	*Muhokamat ul-lug‘atayn*	female wild boar/pig
kuchuk	**arlon**	Folk speech	male dog
kuchuk	**qanchiq**	Folk speech	female dog
tuya	**nor**	Folk speech	male camel
tuya	**moda**	Folk speech	female camel

Gender Distinction in Historical Sources

Initial information about the fact that plants may also be differentiated according to sex is found in *Devonu lug‘otit-turk*. In explaining the word **sig‘un oti**, Mahmud Kashgari writes that it is a plant whose root grows in the shape of a human being. It was used to treat men who had become sexually weak. The Persians called it **satran**. It had male and female forms: men used the male form, while women used the female form.

M. Rasulova writes that the male of the bird called **qorayaloq** was called **mayna** because it sang beautifully, while the female was called **qorashaqshaq** based on its color. A. A’zam also notes that in Uzbek, even the sex of small birds such as **bedana** “quail,” **chumchuq** “sparrow,” and **so‘fito‘rg‘ay** was once differentiated by the words **mashak** and **majik**. However, only **mashak** has remained in the speech of quail keepers, while the others have mostly fallen into dictionaries.

The analysis of ancient Turkic and old Uzbek materials shows that many animal names were historically used differently according to sex. The following table presents male and female animal and bird names recorded in Mahmud Kashgari’s historical dictionary *Devonu lug‘otit-turk*.

Animal and Bird Names in *Devonu lug‘otit-turk*

Hypernymic lexical unit	Equonymic lexical unit	Meaning
it	**qanjiq**	female dog
it	**it**	male dog
echku	**taka**	male goat
echku	**erkach**	male goat
echku	**echku**	female goat
echku	**arqar**	female mountain goat
chetuk	**kok chetuk**	male cat

Hypernymic lexical unit	Equonymic lexical unit	Meaning
chetuk	**chetuk**	female cat
qoramol	**tishi tazun**	two-year-old female cattle
qoramol	**tazun**	two-year-old male cattle
tuya	**atan**	castrated camel
tuya	**bug‘ra**	male camel
tuya	**inan**	female camel
to‘ng‘iz	**qobon**	male pig
to‘ng‘iz	**mekachin**	female pig
kiyik	**huna**	male deer
kiyik	**qilchoqchi**	female deer
inak	**inak**	cow
inak	**ud**	cow
at	**azg‘ir**	stallion
at	**azg‘iraq**	stallion
at	**qulun**	stallion, foal
o‘rdak	**barchin**	female duck
o‘rdak	**moda**	female duck
o‘rdak	**nar**	male duck
qo‘y	**qoch, qochnar**	ram
qo‘y	**sovliq**	ewe

According to the Russian scholar N. K. Dmitriyev, the suffix **-chin** in ancient times served to form names denoting the female sex. Examples include **bildir-chin** “female nightingale,” **sigir-chin** “female starling,” **qoyer-chin**, originally meaning “female pigeon” and now meaning “pigeon” in general, **meler-chin** “a type of pear,” and **meker-chin** “female pig.”

In modern Uzbek and its dialects, there are animal names with the suffix **-jin/-chin** that express the meaning “female,” such as **g‘unajin**, **megajin**, and **do‘nojin**. Continuing N. K. Dmitriyev’s view, Professor E. Begmatov considers the suffix **-chin** in the female name **Barchin** to be a remnant of a female gender-forming element.

The analysis of modern Turkic languages shows that E. Begmatov’s opinion is well grounded. Words with the root **bar** express the meaning “bird” in many Turkic languages. For example, in modern Kyrgyz, **baarchi’n/barchin** means “hunting bird”; in Yakut, the phrase **bar kööl** means “eagle” and “mythical bird”; in Altai, **barintiči qush** means “bird of prey”; in Khakas, **parchi’x** means “starling”; and in Kazakh literary language, **barshi’n** means “an eagle older than ten years.”

Heteronymy and Synecdoche in the Expression of Gender

Linguistic literature also provides information about gender distinction through the lexical-semantic method called **heteronymy**. Heteronymy is defined as “linguistic suppletivism,” that is, the naming of objects that naturally form pairs or series through words derived from different roots.

In the system of cattle-breeding terminology, words such as **govemchak**, **ko‘remchak**, **chirtemchak**, and **biremchak**, formed through synecdoche and expressing the concept “female cattle,” are encountered. These lexical units are hyponyms and equonyms of the hypernym **qoramol** or **sigir** “cattle/cow.”

In meaning transfer through synecdoche, words such as **mo‘ylov** “mustache” and **soqol** “beard” may express the meaning “man.” For example: “I ... we,” said the mustache. In this case, **mo‘ylov** and **soqol** are hyponyms and equonyms of the hypernym **erkak** “man/male.”

In expressing the sex of animals, words such as **erkak** “male” and **urg‘ochi** “female” are used. For birds, the words **nar**, **moda**, and **makiyon** are used.

Although animal and bird names generally have a common gender category, in some names gender differentiation can be observed. In addition to the general name of a species, there are special names used separately for females and males: for camel, **nortuya** and **moya**; for horse, **ayg‘ir**, **axta**, **biya**, and **baytal**; for cattle, **ho‘kiz**, **buqa**, **novvos**, **juvona**, **sigir**, **g‘unajin**, **govmish**, **tana**, and dialectal **qochar**; for donkey, **hangi** and **mocha**; for sheep, **qo‘chqor**, **sovliq**, and **to‘qli**; for dog, **ko‘ppak**, **arlon**, and **qanjiq**; for pig, **to‘ng‘iz** and **megajin**; for goat, **taka** and **echki**; and for chicken, **xo‘roz** and **makiyon**.

In the examples above, **nortuya** and **moya** are hyponyms and equonyms of the hypernym **tuya**; **hangi** and **mocha** are hyponyms and equonyms of the hypernym **eshak** “donkey”; **qo‘chqor** and **sovliq** are hyponyms and equonyms of the hypernym **qo‘y** “sheep”; **arlon** and **qanjiq** are hyponyms and equonyms of the hypernym **it** “dog”; **to‘ng‘iz** and **megajin** are hyponyms and equonyms of the hypernym **cho‘chqa** “pig”; **taka** and **echki** are hyponyms and equonyms of the hypernym **echki** “goat”; and **xo‘roz** and **makiyon** are hyponyms and equonyms of the hypernym **tovuq** “chicken.”

Likewise, **ayg‘ir**, **axta**, **biya**, and **baytal** are hyponyms and equonyms of the hypernym **ot** “horse.” The words **ho‘kiz**, **buqa**, **novvos**, **juvona**, **sigir**, **g‘unajin**, **govmish**, **tana**, and dialectal **qochar** are hyponyms and equonyms of the hypernym **qoramol** “cattle.” These lexical units are considered equonymic lexical units because they are united under one common hypernym.

Discussion

The analysis shows that animal-name lexemes in Uzbek demonstrate a highly developed system of semantic classification. These lexemes are not limited to naming animals in a general way. Rather, they often express additional semantic features such as sex, age, biological role, and cultural importance.

The existence of such pairs as **qobon–megajin**, **arlon–qanchiq**, **nor–moda**, **g‘o‘non–g‘o‘najin**, and **do‘nan–do‘najin** proves that Uzbek has historically possessed a rich lexical system for distinguishing male and female animals. These lexical units show hyper-hyponymic relations because they are subordinated to a broader general name. At the same time, they show equonymic relations because they stand side by side under the same hypernym.

The material from Alisher Navoi’s *Muhokamat ul-lug‘atayn* is especially important because it demonstrates that such distinctions existed in old Uzbek literary language and were considered a sign of lexical richness. Navoi’s comparison of Uzbek and Persian shows that Uzbek had more precise lexical means for expressing animal sex in certain cases.

The examples from *Devonu lug‘otit-turk* also confirm that the differentiation of animal names according to sex was deeply rooted in ancient Turkic. The presence of special names for male and female animals, birds, and even plants demonstrates that this semantic system has a long historical basis.

The role of affixes such as **-jin** and **-chin** is also significant. These affixes historically participated in forming names connected with female sex. Their traces can still be seen in words such as **g‘unajin**, **megajin**, and **do‘nojin**. This indicates continuity between ancient Turkic, old Uzbek, and modern Uzbek lexical systems.

Modern usage, however, shows some weakening of this traditional lexical knowledge. Expressions such as “boy dog” and “girl dog” in the speech of young people indicate that some traditional animal-sex terms are being forgotten or replaced by descriptive word combinations. From a linguistic point of view, this shows the need to preserve and study such lexemes as part of Uzbek lexical heritage.

Conclusion

In conclusion, hyper-hyponymic and equonymic relations are actively used in the system of lexemes denoting animal names in the Uzbek language. Animal names form semantic groups in which a general lexical unit functions as a hypernym, while sex-, age-, or function-specific names function as hyponyms. These hyponyms, when united under the same hypernym, become equonymic lexical units.

The analysis of folk speech, Alisher Navoi’s *Muhokamat ul-lug‘atayn*, Mahmud Kashgari’s *Devonu lug‘otit-turk*, and linguistic studies shows that Uzbek has historically had a rich and systematic vocabulary for naming animals according to sex and other semantic features. Such lexemes reflect not only linguistic structure but also the lifestyle, culture, livestock-breeding traditions, and worldview of the Uzbek people.

Therefore, the study of animal-name lexemes is important for Uzbek lexicology, semasiology, historical linguistics, and the preservation of national linguistic heritage.

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THE COLLECTION OF THE POET FAQIRI AS AN OBJECT OF RESEARCH

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Abstract. *A collection of divans compiled by the poet and calligrapher Faqiri, a representative of the Khorezm democratic movement, is housed in the manuscript collection of the Abu Rayhan Beruni Institute of Oriental Studies, Academy of Sciences of Uzbekistan. This article examines the fact that the divan was written by Faqiri himself (autograph), as well as the value and quantity of works contained within it, including ghazals, rubai, mukhammas, masnavis, musaddas, murabba, and various poetic genres. This divan represents the poet's creative output from the late 19th to the early 20th century and is the subject of our study.*

Keywords: *manuscript, calligraphy, divan, preface, muamma, ghazal, misra, beyt, muhammas, mustahzad, chistan.*

Intorduction and literature review

The problems of studying the socio-political and cultural-literary movement that operated during the period referred to as the "national awakening" of the peoples of Central Asia in the late nineteenth and early twentieth centuries remain relevant today and continue to attract scholarly attention. Indeed, the ideas of human self-awareness, modern knowledge, enlightenment, and social progress constituted the social ideal of the democratic movement and remain enduring values.

The progressive representatives of Uzbek democratic literature in the Khorezm literary movement - writers who kept pace with their age and shared advanced views - were not restrained by the khanate system or by the ordinary and backward way of life characteristic of that order. They entered the literary arena as continuers of the ideas of such progressive contemporaries as Ahmad Donish, Muqimiy, Furqat, Zavqiy, and Avaz O'tar.

Having emerged and taken shape under specific historical conditions as an expression of "democratic social ideology," Uzbek democratic literature was closely connected with the living conditions and customs of the broad masses. Alongside realistic depictions of the people's life, its representatives also expressed the hopes of the intelligentsia for an enlightened and just society. Love for the people, patriotism, and devotion to enlightenment formed the foundation of democratic literature. These ideas were mainly reflected in such poetic forms as the ghazal, mukhammas, musaddas, murabba, and masnavi.

As has been noted, "satire and humor spread widely in democratic literature; all democratic poets tested their pens in this genre, and it penetrated every sphere of life and every branch of society."

It was in such circumstances - that is, in a period of intensified socio-political and ideological struggle - that Faqiri lived and worked. Alongside poets such as Bayaniy, Chokar, Mutrib, and Devoniy, who left a deep mark on the development of the democratic literary current, Faqiri also occupied his own place and possessed his own voice. Continuing the advanced ideas of earlier masters, as did his contemporaries who were in harmony with the people and the

homeland, Faqiri contributed new content and new ideas to the literature of his time. Living and writing in an atmosphere of sharp ideological struggle, he carried forward the traditions of his contemporaries. He strove to become an artist equal to the demands of his age. Like Avaz O'tar and other democratic poets, he worked tirelessly and did not tire of engaging in activity beneficial to the people.

The poet Laffasi wrote about him in his work Tazkirai Shuaro as follows: "He adopted the pen-name Faqiri, practiced poetry extensively, and composed various amorous ghazals, mukhammases, and satirical poems. Musicians of Khiva used to perform his verses beautifully at gatherings, assemblies, and banquets. Faqiri was also such a skillful ornamentist and painter that master craftsmen and decorators, upon seeing his floral designs, recognized his mastery at once and wished to become his apprentices."

Laffasi also wrote: "Faqiri versified the events and conflicts that took place in the Khorezm region during the time of Asfandiyar Khan, adorning them with a colorful poetic garment and recounting them like a narrator of a thousand tales. The poets of the age, seeing the verses he composed in this manner, acknowledged his skill and considered it an honor to become his students. When Faqiri spoke of legends and stories, even the eloquent men of letters fell silent before him. He lived by his craft during the reign of Feruz Muhammad Rahimkhan and later during the period of Asfandiyar Khan, then rendered notable service to the government during the Khorezm People's Soviet Republic, and in 1924 departed this transient world."

Masnavi excerpt

Faqiri is wondrously sweet of speech,
His eloquent tongue is sharp and clear.
In virtue he has no equal,
All people delight in his words.
How could I fully describe his poetry,
How could I make his character plain?
He also composed this ghazal, that man of graceful speech,
Who was unmatched in subtle understanding.

Research Methodology

What has come down to us from Faqiri is a single divan compiled by the poet himself. This manuscript is preserved in the manuscript collection of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan under inventory number 7693.

The divan consists of 378 pages and is bound in thick pink cardboard. Its format is 13 x 21 cm. It was copied in fine nasta'liq script onto ordinary factory paper resembling a thin lined notebook. The poetic texts are not enclosed in frames, yet they were copied according to a definite order and with balanced proportionality. Each page contains 14 couplets, or 28 lines, arranged in two columns. The main text is written in black ink, whereas the headings are written in red.

The divan is composed of two parts. The first is the "Debocha" (preface), and the second is the main divan. The manuscript opens with a page bearing the heading "Debochai Faqiriy Khorezmiy," dated 1333 hijri (1914-1915 CE). This first part begins on folio 2b and ends on folio 14b.

This 26-page introduction, in keeping with literary tradition, begins with praise to God and benedictions upon the Prophet. It is followed by valuable information about Faqiri's life and creative work. In the Debocha, the poet states that he regarded the great thinkers of classical literature - Jami and Navoi - as well as the eminent senior writers of his own time as his teachers;

he explains his attitude toward their works, his dissatisfaction with the oppression of the age, the encouragement he received from friends and companions to gather his works into a divan, his reflections on this matter, and the purpose behind compiling the collection.

In accordance with tradition, the Debocha ends with words of gratitude and the poet's five wishes.

Faqiri's Debocha is an important phenomenon in the literary movement of its time. In Uzbek classical literature, after Alisher Navoi, the practice of writing a separate preface to one's own poetic divan - and especially of critically evaluating one's own work in it - is quite rare.

Debochai Faqiriy not only reveals the poet's inner world and creative path, but also clearly reflects the ideological orientations present in the sphere of literature, one of the most important forms of social consciousness.

This is also characteristic because these ideas are skillfully expressed in a cycle of poems consisting of 186 lines included in the preface.

The Debocha also provides information about the contents of the divan.

The second part of the manuscript is entitled "Devoni Faqiriyi Khorezmiy" (1333). It begins on folio 15a and ends on page 378. This section opens with a page whose heading is written in bold red letters and enclosed in an ornamental frame. In the upper part of the frame there is a note that can be understood as describing the little divan as a "rose garden of stirring love," prepared at the request of friends during the reign of Sayyid Isfandiyar Bahadur Khan.

On this basis, some researchers have written that Faqiri called his divan "Gulistani Ishq." In our opinion, however, it is difficult to assert this categorically. These words may simply serve to characterize the divan and the poems included in it.

In the lower part of the frame, the poet explains the main content of his divan by stating that it was written as a memorial and that it describes the beloved beauties and cherished sweethearts of the land of Khiva.

The poems in the divan are arranged in keeping with the conventions of divan compilation of that period, and the radifs are written in red ink in the page margins.

The divan begins with traditional ghazals on the themes of hamd and na't. After that, Faqiri presents a ghazal with the radif Shuaro by Munis Khorezmi - a talented poet, historian, translator, and calligrapher who lived and wrote in the late eighteenth and first half of the nineteenth centuries.

Faqiri assigns serial numbers and headings to his ghazals. The person for whom a ghazal was written and the reason for its composition are indicated above the poem in red ink. Another characteristic feature of Faqiri's divan is that, as in the Debocha, he also includes some works by his teachers and contemporaries, often presenting them as models next to ghazals close in theme to those he himself was composing. The headings explain whose poems they are and why they were included. This further increases the value of the divan.

In Faqiri's divan, 83 ghazals, 1 murabba, and 1 muamma are written in the muwashshah style. Muwashshah ghazals are usually dedicated to people's names. In this divan, however, not only the names of historical persons but also the phrase "ijtimo ber" and even the name of an object such as "samovar" appear in muwashshah poems, which is a rare phenomenon. In these muwashshah ghazals, names of persons, objects, or processes emerge from the odd lines, from the even lines, from both lines of the couplet taken together, and in murabba and muamma forms from the initial letters of the first lines of the stanzas. This demonstrates the author's remarkable talent and skill.

In total, Faqiri composed muwashshah poems in honor of 35 individuals. Some persons' names are associated with several ghazals, and in one case also with a mukhammas. These were evidently not random names; rather, they belonged to people who were close and dear to the poet and to his circle, and the muwashshahs were composed as a sign of respect.

On folios 15a-90a of the divan are the poet's ghazals; on folio 90b there is one mustahzad; and on folios 91a-120b are Faqiri's mukhammases.

Among the mukhammases, other genres - masnavi, musaddas, and murabba - are interspersed, while works belonging to two different poetic genres but devoted to the same topic are placed one after another. For example, after the mukhammases the poet included a marsiya in masnavi form dedicated to the death of his mother; not content with this alone, he also expressed the grief caused by that great loss in a separate poem written in musaddas form.

The divan also contains five poetic riddles intended for children's literature, amounting to 23 couplets, or 46 lines.

The poet concludes the divan with a khatima written in masnavi form. After the khatima comes a mukhammas linked to a ghazal spoken in the name of Zulaykho in Andalib's epic "Yusuf and Zulaykho." In the khatima, the poet explains the reasons for composing this mukhammas.

Analysis and Results

On pages 20-21 and 47-49 of the divan, smaller pages were inserted among the main leaves. However, these inserted pages do not carry the pagination supplied by Faqiri himself. On pages 47a-49a, the endings of some ghazals and the beginnings of others are missing. There are also several pages - such as 48, 51, 53, 56, and 57 - where only serial numbers and headings are written, or where the heading alone is present while the space for the ghazal remains blank. In some cases serial numbers are repeated, for example no. 172. In many places lines and even complete ghazals were erased and then corrected in the margins; such cases appear, for example, on pages 79b and 158a-b. Some ghazals on pages 43, 80, and 103 were left unfinished. Pages 169-172 also appear to be missing, since after page 168 the manuscript continues with page 173.

The divan contains only Faqiri's works in Uzbek. As the poet writes in the Debocha:

All my poems were in Turkic, simple in manner,
As though they were songs and tales of many kinds.

The divan is a unique copy. It contains 165 ghazals (3,476 lines), 1 mustahzad (42 lines), 23 mukhammases (1,310 lines), 8 musaddases (636 lines), 14 masnavis (908 lines), 7 murabbas (660 lines), 3 qasidas (396 lines), 8 rubais (32 lines), and 6 chistans and muammas (52 lines), for a total of 7,470 lines, or 3,735 couplets. Faqiri also includes in the divan a four-line poem by Fuzuli criticizing scribes, presenting it as a chistan. Thus, together the Debocha and the main body contain 7,652 lines, or 3,826 couplets. In addition, 245 lines by other poets are included in the divan. The manuscript also contains notes and records related to the poet's life and creative activity.

The divan was compiled in 1914-1915 and continued to be supplemented until 1919. As is well known, many works do not clearly indicate the reason for their composition, the purpose for which they were written, or the year in which they were created. From this point of view, the precise notes found in Faqiri's divan are extremely significant. Works composed in response to particular events, requests, or motives are accompanied by explanatory headings. In such cases the content is first set out in a saj-style prose introduction, after which the poet depicts the event in one of the poetic forms he considered appropriate.

The scholarly notice by Candidate of Philological Sciences V. Mirzaev on the manuscript copies of Faqiri's divans stands out as a special article devoted to the study of the poet's life and

literary heritage. It briefly illuminates the poet's biography and creative work and provides a description of the manuscript divan preserved in the manuscript collection of the Institute of Oriental Studies under inventory number 7693. However, that article also incorrectly states the years of the poet's birth and death. In addition, some confusion appears in its description of the divan: manuscript no. 7689, attributed there to Faqiri, was in fact identified as Abdulgafir Lori's work "Hashiyai Sharhi Mullo," copied in 1259.

Conclusions and Recommendations

It has also been claimed that the article does not indicate by whom the divan was compiled. Yet in the introduction entitled Debochai Faqiriy, it is clearly stated that this divan was written by Faqiri himself for future generations. In our view, therefore, this manuscript is the poet's autograph divan.

It has likewise been argued that the divan lacks a Khatima section. In fact, the poet concluded his divan with a khatima written in masnavi form. This khatima consists of 56 lines. Excerpts from the masnavi are as follows:

O Lord, I have made a book of my own condition;
What answer shall I give tomorrow to Your question?
Having submitted myself to the company of poets,
I became a laughingstock to the people of learning.
Whatever came to my mouth, I wrote down in full,
Without thinking of beginning or end.
My life was wasted on pursuits of this kind,
And I remained in strangely futile anxieties.
Among the wise I stand ashamed,
I did not become even the dust at their feet...
Thus I composed this mukhammas, I, Faqir,
Yet be indulgent toward its flaws and correct them.

After concluding the masnavi by mentioning his pen-name, the poet appears to have continued it further, for an additional 14 lines were appended after the fifty-sixth line, and the pen-name Faqiri is mentioned there as well.

Another characteristic feature of the divan is that Faqiri often precedes his poetic works with detailed prose introductions that extend beyond the scope of a simple heading. These recall the headings found in Navoi's Khamsa, though they are somewhat more detailed.

At times Faqiri not only supplies separate headings, but also explains in detail, after the heading, the content of the work, the reasons for its composition, the year of writing, and the circumstances in which it was created. This is one of the distinctive features of the divan and shows that the poet approached literary creation with great responsibility.

In conclusion, this divan of Faqiri represents a major part of the poet's substantial lyrical heritage, written in different genres and on different themes. It should be noted that works created on the eve of the October Revolution and during the years of Soviet rule were not included in this collection. Because the divan is an autograph manuscript, it must be regarded as a highly reliable source for studying the ideological and artistic features of the poet's pre-revolutionary creative work.

Faqiri's oeuvre embraces two periods. The divan under discussion contains the products of his creativity from the end of the nineteenth century up to 1914-1915 and serves as the principal object of our research. In contemporary scholarship, the new manifestations of this complex and

many-sided process in education, artistic creation, art, the press, and other fields, together with its national and universal humanistic dimensions, are appearing ever more clearly. This process spread widely as the Jadid movement, and the scope of its activity, the features of its development, and its distinctive character deserve separate attention. The divan vividly reveals the world of ideas and images of a major representative of democratic literature of the second half of the nineteenth and the beginning of the twentieth century.

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THE USE OF EXPRESSIONS IN THE NOVEL *TO LIVE* BY THE CHINESE WRITER YU HUA

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Abstract. *This article discusses the role of folk expressions in the novel* To Live *by the Chinese writer Yu Hua and their rendering in translation. It also examines the use, equivalence, and distinctive features of folk expressions, which are among the main factors ensuring the popular appeal and attractiveness of the work. The article analyzes the features of phraseological units that contribute to the folk character of the writer's work and the way they acquire a new artistic quality within the text. The role of expressions in revealing the author's purpose and increasing the emotional impact of the work is also highlighted.*

Keywords*: translation, style, analysis, expression, figurative meaning, idiom, speech style, etymology, literary text.*

Intorduction. As is known, expressions, or phraseological units, are stable combinations consisting of two or more words that convey a single complete meaning and are used in speech as ready-made units. They function as one part of a sentence, strengthen meaning, and give speech imagery and expressiveness [4, Internet source]. Expressions are among the linguistic units that reflect the lifestyle, culture, values, traditions, and communicative relations of every nation. Therefore, their use in literary works or poetry serves to express the aims of writers and poets clearly. A translator must understand this well and achieve the same effect in translation. In scholarly studies, folk expressions used in literary texts have been analyzed according to the following theoretical features:

1. **Stability.** Their meanings have been formed over time and they continue to be used without change.
2. **Dependence on figurative meaning.** Expressions move away from their literal meaning and acquire a new meaning.
3. **Phraseology as a field of study.** They are studied as part of a separate branch of linguistics.
4. **Expressiveness in speech.** They are used to increase the emotional force of an idea. In this process, they provide emotional coloring and express the richness and cultural heritage of each language in a concise and distinctive way.
5. **Equivalence.** This refers to expressions that can replace each other, have similar significance, and are used according to the context [4, Internet source].

Studying folk expressions according to these features helps one understand the content of a literary work and use them correctly as units of speech. We know that expressions convey meaning more strongly and expressively than their synonymous words and help reveal imagery more vividly. Expressions are used as a specific figurative representation of the clear conclusions reached by a people on the basis of witnessing various events in life, evaluating different actions and states of people, and generalizing existing experience. The Uzbek language is very rich in idiomatic expressions. This is because expressions appear in speech as ready-made units.

According to scholars, expressions differ not only in terms of form and meaning, but also according to their etymological origin and their use in different speech styles [3, 2024, p. 164].

If the language of any nation is its cultural and spiritual wealth, then the expressions in that language are a mirror that shows the true charm of the language and the national thinking of the people. For this reason, expressions, which are considered the property of the people, can be found in literary and poetic texts. This article discusses the use of folk expressions in the novel *To Live* by the Chinese writer Yu Hua and their rendering in translation. In the writer's work, folk expressions as linguistic units have a special role, a new interpretation within the work, and a distinctive expressive meaning in the process of translation.

Methodology and Results. The analysis of the work shows that the writer avoids pompous expressions and complex metaphors. Instead, he introduces into the work expressions that live in the everyday speech of the Chinese people and are close and understandable to them. By using the speech units of the people, he expresses the inner world of the characters in harmony with the meaning and essence of these expressions. Therefore, the expressions in the writer's work are not simply linguistic units; rather, they become one of the main tools carrying the artistic and aesthetic weight of the work. As a result, the content of the work is expressed in an impressive way. Although the life of the Chinese people is depicted, we can also encounter phenomena and expressions that correspond to our own national character. This demonstrates the translator's effort and skill. Let us analyze some similar expressions used among the Uzbek and Chinese peoples. While reading Yu Hua's novel *To Live*, one can observe that in many cases the writer skillfully adapts ready-made folk expressions to the psychological state of the characters. It is also possible to see that he gives expressions new semantic and stylistic meaning and uses those that fit the situation. The translator's skill lies in the fact that he correctly uses expressions that exist in both languages. As a result, the author's purpose and artistic task are fully conveyed. For example, the Uzbek expression **"kapalagi uchib ketmoq"** is widely used as a unit of oral speech. In Uzbek, this expression means to become extremely frightened. Some Chinese scholars note that the Chinese expression **吓一跳** (*xià yī tiào*) is used in the meaning of being surprised, stunned, or frightened [4, Internet source]. The writer uses this expression to describe a state of intense fear. The translator also correctly chooses the equivalent Uzbek variant in this context.

1. **她看到我的脸色吓一跳** [6, p. 70]
2. "She looked at me and, seeing that my face had turned as pale as a corpse, became terribly frightened" [5, p. 102].

The expressions **"nazar solmoq"** and **"nazar tashlamoq"** are used synonymously in the work. In Uzbek, this expression is widely used in scientific, literary, colloquial, and journalistic styles. In Chinese, the expression **看了又看** (*kàn le yòu kàn*) means to look carefully from head to toe. The translator's skill is that, knowing the expressions existing in both languages well, he adapts them to the meaning of the text. This helps Uzbek readers understand the content of the work correctly.

1. **我把家珍看了又看** [6, p. 73]
2. "After returning home, I looked Jiazhen over from head to toe" [5, p. 105].

In using folk expressions, the writer selects suitable ones to express the suffering, joy, and inner experiences of the characters. For example, in Uzbek speech, expressions such as **"ko'ngli joyiga tushmoq"** and **"og'zi qulog'ida bo'lmoq"** are frequently used. The Chinese expression **稍稍有些放心** (*shāoshāo yǒu xiē fàngxīn*) literally means "to become somewhat reassured" or "to

feel a little at ease.” The expression **嘻嘻** (*xīxī*) conveys happiness or cheerfulness. The translator also uses these expressions correctly in the translation of the work.

1. **脸上也没有什麼伤痕，这才稍稍有些放心。** [6, p. 80]
2. “Then I examined her face. I could not find any mark or wound, and my heart felt at ease” [5, p. 115].

In Uzbek linguistics, the expression **“tepa sochi tikka bo‘lmoq”**, which is mainly used as a colloquial speech unit, usually means to become extremely angry in an instant. This expression is also used as a speech unit in Chinese. In the work, the writer uses **火了** (*huǒ le*) to express the meaning of becoming angry, which corresponds to **“tepa sochi tikka bo‘lmoq”** in Uzbek.

For example:

1. **我一听火就上来了** [6, p. 79]
2. “As soon as he heard my answer, he became furious” [5, p. 16].

As is known, phraseological units also contain the phenomena of homonymy, synonymy, and antonymy. In literary texts, it is possible to use the most appropriate expression from among synonymous idioms. The writer frequently uses the expressions **“tepa sochi tikka bo‘lmoq”** and **“g‘azabi toshmoq”** in the work. Both synonymous expressions are used to convey the meaning of becoming angry. However, there is a slight difference between them in terms of semantic nuance and emotional force. In the speech of the Uzbek people, the expression **“boshini xam qilmoq”** is often used. This expression means to lower one’s head, obey, submit, or lose one’s pride. It is used synonymously with expressions such as **“bosh egmoq”**, **“ta’zim qilmoq”**, and **“bo‘yin egmoq”** [4, Internet source]. The original meaning of this expression is to force someone into submission, break their pride, or overcome their will. In the writer’s work, the expression 头便低下了 is used literally in the meaning of lowering one’s head:

1. **家珍一听这话头便低下了，她说：你快吃。** [6, p. 76]
2. “Hearing this, Jiazhen lowered her head and said again, ‘Come on, child, eat your food! Hurry up!’” [5, p. 110].

Conclusion

In conclusion, it can be said that the folk expressions in the writer’s work show how numerous and meaningful the expressions used as speech units are among both the Uzbek and Chinese peoples. By introducing expressions existing in the Chinese language into the speech of the characters, the writer further enriches the content of the work. These expressions have practical significance in expressing the state and psychology of the characters more vividly. Therefore, knowing the expressions used in the writer’s work, studying their stylistic role, and analyzing them are among the important practical tasks.

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Abstract*. The article examines the concept of the oxymoron as a stylistic device in literary language, through which a new meaning is generated by means of the illogical combination of words in order to enhance expressiveness, richness, and vividness in the depiction of images and events. The definition and examples of oxymoron are presented based on the mastery of Uzbek poets in employing this device.*

Keywords*: oxymoron, literary work, language of the text, sentence component, modifier, modified element, illogical combination, prose, poetic device, emotionality.*

Introduction

The term *"oxymoron"* (Uzbek: *oksimoron / oksyumoron*) derives from the Greek *oxymoron*, meaning "pointedly foolish" or "sharp-dull." Semantically, it refers to a phrase formed through the illogical combination of two lexically contradictory units that stand in a modifier–modified (determinative) relationship. In linguistics, such phenomena are also referred to as *antisemantic units* (*antisemias*). Expressions such as *"hot snow," "red snow," "sweet lie," "burning river," "living corpse," "false truth," "lying angels," "black sun," "honest thief," "intelligent thief," "wise destroyer," "severe summer," "scorching winter," "white coal," "dark fortune," "fiery ice," "liquid stone," "screaming silence," "soundless cry," "familiar stranger," "cruel kindness," "cold love,"* and similar unexpected combinations constitute oxymorons. Above all, they possess artistic and aesthetic value insofar as they generate new and unexpected meanings and evoke novel associations. For this reason, they are regarded as a distinct poetic device. More precisely, the oxymoron is a type of figurative expression that serves to create strong imagery. It is based on the emergence of an extraordinary new meaning from semantically contradictory words, and therefore is not always immediately comprehensible. This very feature contributes to its expressive power and emotional impact. In an oxymoron, primary emphasis is placed on the modifying element, through which the meaning of the modified component is more deeply revealed. The comprehension of an oxymoron may require a degree of intellectual effort from the reader. However, once the reader fully grasps the essence of the oxymoron employed by the poet or writer, they may perceive meanings that extend beyond the author's explicit intention.

Methodology

This study uses a qualitative descriptive and stylistic analysis method. The article analyzes oxymoron as a poetic device in Uzbek poetry by examining examples from the works of Uzbek poets, particularly Rauf Parfi, Muhammad Yusuf, and Ulugbek Hamdam. The selected examples are studied according to their semantic contradiction, artistic function, emotional effect, and role in creating symbolic meaning.

The analysis focuses on how logically contradictory word combinations form new poetic meanings and how these combinations increase the expressiveness of the text. Special attention is paid to oxymorons such as "black sun," "black light," "pitch-black snow," "liquid stones," "living death," "soundless cry," "sweet torment of life," and "sweet lie."

Results

The analysis shows that oxymoron is an effective stylistic device in Uzbek poetry. It creates unexpected meanings by combining words with opposite or logically incompatible meanings. These combinations make poetic images more vivid, emotional, and symbolically rich.

The examples show that Uzbek poets use oxymoron to express complex emotional and psychological states. For example, “black sun” may symbolize misfortune, hypocrisy, or spiritual darkness, while “black light” creates a powerful contradiction between brightness and darkness. Similarly, expressions such as “living death” and “soundless cry” help convey deep pain, inner conflict, and emotional suffering.

The results also show that oxymoron differs from simple contrast or antithesis. While antithesis places opposite ideas side by side, oxymoron unites contradictory meanings inside one expression. This makes it more compact, expressive, and poetic.

The oxymoron represents a specific poetic method of artistic reflection of reality. Its characteristic features are particularly evident in poetry produced in the second half of the twentieth century and the early twenty-first century, where it serves to express characters and ideas through distinctive symbolic markers. This expressive device has contributed to the renewal of national poetry in terms of content, form, and stylistic development. As a stylistic device that imbues imagery and interpretation with emotional coloring, the oxymoron is not equally present in the works of all poets and writers. It is most frequently observed in the poetry of authors whose творчество is marked by a strong tendency toward symbolism. An oxymoron is formed either by equating two opposing concepts in an unnatural, logically incompatible manner, or by inappropriately attributing the characteristic of one entity to another. Accordingly, oxymorons may be classified into two main types:

1. Oxymorons arising from the illogical equivalence of two opposing concepts. For example, the phrase *“black sun”* is syntactically correct but logically contradictory, since the sun is not black in reality but characteristically associated with brightness or a yellow hue. Thus, such a combination contradicts both nature and logic. Nevertheless, from an artistic and stylistic perspective, it cannot be regarded as erroneous. An illustrative example can be found in the poem *“Black Sun”* by Muhammad Yusuf. In this context, the poet employs the phrase metaphorically and symbolically to refer to a lyrical subject whose life has brought misfortune to others and has been marked by falsehood and hypocrisy. The adjective *“black”* signals the negative traits of the character. As noted by V. A. Kukharenko, the primary function of the oxymoron in such cases is to express the author’s subjective attitude toward the depicted phenomenon [1].

2. Oxymorons formed through the inappropriate transfer of attributes from one entity to another.

For instance, expressions such as *“severe summer”* or *“scorching winter”* arise from the misapplication of seasonal characteristics. In reality, severity is associated with winter, while scorching heat is characteristic of summer. A poetic example involving the palace complex *Sitorai Mohi Khosa* (the residence associated with the Emir of Bukhara’s harem) illustrates this type. In the cited verses, despite the intense heat of summer, the poet describes individuals who “feel cold,” thereby creating a striking contradiction. This apparent illogicality prompts deeper reflection, leading the reader to interpret the phrase symbolically: despite material abundance, the inhabitants—women confined within the palace—experience emotional suffering and spiritual deprivation. Here, the oxymoron contributes to the compositional unity of the poem.

Based on usage, oxymorons may also be categorized into the following types:

1. Oxymorons describing natural phenomena, e.g., *"hot snow."* Such expressions may reflect experiential realities (e.g., snow shelters providing warmth in extreme conditions).
2. Oxymorons describing seasons, e.g., *"severe summer," "scorching winter."*
3. Oxymorons expressing human characteristics, e.g., *"brave woman," "effeminate man," "living corpse."*
4. Oxymorons describing objects, e.g., *"small giant constructions."*
5. Oxymorons in naming conventions, e.g., *"Old New Year."*

Oxymorons may appear not only as word combinations but also as idiomatic expressions, such as *"to come out dry from water," "to make water flow backward,"* and *"to emerge whole from the mill."* Thus, the oxymoron arises from the unexpected semantic integration of mutually contradictory elements. For this reason, it is sometimes interpreted as a "stylistic anomaly" or the combination of words that would not ordinarily co-occur. However, a stylistic anomaly is something in a piece of writing that stands out because it breaks the expected style or pattern.

Discussion

It is also important to distinguish the oxymoron from *antithesis*. While antithesis involves the juxtaposition of contrasting concepts, its function differs fundamentally from that of the oxymoron. Below given some examples for usage of juxtaposition in literary and real life.

In written text:

"He was very wealthy, yet his soul was profoundly impoverished".

Wealthy and poverty are placed side by side to highlight contrast.

In literature:

Joy and sorrow are depicted within the same scene, emphasizing their emotional contrast.

In real life:

A modern skyscraper stands next to an old, dilapidated house, illustrating a striking visual contrast.

Oxymorons are employed in both poetry and prose. In poetry, they often constitute a key element of the poet's stylistic system and contribute to compositional structure. By introducing contrast, they enhance the emotional intensity and expressiveness of the text. For example, in a poem by Rauf Parfi beginning with the line "Not rain, but pearls are falling," the expression *"black light shines in my eyes"* exemplifies an oxymoron. Since light inherently implies brightness, attributing the quality of darkness (*black*) to it creates a logical contradiction that generates poetic effect.

My body quivers as if balanced upon a needle's tip;
within my eyes, a dark radiance flickers.
Last night, in the rain,
it appeared to me like an ominous vision—
in that night which had washed her face,
there emerged a naked consciousness unknown to me.

Similarly, in another poem, the phrase *"pitch-black snow"* symbolizes oppression and violence imposed upon the Uzbek people during a totalitarian period. In a poem dedicated to the Japanese poet Ishikawa Takuboku, Parfi employs the oxymoron *"liquid stones"* to emphasize the transience of human life, suggesting that only good deeds ensure lasting remembrance. In the poem *"Love,"* Parfi uses multiple oxymorons in succession, such as *"living death"* and *"soundless cry,"* both formed through the combination of logically incompatible elements. Likewise, Ulugbek

Hamdam employs oxymoronic expressions such as *"sweet torment of life"* and *"sweet lie,"* combining semantically opposing words to produce new conceptual meanings.

Conclusion

The oxymoron occupies a significant place in modern poetry, particularly in the expression of symbolism. It prioritizes interpretative depth over direct representation and serves as an effective means of conveying the emotional and psychological states of the author.

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DRAMATIC STYLIZATION OF THE EPIC POEM G‘ARIP-ASHIQ

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Abstract. *This study explores the rich oral traditions of Turkic peoples, with particular focus on Karakalpak folklore and its transformation into dramatic art. It highlights the historical, cultural, and social values reflected in epic works, especially the epic "G'arip-ashiq." The research examines the linguistic simplicity, stable сюжет structure, and artistic features that characterize oral literature. Special attention is given to the transition of epics from oral performance to theatrical staging in the 20th century. The adaptation of folklore into dramaturgy demonstrates the continuity of cultural heritage and its relevance in modern literature and performing arts.*

Keywords: *folklore adaptation, Turkic folklore, Karakalpak literature, epic poetry, G'arip-ashiq, oral tradition, dramaturgy, cultural heritage, storytelling, theater.*

Introduction

Turkic peoples are distinguished from other peoples by their valuable oral traditions. Whichever of these works we examine, we can see that they encompass the centuries-long history of the people, their socio-cultural way of life, their customs and traditions, their formation as a people, and their stages of development. Folklore works were created orally, performed orally, and spread orally. Therefore, scholars point out that the main difference between such works lies in their linguistic and stylistic structure. The simplicity and beauty of language, the frequent use of artistic devices that have long been traditionally used to convey the intended thought, the stable plot, the stable composition, and the portrayal of characters - a collection of thoughts about life, struggle, understanding the world, love, good, and evil that have become common to Turkic peoples - find their reflection in folklore works. The study of folklore in Karakalpak literature began in the 20th century.

Methodology

The works of N. Davqarayev, Q. Ayimvetov, I. Sag'itov, and Q. Maqsetov can be cited as the initiators of this. This study uses historical-literary and comparative-descriptive methods to examine the stylization of the G‘arip-ashiq epic into dramaturgy. It analyzes folklore sources, scholarly views, plot structure, character representation, and stage adaptations. Special attention is given to how oral epic traditions were transformed into theatrical form while preserving cultural meaning and artistry.

Results and Discussion

Among folklore works, poems stand out in terms of their themes, scope, and compositional structure. The fact that epics not only convey a specific plot but also embody it in the aspirations of our people, passed down orally and from generation to generation until today, even before the emergence of written literature, serves as a clear example of this. These works have been a source of spiritual nourishment for the people, celebrating their joys and sorrows. At

the same time, due to warfare, they migrated and mixed with other peoples, sharing their oral traditions. Performing singers performed them without any instruments and delivered them to the people.

Based on this, by the second half of the 19th century, storytellers had conveyed epics to the people through storytelling. This, in turn, led to the opening of storytelling schools. For example, the epics “Ǵárip – ashıq”, “Góruǵlı”, “Sayathan-Hámire” are among the epics that have reached our people in written form and performed by storytellers. Scholars indicate that the “Ǵárip – ashıq” epic was primarily created in Azerbaijan, spread to the lands of Khwarazm, and has reached us. Because in Azerbaijan, bakhshi and jirov were called lovers . Among our people, the Karakalpak version of the poem emerged as a result of the performing skills of storytellers, which became similar to our language in terms of language features.

In the 19th century, along with the formation of written literature in Karakalpak literature, it was also enriched with new genres. The introduction of dramaturgy in the 1920s enriched our literature with dramatic works and led to the formation of theater and stage culture. The renowned scholar Q. Maqsetov, in his work "The Art of the Oral Folk of the Karakalpak People," states that "the first signs of dramatic works in Karakalpak literature are seen in folklore." Based on this, several epic poems were staged and presented to the audience. For example, in Karakalpak literature, the epic poem "Alpamis" was first performed on the stage by scholar Najim Davqarayev. Among oral works, epics stand out for their breadth of scope.

Bringing the main ideas and ideas to life in a single scene certainly requires significant effort. As an example, the epic poem "G'arib-ashiq" was first staged in 1956 under the direction of director Yu. Sharipov, a play authored by the renowned writers A. Begimov and T. Allanazarov. This, in turn, became one of the dramatic works that resonated with our people. The epic is primarily about love. At the same time, the epic addresses not only love but also the political system of that time: the division of the population into rich and poor, the atrocities of the officials in power, friendship, fidelity to promises, love for one's homeland, and the equal and harmonious coexistence of people. Furthermore, by 1990, the epic was re-staged and presented to the audience by director B. Baymurzayev . In recent years, based on the aforementioned authors, a four-act, six-act musical drama titled "G’arip-ashiq" has been presented to audiences in 2018. The very fact that this epic was staged in theater stands out for its folk character, its deep ideological content, and artistic features. All the valuable ideas expressed in the epic are conveyed through the best artistic methods. In the skillful combination of ideas and characters, one can clearly sense how folk talents created and developed this, as well as discern the secret of the epic that has remained unforgettable for centuries.

For example, in the "G’arip-ashiq" epic, a characteristic common to most epics begins with two friends arranging an engagement before their children are even born. In this, the king, along with Shaxabbaz and his vizier Hasen, goes hunting. If a pregnant deer appears before one, then a pregnant rabbit appears before the other. But neither of them shot the animals. Because both of their wives are on the verge of death. They shared the story with each other, and if the children were sons and daughters, they would agree to unite and become in-laws. Upon hearing this news, other palace officials secretly killed G'arib's father, Hasaen. G'arib, along with his mother, Abadan, and his sister, Guljamal, were orphaned at a young age. Meanwhile, the king breaks his promise and intends to give Shahsanem as a bride to Shahwalet, the king of the city of Nav. Of course, the conspiracy of the viziers against the Shah, gathered around this king , will be an obstacle to the path of the two lovers. The hardships G'arib endured on the path to marrying his beloved led him

to spend five years herding sheep in the mountains, far from his mother, sisters, friends, and homeland. Hearing of Shahsanem's presence from past caravans, after five years, he returned to his homeland and assisted G'arib, his father's old companion, in his desire to join Shahsanem. The criminal cases of the viziers gathered around the Shah will be solved. Meanwhile, the people will side with G'arib, demanding that the king's promises be kept and that justice be maintained.

All these episodes are masterfully presented in the play. The writer skillfully uses Azerbaijani melodies and songs in the play, depending on the place of origin of the epic . This is also an achievement of the drama. The authors develop the drama in a consistent sequence, from the younger days of G'arib and Shaxsanem until their maturity. T. Allanazarov wrote, "Dramaturgy consists of more complexities than just a girl's clothes." Of course, transforming a long poetic epic into a two-hour dramatic work requires considerable effort.

Conclusion

In conclusion, the development of the field of dramaturgy is comprehensively developing our art and literature. Drama is a genre that depicts the reality of life. Therefore, dramatic works are presented on stage clearly and distinctly from an ideological and thematic perspective. Thus, the stylization of the "G'arib ashiq" epic, created by A. Begimov and T. Allanazarov, into the field of dramaturgy is itself a significant achievement. Because simply recreating a large-scale epic poem for the stage won't happen on its own. It wouldn't be an exaggeration to say that the epic's multiple stages are the result of the authors' work.

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USE OF QUALITATIVE AND NUMERICAL COMPONENTS IN TOPONAMES OF SIRDARYO REGION

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Abstract. *This in the article Syrdarya province of toponyms in the formation quality and number components application about word Place names harvest in being participation the meanings of color, shape, size and location representative words and numbers participation reached toponyms linguistic in terms of analysis made . In the article irrigation system with related Hydronyms are both linguistic and historical. and geographical in terms of to groups become studied. Cited information province toponymy in learning important scientific source become service does.*

Keywords: *Syrdarya region, toponyms, place names, lexicon units, quality, number components, hydronyms, ditch names, regional names, geographical location.*

Introduction. Toponymy – geographical of objects their names learning important scientific from directions one It is a language, history, geography and cultural studies sciences with integral The toponyms of each region are related. that's it of the area natural conditions, historical development, ethnic composition and of the people worldview in itself reflection In this respect Uzbekistan in the region, particularly the Syrdarya province toponyms are also typical linguistic and semantic to the features has.

Syrdarya province in the territory occurring toponyms structural colorful in terms of there are, they have quality and number components application separately attention is worthy. Such components through of the object external signs (color, size, shape), quantitative features or other important characters For example, “Yangiobod”, “Oqoltin”, “Uchquduq”, “Beshariq” in toponyms quality and number units naming process important tool as manifestation It will be.

This of the article relevance is that today on the day toponyms linguistic in terms of deep study, their semantic and structure features analysis to do linguistics current from issues one is considered. Especially, the quality and number components toponyms in the content place and function determination through of the area historical-linguistic development lighting possible.

Literature analysis. Toponymy issues Uzbek in linguistics one row scientists by wide studied. In particular, H.Hasanov, T.Nafasov, A.Muhammadjonov, Sh.Rahmatullayev such as of scientists scientific works toponymic research in development important importance profession will come. H.Hasanov his own toponymy in the field in research geographical of names come output , their historical basics and semantic features wide illuminates. The scientist explains toponyms of the people historical memory as evaluate them language in the system instead based on gives.

T.Nafasov and Uzbek of toponyms linguistic to the analysis separately attention looking at them morphological and semantic structure He studies toponyms. in the content components (including quality and number units) in naming importance showing gives. A.Muhammadjonov historical-geographical approach based on Uzbekistan place names in the area analysis so that they in the formation natural-geographical factors and social of processes the impact open This gives

quality components (e.g., color, size) declarative units) in toponyms wide use in explanation important source Sh.Rahmatullayev scientific in their research and Uzbek of the language lexical-semantic system , including quality and number categories features deep analysis This is done . toponyms in the content this units linguistic the essence when opening theoretical basis to be service does.

From this except , Russian and world toponymy in linguistics issues wide learned V.A.Nikonov, E.M.Pospelov such as of scientists works separately importance They have . toponyms systematic to study, them classification to do and semantic analysis to do according to important scientific approaches previously Nevertheless, the Syrdarya province in toponyms exactly quality and number components application special research object as enough at the level unexplored. Therefore this topic scientific in terms of current to be, it exists research enriches and toponymy in the field new scientific to conclusions take is coming .

Research methodology. This in research Syrdarya province toponyms in learning one row scientific from methods In particular, toponyms structural structure in determining structural (morphological) analysis method used. The qualitative and quantitative components meaning open in giving semantic analysis from the method used. Toponyms to groups separation and systematization in the process classification method important place Also, various to the regions related toponyms comparison through their similar and different aspects in determining comparative analysis from the method used. Research during there is scientific literature study based on analytical-synthetic. The method was also used. It was obtained the results in generalization and generalization and conclusion release from methods used .

Analysis and Results. Toponyms formation in the process participation provider lexical units among them are color, shape, size, location, and range meanings representative elements relatively less Although they occur, they are place names. in the system important semantic task Especially the color declarative adjectives – “oq”*, “qora”, “qizil”, “sariq”, “kok”* such as units some regions in toponymy active used observation possible. Such to toponyms example as “Oqoltin”, “Oqyo‘l”, “Oqtepa”, “Oqquvoq”, “Oqchangal”, “Qizilchang‘il”, “Qizilobod”, “Qoraqum”, “Qorasiyroq” such as names to bring possible.

This color declarative units toponymic in the lineup usually previous element as come , next the word determiner task does . However this determination simple adjective from the determiner meaning in terms of differs . Because daily in speech "oq bulut", "qora qalam" in compounds color directly of the subject external sign indicates , toponyms in the composition color components often his own original color from the meaning moves away. That is they are realistic colors not, maybe other street or historical semantic meanings expression possible. For example, "Oqyo‘l" or "Oqtepa”. The element "oq" in toponyms every always the color does not mean. Research this shows that such in cases *“oq”* lexeme *“katta”, “ulkan”, “keng”* such as meanings. This phenomenon of toponyms historical formation, local language features and cultural views with is related. So, the color denoting units place names in the system often symbolic or descriptive function does. Medium Asia and our country in the region, including the Syrdarya province in toponymy occurring "Oqmachit", "Oqtepa" names about toponymist E.M.Murzayev's stated thoughts [1] are also like this the situation confirms. Some place names given in the comments *“oq”* in the sense of a topographical color that it is not separately In particular, T.Nafasov emphasizes. Relatives name analysis would do well, *"rabot"* word far to history go the attachment, that is Arabic from the invasion after trade roads on the shore built *settlement, caravanserai , military fortification* [2] meanings expression to reach return On this basis , the *"oq"* element this

on the ground *"katta" "katta rabot"*, meaning meaning possibility showing It will be passed. Same also the *"qora"* component is also used in toponyms in the composition different semantic to the edges Professor T.Nafasov this the form *Turkish and Mongolian in their languages* "qora" / "xara" *lexeme – height , plain small height , elevation , small hill* in meanings used [2] emphasizes. Therefore, the Karakum like in names *"black"* only the color not, maybe of the area scale, natural feature and historical also indicates the classification. A.Pardayev his own scientific research in their work "qora" quality lexeme *"katta", "yirik", "muhtasham", "qudratli", "kuchli", "pokiza", "musaffo", "quruqlik", "yer", "shimol"* portable in meanings used about information gives [3]. Therefore some color- denoting in toponyms of forms existence every always colorful to look at as representing right not. Often they of the place social, geographical or historical sign indicates.

Above from the comments come out to say It is possible that **"Oqyo‘l" (**Syr Darya district name), "**Oqtepa**" (in the 13th century Chaos around there is place name), **"Oqquvoq"** (19th century) in the middle Mirzachol in the territory there is was, Xavos village nearby in the steppe located village name), **Akchangal** (Xavos) in the district village name), **"Qoraqum"** (Havos) in the district village and neighborhood name) [4] The meaning of color in toponyms secondary or completely symbolic to the character has to be these names are possible. Through of the area size, importance, natural conditions or historical feature expressed to be probably empty it's not .

From this except for toponyms in the composition *new, high , low, tall , big, small* such as also a wide range of qualities application is observed . Such units usually to existing place names added , new names harvest does and of the area relative location and size For example, *"Yangi O‘zbekistan*" (Mirzaabad *)* name of the neighborhood in the district), *"Yangi avlod"* (Boyvot) neighborhood name in the district), *"Yangi davr"* (Oqaltin name of the neighborhood in the district), *"Yangi qishloq"* (Sardoba name of the neighborhood in the district), "Pastki qayirma" (Havos in the district population to live point name), "*Mayda jingil* (19th century) in the middle Mirzachol in the territory there is was village name) [4] like names from that evidence gives. This type toponyms mainly, known one of the area expansion, population number increase and population point enlargement processes as a result to the surface Time is coming. passing with small village or neighborhoods expanded, new regions is added. As a result one all over the place relative divisions appearance for example , the area to the location loking at "yuqori", "quyi", "o‘rta" such as terms This is used for place names. To the formation directly impact shows.

New appearance was or there is object expansion as a result separated came out When naming a part , first of all , its geographical place and location attention is taken. That is of the object other into parts relatively where location important factor is considered. Therefore in the regions one row names exactly location to the feature see formed. For example, *the market* word with related without **"Yangi bozor", "Katta bozor", "Yangi Qarapchi", "Eski Qarapchi"** such as names to the body came. Often such to toponyms "guzar", "mahalla" such as additional topolexemas are also added, and the name is further more precisely meaning profession will reach.

Also note that okay, sometimes quality word series using harvest was of toponyms in spelling kind of writing cases occurs. Written in speech they some in cases hyphen with , sometimes and separately writing possible. Actually and such toponyms horse of making adjective + noun mold based on to the surface arrived first component quality, second component and the horse represents. Therefore for they, rule as a rule, in addition writable notable horses are: *"Oqoltin", "Oqyo‘l", "Oqquvoq", "Qizilchang‘il", "Qizilobod", "Qoraqum", "Qoraqir", "Qorasiyroq"* such as. Color declarative or sign representative words in the presence of harvest was toponyms separately the group organization Such in names of the place to oneself typical

characteristic , sign , condition description reflection As a result toponyms not only the address indicates , perhaps of the area historical , geographical and social features also information about gives . In general in short , toponyms in the content quality components of the language historical development , people's worldview and geographical his/her thinking reflection They are analysis to do not only linguistics , maybe history , ethnography and geography point of view important from the point of view of scientific importance profession will reach . Syrdarya province of toponyms contains a number and quantity meaning declarative from words harvest There are also place names that are. These between separately toponymic unity in the form of names there is not. In this system only number in the form of names does not occur. Example for, *two* number representative *double* the word observation possible: "Beshqo‘sh" – Mirzachol in the district located village name Oh, he's Uzbek. from seeds one of name with related.

Number of participants reached toponyms analysis to do in the process this observation It is possible that the area geographical in the structure to the eye disposable to oneself typical sign naming in the process important factor becomes. That is, the number component often in the area objects number clear from showing according to of the place to oneself uniqueness to express service The result is a number. expressed sign of the area notable in the name of turns into . Syrdarya province in toponymy *one, two, three, five , six , seven , nine , one hundred, one thousand* such as numbers participation reached names occurs, this numbers often like a ditch , a spring , a dome, a lake , a mosque , a fountain, a well, a mound, a stream geographical or artificial object names with together , new toponym harvest does. Analyses this shows that in the area one how many numbers based on names made although , especially the number "besh" with the participation of toponyms weighty place For example , **Beshbulak** (Gulistan in the district village name: Syrdarya and Gulistan district name), **Beshkapa (**Mirzachol territory mastery in the process initially organization found village name), **Beshqosh** (Mirzaabad) in the district village to be, Uzbek from seeds ride name)[4] like names these also **Beshkapa** the name is also the number and noun components joining as a result to the surface arrived. In general not only Syrdarya in the province, maybe Uzbekistan other "besh" component in the regions based on formed many geographical names. This is the case this of the thigh historical, ethnic or social factors with related without wide used shows. **Besh-Kapa** toponym about in sources various comments given. In particular, T.Nafasov this name Ingredients besh+kapa. Kapa – temporary to stand, to live for done shelter. Late spring, summer and in the fall to live for done temporary shelters many done in place foundation done village”,[2] – explained the toponymist. S.Karayev and "cabin and genus" name (for example, kanasaroy)" comment gave [6]. "Beshqosh" the toponym is the same so in a way seed name with considered related. Mirzaabad in the district this village of the name appearance to be directly this of the clan representatives to live territory with depends. Province in toponymy attention owner from names again one **"Qirqkapa"**. This name is Mirzachol territory mastery in the process organization found initial from the villages one of name The words "qirq" and "kapa" are from joining harvest was. So, the number and horse components merger through new toponym formed. The population of the region marriage style change, irrigation system expansion as a result hydronyms changes in the system face gave. Previously natural water sources main place caught if, then artificial irrigation facilities appearance to be with new names to the surface arrived. In the province hydronyms natural and artificial to objects separation possible. Natural to hydronyms spring names if it enters, the rest mainly artificial water facilities with related. Syrdarya province hydronyms between ditch names separately place occupies. In the area dozens ditch names there is are, they are irrigation system developed "Ariq" indicator with related names dictionary in the

composition toponym as solid place occupies. Toponyms formation in the process one of the name second to the name migration The phenomenon is also frequent. encountered This process ditch of names appearance It is also important to be role played. As a result some hydronyms different semantic to groups separated . Research as a result It is determined that the studied hydronyms ten **"drain"** indicator using harvest This was indicator different on the subject of names to the formation service did.

First to the group **anthroponyms** based on to the surface arrived ditch names For example, "***O'rimboy ariq***" *(Urunboy arik)* – Mirzachol in the territory located ancient ditch from the names This name is human . name with part is anthroponymic to the character has. This ditch Syrdarya from the river water Historical to sources Apparently, he is Amir Temur 's command with dug. A ditch water Wooden To Sardoba arrived gone. Present on the day this of the ditch traces Gulistan in the district Boyut and The sun villages in the regions preserved the rest.

Second to the group **toponyms** based on formed names For example, **"Axmonkul"** lake name It is considered to be Saikhunabad. district center was Sayhun from the town about 5-6 kilometers in the distance, Syrdarya on the shore Also located in **"Buxoro arig‘i**" Mirzachol in the territory there is strangled ancient from ditches one This ditch is considered To Mirzachol water release for intended of the channel beginning point as service did.

Third to the group and **of the object natural feature declarative names** For example, **"Qoray arig‘i**" so from names. This is one of them. ditch in the 15th century Bukhara Khan By Abdullah II again restored. Arik water Camel from the ditch received. Note to grow must be determined hydronyms most population point name based on formed this is situation place names in the area with water objects names between integral dependency existence shows.

Recommendations. Above from analyses come out to say possibly, Syrdarya province toponyms of the area historical development, natural and geographical conditions and population socio-cultural life with closely related without formed. Toponyms structural color in structure declarative adjective, character and size representative units, number components and hydronymic indicators important place. These units are the place names. Semantic content enriching the area natural characteristics , historical events and population marriage in style related important information reflection generally when taken, Syrdarya province toponyms of the language historical development , people's worldview and geographical of thought product. They are considered linguistic, historical and geographical in terms of study not only place names come exit to determine, perhaps of the area cultural and social development processes deeper understanding also allows.

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IMPERATIVE SENTENCES IN ARABIC جملة الأمر AND THEIR LINGUISTIC FEATURES

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Abstract*. This scientific article examines the linguistic features of imperative sentences in Arabic, with particular attention to the formation, forms, differences, conjugation, and functional meanings of imperative verbs. The study also considers the use of imperative structures in Arabic texts, their translation into Uzbek, and their occurrence in the Holy Qur'an and Hadith. Since verbal mood expresses the relationship between the action denoted by a verb and reality, the imperative mood occupies an important place in Arabic grammar. The article shows that the Arabic imperative verb does not express only direct command, but may also convey request, advice, supplication, warning, prohibition, encouragement, and general appeal depending on context and intonation.*

Keywords*: imperative sentences, Arabic language, Qur'anic linguistics, verb forms, formation, conjugation, functional semantics, Arabic-Uzbek translation.*

Introduction اَلْمُقَدِّمَةُ

Arabic is distinguished by its rich morphological system and subtle semantic possibilities. In modern linguistics, the functional-semantic analysis of sentence types is considered one of the important research directions because it studies language units not only according to their grammatical structure, but also according to their communicative function and semantic nuances in speech. Imperative sentences are especially important in Arabic because they have distinctive grammatical and semantic features. Since Arabic belongs to the Semitic language family, its verb system is highly structured and meaning is often expressed through specific morphological patterns. Therefore, a deep study of imperative constructions is important for linguistics, translation theory, Qur'anic studies, and the methodology of teaching Arabic. In Arabic, imperative sentences are mainly expressed through the form known as **amr** (الأمر). However, the imperative verb in Arabic does not express only command. Depending on context, it may also express request, advice, supplication, prohibition, warning, encouragement, or guidance. For this reason, the purpose of this article is to explain the grammatical structure, semantic types, and usage features of imperative sentences in Arabic from a linguistic point of view.

Main Part اَلْجُزْءُ الأَسَاسِيُّ

Arabic verbs are traditionally studied through several verbal moods. These moods show how the action of the verb is related to time, reality, command, condition, wish, or emphasis. In Arabic, five major verbal moods are commonly distinguished: the indicative or declarative mood, the conditional or jussive mood, the imperative mood, the subjunctive or desiderative mood, and the emphatic mood. Each of these moods has its own grammatical markers and communicative functions.

1. Indicative / Declarative Mood
والمضارع الماضي

The indicative or declarative mood gives information about whether an action was performed in the past, is being performed in the present, or will be performed in the future. This mood is considered the basic form of the Arabic verb because it presents an action as a fact or statement. It may also be used in negative constructions. In this case, the particle مَا (*mā*) is usually placed before the past-tense verb, while لَا (*lā*) is used before present-future verb forms.

The indicative mood is morphologically expressed by the vowel **ḍammah** in the present-tense form when there is no particle that changes the verb into the subjunctive or jussive mood.

For example:

اَلْكِتَابَ هَذَا الطَّالِبُ قَرَأَ.

The student read this book.

اَلْكِتَابَ هَذَا الطَّالِبُ يَقْرَأُ.

The student is reading this book.

اَلْكِتَابَ هَذَا الطَّالِبُ يَقْرَأُ سَوْفَ.

The student will read this book.

These examples show that the indicative mood can express past, present, and future actions. In all cases, the sentence presents the action as a statement of fact.

2. Conditional / Jussive Mood

اَلْمُضَارِعِ الْفِعْلِ جَزْمُ

The jussive mood plays an important role in Arabic syntax. It is used not only in conditional sentences, but also in negative and imperative meanings. The jussive form is usually created from the present-future tense verb by changing the final **ḍammah** into **sukūn** or by omitting the final **nūn** in certain verb forms. In the masculine plural forms of the second and third persons, when the final **nūn** is omitted, an **alif** is added in writing, although it is not pronounced. In the feminine plural forms of the second and third persons, the final **nūn** remains unchanged. This shows that the jussive mood has both phonological and morphological importance in Arabic grammar. A verb becomes jussive after certain particles. The most common particles include:

لَمْ – لَمَّا – إِنْ – لَا – لِ

In Arabic syntax, these particles change the functional state of the verb. As a result, the verb may express condition, past-tense negation, prohibition, or indirect command. For example:

يَحْضُرْ لَمْ

He did not come at all.

يَحْضُرْ لَمَّا

He has not come yet.

تَعْلَمْ تَقْرَأْ إِنْ

If you read, you will know.

اللهِ رَحْمَةِ مِنْ تَيْأَسْ لَا

Do not despair of Allah’s mercy.

حَدَّهُ إِنْسَانٍ كُلُّ لِيَلْزَمْ

Let every person know his limits.

These examples demonstrate that the jussive mood is not limited to one grammatical function. It can express negation, condition, prohibition, and command depending on the particle and context.

3. Imperative Mood

اَلْأَمْرُ اَلْفِعْلُ

The imperative mood is one of the most important verbal moods in Arabic. It is mainly used to express command, request, instruction, or encouragement. In the second person, the imperative verb is formed from the jussive form of the present-tense verb. The prefix تَ (*ta*) is removed, and an initial ا (*alif*) is added when required.

For example:

اُكْتُبْ

Write!

تَكْتُبْ لَا

Do not write!

The negative imperative is formed with **لَا** and the jussive form of the verb. Therefore, prohibition in Arabic is closely connected with the jussive mood. In the first and third persons, the imperative meaning is expressed by placing the particle لِ (*li*) before the jussive form.

For example:

لِيَكْتُبْ

Let him write.

يَكْتُبْ لَا

Let him not write.

Thus, the imperative mood in Arabic may be direct or indirect. Direct command is usually addressed to the second person, while indirect command is expressed through **lām al-amr** and may refer to the first or third person.

4. Subjunctive / Desiderative Mood

الْمُضَارِع الْفِعْلِ نَصْبُ

The subjunctive mood is formed when certain particles come before the present-tense verb. The most common particles are:

كَيْ – إِذًا – لَنْ – أَنْ

When one of these particles precedes the verb, the verb becomes subjunctive, and its final **ḍammah** changes into **fatḥah**. In masculine plural forms of the second and third persons, the final **nūn** is omitted, and an **alif** is added in writing. This **alif** is not pronounced. In feminine plural forms, however, the final **nūn** remains unchanged.

For example:

عَالٍ بِصَوْتٍ تَقْرَأَ أَنْ تُرِيدُ هِيَ.

She wants to read aloud.

أَبَدًا أُكَلِّمَهُ لَنْ.

I will never speak to him.

These examples show that the subjunctive mood often expresses desire, intention, purpose, or future negation. It therefore differs from the imperative mood, although both may sometimes be connected with intention or expected action.

5. Emphatic Mood

التَّوْكِيدِ نُونُ

The emphatic mood expresses an action that will certainly happen in the future according to the speaker. It is formed by adding either the light emphatic **nūn** with **sukūn** — نْ — or the heavy emphatic **nūn** with **shaddah** — نَّ — to the end of the verb.

The light **nūn** gives the meaning of “certainly,” while the heavy **nūn** gives a stronger meaning, such as “certainly, certainly” or “surely.” From a linguistic point of view, the emphatic

nūn limits the meaning of the present-tense verb and connects it strongly with a definite future action. When this **nūn** is added, the verb becomes built on **fatḥah**.

For example:

يَكْتُبَنْ

He will certainly write.

يَكْتُبَنَّ

He will certainly, certainly write.

Although this form may resemble the subjunctive mood in appearance, the verb becomes indeclinable after the emphatic **nūn** is added. The emphatic form is conjugated according to person, number, and gender. Among the five verbal moods discussed above, this article focuses mainly on two moods: the jussive mood **الْمُضَارِع الْفِعْلِ جَزْمُ** and the imperative mood **الْأَمْرُ اَلْفِعْلُ**, because both are directly connected with the formation and use of imperative constructions in Arabic.

The Imperative Mood الْأَمْرُ اَلْفِعْلُ

In Arabic, the imperative verb is divided into two main types: the direct imperative and the indirect imperative. The direct imperative, known as **الْحَاضِرِ الْأَمْرِ فِعْلُ**, is used for the second person. The indirect imperative, known as **بِاللَّامِ الْأَمْرُ**, is formed with **lām al-amr** and is used mainly for the first and third persons. In Arabic morphology, many verbal forms are derived from the verbal noun, or **maṣdar**. Among these forms, the imperative verb occupies a special place because it directly expresses the speaker's intention to make someone perform an action. However, the meaning of the imperative is not always the same. It may express a strict command, polite request, recommendation, advice, prayer, warning, or general appeal. Intonation and context determine which meaning is intended.

Direct Imperative for the Second Person

الْحَاضِرِ الْأَمْرِ فِعْلُ

The direct imperative is used when the speaker addresses the second person directly. In Arabic grammar, this addressee is called **مُخَاطَبٌ**, meaning "you." The following examples show the direct imperative form for one male person:

إِقْرَأْ

Read!

إِسْمَعْ

Listen!

أُكْتُبْ

Write!

أُدْخُلْ

Enter!

These forms are direct because the command is addressed to the person who is present in the communicative situation. The imperative verb changes according to gender and number.

Person	Gender	Singular	Dual	Plural
Second person مُخَاطَبٌ	Masculine مُذَكَّرٌ	أُكْتُبْ — You, one male, write	أُكْتُبَا — You two males, write	أُكْتُبُوا — You males, write
Second person مُخَاطَبٌ	Feminine مُؤَنَّثٌ	أُكْتُبِي — You, one female, write	أُكْتُبَا — You two females, write	أُكْتُبْنَ — You females, write

This table shows that Arabic imperative verbs are sensitive to gender and number. Unlike English, which uses one form such as “write” for all addressees, Arabic uses different forms for masculine, feminine, singular, dual, and plural addressees.

The Jussive Mood and Indirect Imperative

الْمُضَارِع الْفِعْلِ جَزْمُ

The jussive mood is also important in the formation of indirect imperative meanings. Among the particles that make the verb jussive, two are especially important for imperative constructions: **lām al-amr** — **الأمر لام** — and **lā an-nāhiyah** — **الناهية لا**. The first is used to express command, while the second is used to express prohibition or negative command.

The indirect imperative is used when the command is not addressed directly to the second person. Instead, it refers to the first or third person, such as “let me write,” “let us write,” or “let him write.” This type of imperative is formed by adding **لِ** before the present-tense verb and making the verb jussive.

Imperative Verb for the Third Person

الْغَائِبِ الْأَمْرِ فِعْلُ

This form is used to give a command concerning the third person **غَائِبٌ**, meaning “he,” “she,” or “they.” It may also be used with the first person **مُتَكَلِّمٌ**, meaning “I” or “we,” to express meanings such as “let me” or “let us.”

For example:

لِيَقْرَأْ

Let him read!

لِيَسْمَعْ

Let him listen!

لِيَكْتُبْ

Let him write!

لِيَدْخُلْ

Let him enter!

The following table shows the conjugation of the indirect imperative:

Person	Gender	Singular	Dual	Plural
First person مُتَكَلِّمٌ	Masculine / Feminine مُؤَنَّثٌ / مُذَكَّرٌ	لِأَكْتُبْ — Let me write	—	لِنَكْتُبْ — Let us write
Third person غَائِبٌ	Masculine مُذَكَّرٌ	لِيَكْتُبْ — Let him write	لِيَكْتُبَا — Let two males write	لِيَكْتُبُوا — Let the males write
Third person غَائِبٌ	Feminine مُؤَنَّثٌ	لِتَكْتُبْ — Let her write	لِتَكْتُبَا — Let two females write	لِيَكْتُبْنَ — Let the females write

This table demonstrates that the indirect imperative is grammatically connected with the jussive mood. The particle **لِ** gives the sentence an imperative meaning, while the verb itself takes the jussive form.

Results. The analysis shows that imperative sentences in Arabic are mainly expressed through two forms: the direct imperative **الْحَاضِرِ الْأَمْرِ فِعْلُ** and the indirect imperative **الْغَائِبِ الْأَمْرِ فِعْلُ**. The direct imperative is used for the second person, while the indirect imperative is formed with **lām al-amr** and is used for the first and third persons.

The imperative verb is usually formed from the present-tense verb **المضارع الفعل**. Its formation involves several grammatical changes, including the dropping of final vowel endings,

the use of **sukūn**, and the deletion of final **nūn** in certain forms. In the first and third persons, the particle لِ is placed before the present-future verb, and the verb is changed into the jussive form.

The research also shows that the Arabic imperative has several semantic functions. First, it may express a real or direct command, as in **الدَّرْسَ أُكْتُبِ** — "Write the lesson!" In this case, the speaker gives a clear and strict order.

Second, the imperative may express request. For example, **فَضْلِكَ مِنْ اِجْلِسْ** means "Please sit here." Although the grammatical form is imperative, the meaning is polite and request-like rather than strict.

Third, the imperative may express advice or guidance. For example, **تَنْجَحْ كَثِيرًا اِقْرَأْ** means "Read a lot, and you will succeed," while **الْوَالِدَيْنِ اِحْتَرِمِ** means "Respect your parents." In such cases, the imperative is used not to command harshly, but to guide the listener toward correct behavior.

Fourth, the imperative may express supplication or prayer. This function is especially important in Qur'anic and religious contexts. For example, **صَغِيرًا رَبَّيَانِي كَمَا ارْحَمْهُمَا رَبِّ** means "My Lord, have mercy upon them as they brought me up when I was small" (Al-Isrā', 24). Similarly, **وَالِدَيْنَا ارْحَمْ اللَّهُمَّ** means "O Allah, have mercy on our parents." In these examples, the imperative form is directed to Allah and expresses prayer rather than command.

Fifth, the imperative may express warning or threat. For example, **شِئْتُمْ مَا اعْمَلُوا** means "Do whatever you wish" (Fuṣṣilat, 40). Although the surface form looks like permission or command, the context gives it the meaning of warning. Another example is **الْكَذِبَ اِحْذَرِ**, meaning "Beware of lying." Finally, the imperative may express a general appeal or collective guidance. For example, **الْخَيْرِ عَلَى تَعَاوَنُوا** means "Cooperate in goodness." This type of imperative is used to call people toward a positive social or moral action. Thus, the results show that imperative sentences in Arabic are multifunctional. Their meaning cannot be understood only from the grammatical form. Context, intonation, speaker intention, and communicative situation all play an important role in determining the exact meaning of the imperative.

Conclusion الخلاصة

Imperative sentences in Arabic are formed mainly on the basis of the imperative verb and have complex grammatical and semantic features. The imperative form is closely connected with the jussive mood, especially in negative commands and indirect imperative constructions formed with **lām al-amr**. The study shows that the Arabic imperative does not perform only the function of command. It may also express request, advice, supplication, warning, prohibition, encouragement, and general appeal. This makes the imperative one of the most important functional tools of the Arabic language. The findings of this article may be useful for deeper study of Arabic grammar, accurate translation from Arabic into Uzbek, and improvement of Arabic language teaching methodology. Understanding the different meanings of imperative constructions helps learners and translators interpret Arabic texts more accurately, especially religious, literary, and formal texts.

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REQUIREMENTS THAT MUST BE OBSERVED IN MEDIA SPEECH

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Abstract. *This article examines the key requirements that should be observed in journalistic speech in modern mass media. It emphasizes that journalists must use language accurately, clearly, appropriately, and expressively in order to deliver information effectively and influence the audience responsibly. The paper discusses the role of literary language norms, speech culture, stylistic appropriateness, objectivity, brevity, emotional impact, and the correct use of lexical and phraseological resources. Special attention is given to the influence of new technologies, the internet, democratization, and spontaneous public speech on the weakening or transformation of traditional language norms. The article also highlights the importance of training future journalists to develop linguistic sensitivity, avoid jargon, clichés, excessive emotional vocabulary, and inappropriate borrowings, and create media texts that are understandable, socially meaningful, and communicatively effective. Overall, speech culture is presented as an essential professional competence for journalists in contemporary written, oral, and digital media environments across society today.*

Keywords: *language norms, mass media, speech culture, literary language, new technologies, democratic processes.*

INTRODUCTION. The speech of journalists plays an important role in such processes as delivering information to society, reporting news, influencing the population, and forming public understanding of a particular event. For journalists, the correct and effective use of language is essential for increasing the impact of information and establishing strong communication with the audience. Taking into account accuracy, comprehensibility, emotional impact, objectivity, and written and oral methods helps journalists achieve success in their professional activity. Observing these requirements makes the work of journalists more effective and influential.

The main factors that determine the specific requirements of journalistic speech include purposefulness, an analytical approach, objectivity, accuracy, and speech culture. The language used in mass media must correspond to the norms of the literary language and must be capable of influencing the audience. By observing these requirements, journalists deliver news and information to the public in a broad, reliable, and effective manner. Human use of language — speech — is a complex and multifaceted process. Speech is a highly individual and distinctive activity. At the same time, forms of speech also differ according to specific conditions and goals, as well as the social environment [E. Begmatov, A. Boboyeva, M. Asomiddinova. *Literary Norm and Speech Culture*. Fan, 1983, p. 12]. As we all know, today, due to the development of technology, new terms entering from outside are appearing. This creates the need to renew the requirements placed on a journalist’s speech skills and to take modern factors into account. In linguistics, the concept of “norm” expresses the standards and rules of language. This rule is important for the correct and effective use of language. A norm includes various aspects of

language, including orthography, pronunciation, grammar, lexis, and semantics. The norm plays an important role in the formation of the literary language because it differs from dialectal speech, jargon, and ordinary colloquial forms, and it supports the development of the literary language. Moreover, the norm determines changes in language: as old norms weaken, new norms may emerge. This process is considered one of the important aspects of language culture and its development. Speech culture studies the literary norm with a specific purpose, more precisely, with the aim of determining the boundaries and means of cultured speech. Therefore, the field of speech culture evaluates and monitors the literary language and its normative system. The field of speech culture approaches the literary language, that is, it consciously interferes with the development of the literary language [*Speech Culture: Educational and Methodological Manual*. Reprint. TSPU, Order No. 67, 2007, p. 16].

MATERIALS AND METHODS. This study uses a descriptive-analytical method. The research is based on the analysis of scholarly literature on speech culture, literary language norms, stylistic appropriateness, and journalistic speech. The materials of the study include theoretical sources, educational-methodological manuals, and linguistic works related to the norms of Uzbek literary language and the communicative requirements of mass media speech.

RESULTS AND DISCUSSION. The norm is an important concept in the field of linguistics and includes all aspects of language. These include such elements as orthography, pronunciation, grammar, lexis, and semantics. The norm plays a central role in the creation of the literary language. Changes in language often indicate the weakening of old norms and the formation of new norms.

While newspapers and magazines strengthen the graphic form of a word, radio and television define its sound form. Based on the materials prepared by a journalist, people and society form an understanding of them. People watch television, read newspapers, listen to the radio, and become informed about the information delivered by mass media. Thus, mass media has the opportunity to preserve and spread the literary norm, but at the present stage the opposite is happening. The scope of strict adherence to language norms has narrowed significantly; only some programs and periodicals are used as examples of literary and normative speech. Previously, not only mass media but also its additional institutions, such as proofreaders and editors, contributed to the spread of norms. Proofreaders monitored compliance with orthographic and punctuation norms, while editors paid attention to general literacy and style, that is, speech culture; in radio and television, attention was also given to orthoepy. Many words did not appear in mass media at all, including offensive vocabulary, dialectisms, colloquial words, and others. There was a strict order that prevented uncontrolled linguistic creativity, including the borrowing of words from other languages.

During the period of independence, important political and economic changes took place in society, and these changes influenced the use of the Uzbek language in oral and written speech. New technologies also found their place; for example, preparing texts on computers became common, and programs that identify and correct mistakes appeared. In the twenty-first century, the internet became widespread, and its own forms of mass media emerged within it. The abolition of censorship led to the appearance of “spontaneous speech” on live broadcasts, while democratization enabled people with different levels of education to participate in public communication. The speech of an Uzbek person has the following forms depending on the communicative situation, the structure of information, the purpose of the speaker or writer, as well as the nature of the language form being used and the speech style: literary speech, dialectal

speech, ordinary colloquial speech, literary colloquial speech, jargon speech, neutral speech, artistic speech, ceremonial speech or mourning speech, epistolary speech or official speech, and others [E. Begmatov, A. Boboyeva, M. Asomiddinova. *Literary Norm and Speech Culture*. Fan, 1983, p. 12]. It is necessary to teach future specialists the correct stylistic use of speech resources, develop their linguistic sensitivity, instill love for literate Uzbek, and form a desire to resist the decline of style based on different kinds of jargon, clichés, false pathos, and the useless use of inappropriate neologisms.

At present, the following features and tendencies can be observed in the vocabulary and style of mass media:

1. the spread of nouns with familiar and careless meanings;
2. the spread of words that exist for a very short time but become incomprehensible outside the context of certain social conditions;
3. the entry into the language of borrowed words that are difficult to understand;
4. the reinterpretation of word meanings;
5. the abuse of metaphors and symbols;
6. the entry of words from criminal jargon;
7. the use of similar words, that is, offensive vocabulary.

Regarding the abuse of emotionally colored vocabulary, Professor S. I. Kartsevsky states that the pursuit of expressiveness and, in general, a subjective attitude toward life constantly force us to turn to metaphors and to describe instead of defining. A person’s speech culture is a mirror of their spiritual culture. Today, the issue of communication culture is relevant for representatives of mass media. The poverty of language among many of our compatriots, loyalty to speech clichés, difficulty in speaking, illiteracy, and the lack of ability to write and speak correctly and expressively in the native language are noticeable. In the speech practice of society, certain tendencies have emerged and continue to this day, including:

a) the politicization of language;

b) a clearly evaluative attitude toward words;

c) the transformation of many words into symbols of belonging to a particular socio-political group;

d) the weakening of language norms in mass use and in the speech of well-known public figures;

e) the increase of mutual misunderstanding among different social groups.

Journalistic speech must correspond to general speech criteria: accuracy, clarity, appropriateness, purity, richness, imagery, and expressiveness. Due to the characteristics of the profession, for printed text, accuracy, clarity, simplicity, appropriateness, imagery, and expressiveness are priorities. Accuracy of speech is one of its most important qualities. A journalist must present information in a simple and understandable form, avoiding complex terms. Each piece of information must be based on reliable evidence and supported by clear facts. This helps the reader understand correctly. Accuracy is ensured through the correct choice of words and the appropriate use of polysemous expressions and synonyms. Clear speech is speech that leaves no doubt in the listener or reader and is easily understood. To ensure this, the author must have deep knowledge of the topic. Since ancient times, clarity has been one of the main requirements placed on speech. Accuracy strengthens clarity, and clarity arises from accuracy. Misunderstanding is prevented by using words in accordance with language norms and by correctly connecting thought with the subject. Appropriateness of speech means adapting language tools to the situation, serving

the goals of communication, and creating a connection between the author and the audience. Speech as a whole requires the goal-oriented appropriateness of each element. This is a relative concept and depends on functional stylistic features: the harmony of language units, their placement, and their suitability to the context. To ensure appropriateness, it is necessary to know stylistic rules, word choice, and the stylistic system. It appears at different levels — word, syntax, and composition — and is evaluated in the following aspects:

Stylistic appropriateness — correspondence to genre and style. **Contextual appropriateness** — harmony within the text. **Situational appropriateness** — response to the environment and situation. **Personal-psychological appropriateness** — an individual approach to the audience.

In general, journalistic speech must be concise and effective, as this helps maintain attention.

Imagery and Expressive Speech. Journalists should strive to create emotional reactions in the audience. This increases the impact of information. To achieve imagery, it is possible to use the full diversity of language: its styles and socio-professional forms, literary and colloquial forms, lexical and phraseological richness, word formation, and grammar. Polysemy is characteristic of language words. The development of meanings contributes to the formation of lexical groups that are very important for speech, such as synonyms, antonyms, and homonyms. Phraseology plays a very important role: proverbs, expressions, and the “winged words” of writers, poets, and public figures enter the language and become stable expressions and word combinations. Phraseology is diverse in terms of its sources, the structure of phraseological units, the meanings expressed in them, and their stylistic role in speech. Figurative, vivid, and emotional words do not leave the reader indifferent. The imagery of speech is created through the use of tropes and figures of speech. A skilled poet or writer demonstrates mastery by using diverse stylistic devices and creating vivid images. A necessary condition for the expressiveness of speech is the stylistically justified use of words. The use of words with a vivid emotional and expressive tone enlivens speech. These words not only express concepts but also reflect the speaker’s attitude toward them. Depending on the emotional coloring of a word, it may also express a negative evaluation. Therefore, emotional vocabulary is recognized as evaluative. Expressiveness distinguishes words as solemn, rhetorical, poetic, humorous, ironic, critical, careless, derogatory, disgraceful, vulgar, and offensive. The expressive coloring of a word is added to its emotional-evaluative meaning; in some words expressiveness predominates, while in others emotional coloring is more evident. If the author turns to emotional and expressive vocabulary, the style does not become dry and gives liveliness to speech.

For future journalists, it is very important to develop skills for ensuring speech expressiveness when creating written media texts. Journalism students need to be given a clear understanding of the best examples of speech culture and must be taught how to use language tools effectively. In this process, attention should be paid to the stylistic norms of the language because they are connected with the three main parameters of style: the choice of language tools, the rules of their mutual compatibility, and the relationship between stylistic range and specific stylistic language phenomena. Thus, by using language correctly and effectively, journalists can create the desired impression in readers. In the field of journalism, the correct and effective use of language is of great importance in the process of transmitting information. Journalists must choose their speech and writing style in such a way that it leads to effective communication with the audience. In accordance with the purpose and audience of each speech or text, special attention must be paid

to the choice of style and the correct placement of language tools. Style, through the tools used and their organization, must produce the desired result and serve different areas of human activity in the best possible way. This idea emphasizes the importance of the correct selection of language tools and their effective organization because it serves to increase the purposefulness and impact of speech.

The placement of every word and expression and their connection with one another make it possible to create texts that correspond to a specific audience and establish communication with them. In this process, taking stylistic norms into account is important for increasing the effectiveness of speech. The harmony of speech with its purpose and context helps attract the interest of the listener or reader. Thus, correctly chosen words and their interconnection determine the success of communication. Each expression serves to strengthen the connection with the audience and increase the impact of the text. Attention to style and context is especially important in delivering audience-oriented messages.

To form the skills of using speech expressiveness in future journalists when creating written media texts, it is advisable to effectively apply a system of tools that ensure speech expressiveness. This system, taking into account existing norms in the field of communication, helps consciously remember speech expressiveness and apply it in professional activity. It is necessary to organize such a teaching system in journalism faculties because the development of society's language culture partly depends on mass media. In the age of modern technologies, it is very difficult for print media to retain its audience. In order to attract attention to its publication, the press actively uses the expressive possibilities of language. The essence of the language of printed media text is expressed in its social character and general communicative significance because language addresses a mass audience, and its forms must be socially significant, understandable, and informative. In teaching students of journalism faculties, it is necessary to take into account that a journalist's speech should be comfortable to listen to, express clear content, and consider that the target audience may have less information about the topic. Therefore, additional information must be provided. It is also important to take into account the systematic connection of words with other words, polysemy, the moderate use of synonyms, and the associative links of words. Speech culture is a sign that reflects a person's general culture. When speech culture is studied as a set of knowledge, skills, and speech abilities, it refers to language tools selected and organized to achieve specific communicative goals in a particular communicative situation while observing language norms and communication ethics. This definition describes the three main aspects of speech culture: normative, ethical, and communicative. Therefore, genuine speech culture includes the ability to correctly and logically select language tools in order to communicate and deliver information under specific conditions. A high level of speech culture means "expressing one's thoughts correctly, accurately, and expressively through language tools." To carry out communicative tasks effectively, it is important to have knowledge about spheres of communication. In the typology of functional varieties of language, the language of fiction and the conversational style have special significance. Thus, understanding and observing the specific requirements of journalistic speech is important for journalists to be successful in their professional activity. These requirements help establish strong connections with the audience and deliver information effectively. For journalists, taking these requirements into account helps make their work more effective and influential.

The foundation of the literary language in Uzbek is the literary norm. M. M. Gukhman indicated that the literary norm is mainly formed as the codification of existing usage [Gukhman,

M. M. *From the Language of the German People to the German National Language*. Part Two. Responsible editor V. G. Admoni, Moscow, 1959, p. 173]. In the field of science, ideas have been formed about language normalization, its codification, deviations from the literary norm, errors, and language variants. Dictionaries that recommend correct speech norms provide normative and stylistic evaluations of linguistic phenomena from the point of view of their correspondence to the norms of the literary language. According to some scholars, it is wrong to connect the concept of norm only with the emergence of the literary language, that is, only with a consciously processed norm. General and obligatory norms have always existed in language [E. Begmatov, A. Boboyeva, M. Asomiddinova. *Literary Norm and Speech Culture*. Fan, 1983, p. 16].

There are many dictionaries that help determine the semantic content of words. For example, there are orthographic, orthoepic, and grammatical dictionaries of the Uzbek language; dictionaries of lexical problems; and dictionaries of paronyms, synonyms, antonyms, and phraseological units. Mass media belongs to reference groups, meaning that people pay attention to their opinions. In most cases, mass media determines the group values of society, and everyone who wishes to possess these values relies on it. For this purpose, mass media uses language tools to influence consciousness. The use of language for the purpose of influence is embedded in language itself, considering its main function as a means of communication. In any statement, several layers of meaning are accumulated — explicit and implicit meanings — and these meanings can be used for linguistic manipulation. Linguistic manipulation is carried out through the conscious and purposeful use of the specific features and methods of language. Due to the special characteristics of the profession, the main requirements placed on printed speech include being accurate, clear, simple, appropriate, imaginative, and expressive. The process of forming language culture is not only a serious social issue but also a general pedagogical task. The level of a journalist’s speech culture shows their spiritual richness and culture of thinking, and it serves as a powerful tool in shaping the personality of the target audience.

CONCLUSION. This text emphasizes the importance of speech culture in the field of journalism. The main requirements — accurate, clear, and expressive speech — are important for achieving success in the work of a journalist. Language culture is necessary not only for language itself but also for expressing thoughts; therefore, the correct use of language is a relevant issue for journalists. The speech culture of a journalist also serves as an important tool in establishing communication with the audience and shaping its views. This, in turn, is directly connected with the spiritual development of the journalist.

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DIDACTIC SUPPORT FOR DEVELOPING ACADEMIC WRITING SKILLS IN ENGLISH VIA BLENDED LEARNING ENVIRONMENTS

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Abstract. *The growing role of English in international research and higher education has made academic writing an essential competence for university students. At the same time, many learners face difficulties in mastering academic discourse, argumentation, citation practices, and formal style. Blended learning environments, which combine face-to-face teaching with online instruction, offer promising conditions for the development of academic writing skills. This article examines the didactic support required for teaching academic writing in English through blended learning. Drawing on the works of Uzbek, Russian, and foreign researchers, the article analyzes the pedagogical principles, digital tools, and instructional strategies that enhance writing development. It argues that effective didactic support should be systematic, process-oriented, and based on clear goals, scaffolding, interaction, and assessment.*

Keywords: *academic writing, blended learning, didactic support, English language teaching, higher education, digital pedagogy, feedback, writing competence.*

Introduction

In contemporary higher education, academic writing in English has become an important component of professional and scholarly communication. Students are expected to write essays, reports, literature reviews, and research papers that demonstrate not only language proficiency but also logical reasoning, textual coherence, and adherence to academic conventions. For many learners in Uzbekistan and other non-English-speaking countries, this task is especially challenging because it requires the integration of linguistic, cognitive, and rhetorical skills.

Blended learning environments have emerged as an effective response to these challenges. This instructional model combines classroom interaction with digital resources, allowing teachers to provide both direct guidance and flexible opportunities for independent practice. However, the success of blended learning depends on didactic support, understood as the pedagogical organization of content, methods, tasks, technologies, and assessment that guide students toward learning outcomes. In the case of academic writing, such support is essential because students need structured assistance throughout the writing process. Therefore, the present article explores how didactic support can facilitate the development of academic writing skills in English via blended learning environments.

Literature Review

The concept of blended learning has been widely examined in foreign scholarship. Graham defines it as the thoughtful integration of face-to-face and online learning experiences, emphasizing its potential for improving access, flexibility, and instructional effectiveness. Garrison and Vaughan further note that blended learning can deepen student engagement by connecting classroom communication with online reflection and collaboration. These features are highly relevant to academic writing, which requires repeated drafting, feedback, and revision.

Research on academic writing confirms that writing is not merely a language product but a socially situated process. Hyland argues that academic writing involves awareness of audience, genre conventions, disciplinary discourse, and rhetorical choices. Therefore, the teaching of academic writing should not focus only on grammar correction; it must also develop students' ability to build arguments, structure ideas, integrate sources, and maintain an objective academic style. In a blended environment, these elements can be practiced across multiple formats, including classroom workshops, online tasks, and collaborative platforms.

Russian researchers have also contributed significantly to the methodology of digital and blended instruction. Polat emphasizes that information technologies expand possibilities for individualized learning and student autonomy. Sysoev and Evstigneev show that internet-based language learning can support productive skills when tasks are scaffolded and communicatively meaningful. From this perspective, academic writing instruction in blended learning should be designed as a gradual progression from guided analysis of texts to independent writing production.

Uzbek researchers stress the importance of communicative competence, innovative pedagogy, and learner-centered methods in foreign language teaching. J. Jalolov's methodological work highlights that language instruction should connect form, function, and communication. More recent Uzbek studies on digitalization in education point to the effectiveness of online platforms, interactive assignments, and formative feedback in language development. These findings suggest that in the Uzbek higher education context, blended learning is particularly useful because it allows teachers to preserve structured classroom guidance while broadening opportunities for online practice and reflection.

Results and Discussion

The effectiveness of blended learning for academic writing depends on the quality of didactic support. This support should be comprehensive and include clearly defined objectives, appropriate learning materials, digital resources, opportunities for interaction, and transparent assessment criteria.

First, explicit instruction is necessary. Many students are unfamiliar with the conventions of academic English, such as thesis formulation, paragraph structure, cohesion, citation, and formal vocabulary. In face-to-face sessions, teachers can explain these concepts directly, model examples, and clarify misunderstandings. Online components can then reinforce learning through video lectures, quizzes, sample texts, and guided exercises. For example, after a classroom lesson on writing introductions, students may complete an online task in which they identify background information, research gaps, and thesis statements in sample paragraphs.

Second, process-based learning is central to academic writing development. Writing should be taught as a sequence of stages: planning, drafting, revising, editing, and reflecting. A blended format supports this process effectively because students can submit drafts online, receive teacher comments, revise texts, and compare versions over time. Such repeated engagement helps them understand that academic writing is developed gradually rather than produced in one attempt.

Third, feedback is one of the most important elements of didactic support. In traditional classes, time limitations often reduce the amount of individual feedback available. Blended learning expands feedback possibilities through learning management systems, comments on shared documents, and peer-review tasks. Teacher feedback can address organization, argumentation, and academic style, while peer feedback can raise awareness of clarity and audience. However, feedback should be constructive and criterion-based so that students understand how to improve.

Fourth, digital tools should support, not replace, pedagogy. Platforms for document sharing, online discussion forums, plagiarism awareness modules, and academic vocabulary resources can be highly useful. Yet technology alone does not guarantee better writing. Students need guidance in using digital resources responsibly. For example, grammar correction tools may help identify surface errors, but they cannot teach sound argument structure or critical source integration. Therefore, the teacher remains central in organizing and interpreting the learning process.

The following table summarizes the main components of didactic support in blended learning for academic writing:

Component of didactic support	**Face-to-face format**	**Online format**	**Expected result**
Explicit instruction	Explanation of genre, structure, citation, style	Video lessons, slides, mini-quizzes	Better understanding of academic conventions
Writing practice	In-class paragraph and essay writing	Draft submission, asynchronous tasks	Regular skill development
Feedback	Oral guidance, workshop discussion	Written comments, peer review, rubric-based feedback	Improvement through revision
Collaboration	Group analysis of model texts	Forums, shared documents, peer editing	Development of critical and communicative skills
Assessment	Teacher evaluation of final texts	Progress tracking, self-assessment checklists	Transparent and measurable learning outcomes

Fifth, learner autonomy should be developed gradually. Academic writing requires self-regulation, source selection, and revision skills. In blended environments, students can access materials at their own pace, revisit explanations, and complete supplementary tasks independently. At the same time, teachers should provide clear schedules, checklists, and intermediate deadlines to prevent disorganization. For instance, students writing a short literature review may first submit a topic proposal, then an outline, then a draft, and finally a revised version.

Despite its advantages, blended learning also presents challenges. Unequal digital access, insufficient teacher training, low motivation, and excessive reliance on automated tools may limit effectiveness. Consequently, didactic support must include not only instructional materials but also organizational and ethical guidance, especially regarding academic honesty and proper citation.

Conclusion

Blended learning environments offer valuable opportunities for developing academic writing skills in English, particularly in higher education contexts where students need both structured guidance and flexible practice. The analysis of Uzbek, Russian, and foreign scholarship shows that effective didactic support should combine explicit instruction, process-oriented writing tasks, continuous feedback, collaborative learning, and transparent assessment. The development of academic writing is a complex pedagogical task, and its success in blended environments

depends on thoughtful instructional design rather than technology alone. Thus, didactic support functions as the central mechanism that transforms blended learning from a technical format into an effective educational strategy for academic writing development.

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AN ANALYSIS OF HOW SOCIOLINGUISTICS CAN HELP PEOPLE UNDERSTAND MULTILINGUAL LANGUAGE CHOICES

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Abstract. *This article analyzes how sociolinguistics helps explain multilingual language choices in everyday communication. Multilingual speakers do not choose languages randomly; their choices are shaped by social context, communicative purpose, identity, status, power relations, audience, institutional norms, and cultural expectations. The article discusses key sociolinguistic concepts such as language domains, code-switching, diglossia, language ideology, linguistic identity, prestige, and communicative accommodation. It argues that sociolinguistics provides an effective theoretical framework for understanding why people shift from one language to another in family, education, workplace, religious, political, and digital communication.*

Keywords: *sociolinguistics, multilingualism, language choice, code-switching, diglossia, language identity, language ideology, communicative context, bilingualism.*

INTRODUCTION

Multilingualism is one of the most visible characteristics of modern social life. In many societies, people use more than one language in their daily communication: one language may be used at home, another in education, another in religious practice, and another in professional or digital interaction. Such language use is not accidental. Multilingual speakers constantly make choices about which language, dialect, style, or register to use in a particular situation. These choices may appear simple on the surface, yet they often reflect complex social meanings. A speaker may use one language to show respect, another to express closeness, another to indicate education or professional status, and another to participate in a wider national or global community.

Sociolinguistics is the field that studies the relationship between language and society. It helps explain how language use is influenced by social class, age, gender, ethnicity, profession, region, education, ideology, and communicative setting. From a sociolinguistic perspective, language is not only a grammatical system; it is also a social resource. When people choose a language, they often choose a social position, a cultural identity, and a communicative strategy. Fishman's theory of language domains shows that language choice is often connected with specific social spheres such as family, friendship, religion, education, and work [1]. This approach is especially useful for analyzing multilingual communities where several languages coexist but perform different functions.

MATERIALS AND METHODS

One of the most important contributions of sociolinguistics is the concept of language domains. A domain refers to a social context in which a particular language is normally expected or preferred. For example, in a multilingual family, children may speak one language with grandparents, another with parents, and a third language at school. In professional settings, a prestigious or official language may be used for formal communication, while an informal

language may be used among close colleagues. Fishman argued that language choice is closely connected with the question of "who speaks what language to whom and when" [1]. This formulation remains central because it shows that multilingual language behavior depends on social relationships, not only on individual preference.

In many multilingual societies, one language may be associated with home and emotional closeness, while another may be connected with education, administration, or economic mobility. For example, a speaker may use a local language to express belonging to family and community, but use a national or international language in academic or professional contexts. Such language choice is not a contradiction. It reflects the speaker's ability to move across different social spaces. Sociolinguistics helps interpret this flexibility as a form of communicative competence. A multilingual person does not merely know several languages; they also know when, where, and with whom each language is socially appropriate.

RESULTS AND DISCUSSION

Code-switching is another key concept in understanding multilingual language choices. Code-switching refers to the use of two or more languages or varieties within the same conversation, sentence, or communicative event. Gumperz showed that code-switching has important interactional functions: it can mark a shift in topic, signal quotation, show emotional emphasis, create solidarity, or distinguish formal and informal roles [2]. In other words, speakers do not switch languages only because they forget a word. They often switch because another language carries a different social meaning. For instance, a speaker may tell a joke in one language because it sounds more natural, use another language for technical terms, or shift language to show respect toward an older person.

Blom and Gumperz's distinction between situational and metaphorical code-switching is useful here. Situational switching occurs when the social situation changes, such as moving from a family conversation to an official meeting. Metaphorical switching occurs when the situation remains the same, but the speaker changes language to create a new meaning, such as irony, intimacy, authority, or distance [3]. This distinction helps explain why multilingual speakers may shift language even when the participants and place remain unchanged. The shift may signal a change in mood, role, or communicative intention.

Sociolinguistics also helps explain multilingual choices through the concept of diglossia. Diglossia refers to a situation in which two language varieties or languages have different social functions: one is used for formal, official, or literary purposes, while another is used in everyday speech. In many communities, people may respect a high-status language or variety for education, religion, or state communication, but still rely on a local variety for intimate and daily interaction. This pattern should not be understood as simple inequality between languages. Rather, it reflects a functional distribution shaped by history, institutions, and cultural values.

Language choice is also deeply connected with identity. A person's language may signal ethnic belonging, regional origin, religious affiliation, generation, social class, or professional community. Multilingual speakers often use language to position themselves within several identities at once. For example, a young person may use a heritage language with family, a national language in public institutions, and English or another global language in digital or academic contexts. Each language helps express a different layer of identity. Romaine argues that multilingualism is not exceptional but a normal condition in many parts of the world, and language choice must be analyzed as part of social life rather than as a deviation from monolingual norms [5].

Prestige and power are also central to multilingual language choice. Some languages are valued more highly because they are associated with education, economic opportunity, political authority, or global communication. Other languages may be seen as local, traditional, or less economically useful, although they may have deep emotional and cultural value. Sociolinguistics shows that these evaluations are not purely linguistic; they are social judgments attached to languages. A language is not powerful because its grammar is better. It becomes powerful because institutions, states, schools, media, and markets give it authority. Therefore, people may choose a prestigious language to gain access to social mobility, while still maintaining another language for cultural continuity.

Language ideology is important in this process. Language ideology refers to beliefs and assumptions about languages and their speakers. For example, some communities may believe that speaking a global language is a sign of intelligence, while speaking a minority language is only suitable for private life. Other communities may see the local language as a symbol of authenticity and cultural loyalty. Such beliefs strongly influence language choices. A student may avoid using a home language in public because of stigma, while another may deliberately use it to resist marginalization. Sociolinguistics helps reveal these hidden ideologies and shows how language choice is linked to social values.

The theory of accommodation also explains why people adjust their language in interaction. Speakers may change their speech to become closer to others or to create distance. They may simplify language for a child, use professional terminology with colleagues, adopt local expressions to show belonging, or switch to a more formal language in front of officials. Although accommodation is often subtle, it is central to multilingual communication. People do not communicate only by transmitting information; they also manage social relationships. Language choice is one of the main tools for doing so.

Multilingual language choice is especially visible in education. In classrooms, teachers and students may use different languages for explanation, discipline, emotional support, technical terminology, and assessment. A teacher may explain a difficult concept in the students' first language but use the official curriculum language for written tasks. Some educational policies support multilingual practices, while others demand strict use of one language. Sociolinguistics helps evaluate these policies by asking whether they support learning, identity, inclusion, and linguistic development. It also shows that banning all language mixing may reduce students' participation, especially when learners depend on more than one language to process knowledge.

In workplaces, multilingual choices are shaped by hierarchy, professional identity, efficiency, and institutional norms. Employees may use an official language in reports, a technical language in specialized tasks, and an informal language in everyday communication. In international companies, English may function as a corporate language, while local languages remain necessary for community relations and internal solidarity. The ability to choose appropriately among languages becomes a form of professional competence. A person who understands only grammar may communicate correctly, but a person who understands sociolinguistic context communicates effectively.

The analysis of multilingual language choices also demonstrates that these practices are increasingly shaped by digital communication environments. Social media platforms, messaging applications, and online communities create new domains in which multilingual speakers negotiate identity and audience simultaneously. In digital spaces, language choice often reflects not only interpersonal relations but also visibility, group affiliation, and cultural trends. Users may select

one language for public posts, another for private communication, and a third for academic or professional networking. This pattern indicates that technological contexts expand the traditional sociolinguistic domains described by earlier scholars and create hybrid spaces where multiple linguistic identities coexist.

Another important result concerns generational differences in multilingual behavior. Younger speakers often display greater flexibility in switching between languages, especially in urban and educational settings where exposure to global languages is frequent. They may combine local languages with international ones to construct modern identities, express creativity, or participate in global discourse. Older generations, by contrast, may maintain more stable language boundaries based on traditional norms, family expectations, or community practices. This generational contrast shows that multilingual language choice evolves with social change and reflects broader transformations in education, migration, media consumption, and globalization.

The findings also reveal that multilingual language practices contribute to the formation of social belonging and exclusion. Language can function as a marker of inclusion within a community, but it may also create symbolic boundaries. Individuals who share the same language often establish stronger social cohesion, while those unfamiliar with the dominant code may experience marginalization. In institutional contexts such as schools, workplaces, and public administration, language choice may reinforce access or exclusion depending on the prestige assigned to a particular language. Thus, multilingual practices are closely connected to social equality and power relations.

The educational dimension of multilingual language use deserves particular attention. Classroom interaction shows that students often understand complex concepts more effectively when allowed to use multiple linguistic resources. Translanguaging practices, where learners draw on all known languages to construct meaning, support comprehension and participation. Teachers who recognize sociolinguistic realities tend to create more inclusive learning environments. This suggests that educational systems should reconsider rigid monolingual policies and adopt approaches that value linguistic diversity as a pedagogical asset rather than a barrier.

Furthermore, the results indicate that language ideology strongly shapes personal linguistic decisions. Speakers internalize social attitudes toward languages from childhood through family, school, media, and institutions. These attitudes affect confidence, self-expression, and language maintenance. A language associated with prestige may be used to gain social recognition, while another may be retained for emotional attachment and cultural heritage. This demonstrates that language choices are often guided by symbolic meanings embedded in collective beliefs rather than by communicative necessity alone.

The discussion confirms that sociolinguistic theories remain highly relevant for interpreting contemporary multilingual realities. Fishman’s concept of domains, Gumperz’s analysis of code-switching, and accommodation theory continue to explain language use across traditional and modern contexts. However, present-day multilingual communication also introduces new variables, including digital identity, transnational migration, and global media influence. These factors broaden the scope of sociolinguistic analysis and show that multilingual language choice is becoming increasingly dynamic.

Overall, the results support the argument that language selection in multilingual settings is a socially meaningful process shaped by interactional goals, institutional structures, cultural values, and personal identity. Multilingual speakers use language strategically to manage relationships, perform social roles, and participate in diverse communities. Therefore,

understanding language choice requires attention not only to linguistic competence but also to the broader social systems within which communication occurs.

CONCLUSION

Sociolinguistics helps people understand multilingual language choices by showing that language use is socially organized, meaningful, and context-dependent. Multilingual speakers choose languages according to audience, setting, topic, purpose, identity, status, emotional relationship, institutional expectation, and cultural value. Concepts such as language domains, code-switching, diglossia, language ideology, prestige, identity, and accommodation provide a strong analytical framework for explaining why speakers shift between languages in different situations.

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LINGUOCULTURAL FEATURES OF FOOD-RELATED PHRASEOLOGICAL UNITS IN ENGLISH AND UZBEK

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Abstract. *It is clear from this article to explore the linguocultural features like characteristics of food-related terminologies and their phraseological units in both Uzbek and English languages. The main structure of the study to focus on the semantic features and their structure, figurative meanings and cultural connotations of idiomatic expressions which closely contains food components. The main part is given to the role of phraseological units which reflects the national identity, social studies and cultural value of both nations like Uzbek and English.*

Additionally, the research analyses various English idioms like "piece of cake", "easy as pie", "spill the beans" and we can find the comparative points of Uzbek language idioms like "non sindirmoq", "tuzini ichmoq", "oshini bermoq", "nonga moy surgandek". As nearly all of these idioms are close to each other, the most part of the both nations use them in their daily conversation routines.

The study also examines the transformation of food names into metaphorical and symbolic expressions with the system of phraseological system.

The study also examines the transformation of literal food names into metaphorical and symbolic expressions within phraseological systems. It is clear from the article that, findings about food-related phraseological units can function as not only linguistic elements but also as cultural markers which represents the worldview and historical experiences of current nations. As a result of the research linguacultural studies can develop the phraseological and comparative units by highlightining the real relationships between the languages, culture and national mentality of both nations.

Keywords: *phraseological units, linguacultural analysis, food-related idioms, cultural semantics, connotation, English language, Uzbek language, comparative linguistics.*

INTRODUCTION

Admittedly, the language is not only the means of communication but also the reflection of particular nation's culture, their traditions, worldview and their historical experiences. In today's modern linguistic field, the units like phraseological are considered as one of the most expressive layers of the language and its usage, since this process preserves the cultural information and represents the national identity of the both languages figurative meanings. As Edward Sapir, "Language and culture are closely interconnected, and linguistic units often reflect the social and cultural life of a community" (Sapir, 1921). As it is stated, in modern linguistics, phraseological units and idioms are considered one of the most expressive layers of language since they carry cultural information and cover national identity through figurative meanings.

Furthermore, phraseological units which occupy food-related meaning are occupied very special place in both languages like English and Uzbek. On account of term food is closely connected with everyday life, social relations and cultural traditions, the idioms which contains

food names often acquire the symbol of metaphorical meaning. According to Anna Wierzbicka, “Cultural meanings are deeply closed in lexical and phraseological systems, especially in units related to everyday human experience.” (Wierzbicka, 1997). All of these phraseological units reflects the attitudes of people, their beliefs and moral value of the nations’ cultural perceptions. In modern English linguistic field, food related terms and idioms like “piece of cake” or “spill the beans” are widely used in their daily routines and daily communications.

Similarly, we can find these kind of food related idioms in Uzbek language also, besides Uzbeks use these phraseological units in their daily communication. In my opinion, the main reason of usage these kind of phraseological units are closely connected with their specific connotations. As V. A. Maslova stated that “Linguocultural units preserve national mentality and cultural memory within language structure”, (Maslova, 2001). Despite of the fact that, phraseology and linguocultural studies have been widely discussed by many scholars, and the learners of the field, comparative research focusing specifically on food-related phraseological termins in both languages remains relatively limited. Consequently, this article aims to analyse the linguacultural and features of food-related phraseological units in both languages through semantic and comparative approaches. In Uzbek, the expressions like “non sindirmoq”, “tuzini ichmoq”, “nonga yog’ surgandek” reflect loyalty, respectfulness, hospitality and social relationships in Uzbek culture and its heritage.

According to V. N. Teliya “Phraseology distributes the cultural worldview of a nation which reflects historical and social consciousness through figurative language (Teliya, 1996). The main objective aim of the research is to find out how food-related idioms reflect cultural values, national mentality, and linguistic worldviews in English and Uzbek languages.

MATERIALS

It is clear that, the research can explore and identify the phraseological units and idiomatic expressions which containing food names in English and Uzbek languages. In both languages dictionaries, explanatory dictionaries and academic sources are widely used to explore the most used food related terms. The phraseological units are mostly collected from *Oxford Dictionary of English Idioms*, *Cambridge Idioms Dictionary*, and Kunin’s phraseological dictionary in English language, while Uzbek examples were taken from *O ‘zbek tilining frazeologik lug‘ati* by Sh. Rahmatullayev and *O‘zbek tilining izohli lug‘ati*. The study focuses on frequently used phraseological units that contain food-related lexical components and possess cultural and figurative meanings in both languages.

RESEARCH METHODOLOGY

Different kind of linguistic methods were applied while making the research process. Since the main reason is to investigate the linguacultural points and features of various terms which are food-related in both English and Uzbek languages.

The *descriptive method* was used in order to collect and identify phraseological terms by containing food-related names. This method is very suitable for identifying their lexical composition and general semantic characteristics.

Additionally, the *semantic analysis method* was applied for examining the figurative meanings, connotative aspects, and semantic transformations of phraseological expressions. Special attention was paid to the transition of food names from literal meanings to metaphorical and symbolic interpretations.

The comparative method was also very helpful for identifying the similarities and differences between English and Uzbek phraseological units. Through comparative analysis, the cultural and national peculiarities reflected in idiomatic expressions were examined.

Additionally, *the linguacultural approach* played a very important role in displaying phraseological units as cultural markers which are connected with traditions, mentality, and social values.

RESULTS AND DISCUSSION

It is clear that, the research analysis food related terms in both languages like English and Uzbek. And this process is strong displays in linguacultural significance of these languages. Food related names are transformed into symbolic expressions which can reflect cultural value and social attitudes of the languages.

As an example, the English idioms like “piece of cake” and “easy as pie” identifies the simplicity and convenience of the culture. In these phraseological units, sweet food products symbolize pleasure and positive emotions in evaluation. All of the food related terms reflect the tendency of English culture and their current conversations associating with comfortless and enjoyment with desserts.

Another English idiom, “spill the beans,” reveals the meaning of a secret or disclosing hidden information. Since the lexical component “beans” accordingly refers to food, the expression has acquired a figurative meaning through historical and cultural development.

Additionally, in Uzbek language food related terms express the social respect and loyalty along with hospitality. For example, the phraseological units like “non sindirmoq” symbolizes friendship and respectfulness with sincerity. Like other nations, bread expresses a sacred position of Uzbek culture and associated with blessing and prosperity.

Similarly, the expression “tuzini ichmoq” displays loyalty, gratitude, and moral responsibility. Like the word bread, salt has historically symbolized trust and faithfulness in social relationships within Uzbek culture. That’s why, salt and bread are one of the most used phraseological units in different nations language capacity.

The comparative analysis identifies that English food-related phraseological terms mostly used to express the practicality, simplicity, and emotional evaluation, whereas Uzbek idioms are more closely connected with ethical values, hospitality, and interpersonal relationships.

Therefore, phraseological units containing food names serve as crucial linguistic and cultural markers identifying national mentality and cultural identity.

CONCLUSION

The current study investigated the linguacultural features of food-related phraseological units in English and Uzbek languages. The research analysis showed that phraseological units which contains food components function not only as linguistic expressions but also as crucial carriers of cultural meanings and national values.

The findings express that English and Uzbek food-related idioms express various aspects of cultural worldview and social experience. English phraseological units mainly emphasize simplicity, practicality, and emotional evaluation, while Uzbek expressions are more strongly associated with hospitality, respect, loyalty, and moral traditions.

Additionally, the research confirmed that food-related phraseological units serve as cultural memory and reflect the historical and social development of a nation. Their semantic and connotative structures find out the close relationship between language and culture, nation and notion.

As a results of the study may contribute to extra research in phraseology, linguacultural studies, comparative linguistics, and intercultural communication.

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TRANSLATION CHALLENGES AND LITERARY ANALYSIS IN SAID AHMAD'S "LAYLAK KELDI" ("THE STORK HAS COME")

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Abstratct. *This article examines the literary and translational dimensions of Said Ahmad's short stories, with a particular focus on "Laylaklar" ("The Storks") and "Jorabay." The study investigates the major obstacles encountered when rendering Said Ahmad's prose into foreign languages — notably the loss of cultural equivalence, the untranslatability of Uzbek folk idioms, and the difficulty of preserving the author's nature–human parallelism. Drawing on close textual analysis, the article also explores the literary devices employed throughout the stories, including symbolism, antithesis, irony, and allegory. The analysis demonstrates that Said Ahmad's works carry a depth of philosophical meaning that transcends language and culture, making fidelity to the original spirit — rather than mere lexical accuracy — the translator's foremost obligation.*

Keywords: *Said Ahmad, "Laylaklar," "Jorabay," translation challenges, cultural equivalence, folk idiom, literary devices, symbolism, antithesis, irony, Uzbek literature, comparative literature, literary analysis.*

Introduction

Said Ahmad occupies a singular place in Uzbek literature. His prose is saturated with the national temperament of the Uzbek people — their lyrical sensitivity, their gift for irony, and their deeply rooted folk wisdom. Reading his stories, one encounters not only masterfully constructed narratives but an entire worldview encoded in language: in the rhythm of a sentence, in the weight of a particular phrase, in the symbolic resonance of an everyday object.

It is precisely this richness that makes Said Ahmad's work both precious and profoundly difficult to translate. When his stories are carried across into another language — whether Arabic, Russian, or English — the challenge is never simply one of finding equivalent words. The deeper task is preserving the meaning and the soul of the original text. A translator who approaches Said Ahmad's prose armed only with a bilingual dictionary will inevitably produce something technically correct and artistically hollow.

This article sets out to examine that challenge in detail. By analyzing the specific translation obstacles that arise in "Laylaklar" and "Jorabay," and by conducting a close literary reading of the devices Said Ahmad employs, the study aims to illuminate what is at stake when Uzbek national literature crosses linguistic borders — and what must be done to ensure that the crossing is made with integrity.

Translation Challenges

1. National and Cultural Equivalence

The first and perhaps most fundamental obstacle in translating Said Ahmad is the problem of cultural equivalence. His language does not merely describe Uzbek life; it assumes it. Certain

phrases carry layers of historical and emotional meaning that exist only within a specific cultural memory — and that memory cannot simply be transferred from one language to another.

Consider the phrase "Qora xat" — literally, "the black letter" — from the story "Laylaklar." On the surface, this is a straightforward compound noun. A translator working mechanically might render it as "the black letter" in English, or something comparable in another target language, and move on. But for an Uzbek reader, those two words open onto an entire landscape of collective grief. "Qora xat" is the wartime death notice — the letter that arrived at the door to announce that a husband, a son, a brother would not be coming home. It carries the full weight of World War II as it was experienced in Central Asia: the frozen winters, the separations, the silences that followed. To render it as a neutral noun is to strip it of everything that makes it meaningful. This is the core problem of cultural equivalence in translation. The translator must not only find a word that corresponds in meaning but must decide how to compensate for the loss of cultural resonance — through a footnote, a contextual expansion, or a target-language equivalent that carries analogous emotional weight. There is no perfect solution, but the problem must be consciously confronted rather than ignored.

2. Idioms and Folk Expressions

The second major challenge lies in Said Ahmad’s extensive use of folk idioms and colloquial Uzbek expressions. His dialogue and narration are alive with phrases that are untranslatable in any strictly literal sense — phrases whose meaning lives not in their words but in the cultural codes those words activate. In the story "Jorabay," expressions such as "Burnining teshigi salomat bo‘lsa bo‘ldi" (roughly, "as long as your nostril stays healthy, that’s enough") are deployed to convey a specific form of Uzbek irony: a sardonic, quietly devastating commentary on human pettiness and self-interest. The expression works in Uzbek because its absurdist literalness is itself the joke — the gap between what is said and what is meant is the vehicle of satire. A word-for-word translation destroys this gap entirely. The translator is left with a nonsensical phrase that communicates nothing. The solution, in such cases, is not literalism but functional equivalence: finding an expression in the target language that produces the same satirical effect, even if the specific imagery is entirely different. This requires the translator to be not only a linguist but a literary artist in their own right — someone capable of hearing the ironic register of the original and reproducing it in a new tongue. If this is not done, Said Ahmad’s sharp wit — the quality that gives his social satire its edge — vanishes entirely.

3. The Nature–Human Parallel and Acoustic Imagery

A third category of translation difficulty arises from Said Ahmad’s distinctive use of natural imagery, and particularly his deployment of sound as a carrier of meaning. In "Laylaklar," the clacking sound produced by the stork’s beak is described as a "nogora" — a traditional Uzbek drum. This is not an incidental detail. The drumbeat is the sound of warning, of ceremony, of war; it belongs to a specific cultural and historical acoustic landscape. When Said Ahmad likens the stork’s call to a nogora, he is doing far more than describing a bird: he is evoking the anxiety and foreboding of the wartime period, summoning an entire emotional register through a single word.

To translate this effectively, the translator must preserve not the literal term but its function — the sense of ominous, rhythmic percussion resonating through the natural world. This demands a high degree of literary skill and cultural sensitivity. A translator who renders "nogora" simply as "drum," or who replaces the image with a more familiar Western equivalent, risks flattening the acoustic texture of the original and losing the atmosphere that Said Ahmad has so carefully constructed.

Literary Analysis

1. "Laylaklar": The Symbolism of Shared Suffering

At the heart of "Laylaklar" lies a relationship that is both simple and profound: the bond between Amrixon opa, a woman whose husband has gone to war, and a stork that has taken up residence near her home. Said Ahmad draws this bond with great restraint. There are no grand declarations of solidarity between the woman and the bird. Their communion is expressed in silence, in proximity, in the quiet recognition of a shared condition. This silent dialogue is the story's central symbol. Both the woman and the stork are waiting. Both are separated from their partners. And in the story's most devastating detail, the stork's mate dies — frozen near the hearth — in a moment that is clearly meant to mirror the fate of Amrixon opa's husband at the front. The parallel is not stated; it is felt. Said Ahmad trusts his reader to make the connection, and that trust is itself a mark of literary sophistication.

The choice of the hearth as the site of the stork's death deserves particular attention. The hearth is, in virtually every culture, a symbol of life, warmth, and domestic continuity. It is the center of the home, the place where the family gathers, the source of heat against the cold. In wartime, however, this symbolism is cruelly inverted. The hearth that should protect becomes the place of death; the warmth that should sustain becomes inadequate against the external cold. Said Ahmad's use of this image is a masterful deployment of antithesis — the opposition of what the hearth represents and what it actually provides during wartime — and it encodes the story's central argument: that war does not merely kill soldiers at the front, but corrupts and destroys the very structures of domestic life that give human existence its meaning. The story is, in this sense, not only about loss but about the universality of loss. Amrixon opa's grief is individual, but the stork's grief mirrors it, suggesting that suffering in wartime is not a human peculiarity but a condition of the living world as a whole.

2. "Jorabay": Social Hypocrisy and Satirical Critique

Where "Laylaklar" is lyrical and elegiac, "Jorabay" is satirical and socially engaged. Said Ahmad turns his attention here from the private world of grief to the public world of social performance, and his tone shifts accordingly — from quiet melancholy to sharp, ironic observation.

The story centers on the figure of Jorabay and the dynamics of a family whose love, while genuine in its emotional intensity, has become destructive in its blindness. The parents' affection for their son is not questioned as a feeling, but its expression — indulgent, uncritical, resistant to any external standard of judgment — is shown to be a form of moral failure. By protecting Jorabay from the consequences of his actions, his parents have not equipped him for life; they have disabled him.

Said Ahmad's analysis of this dynamic is acute. The story does not moralize in the conventional sense; it does not lecture its characters or its readers. Instead, it allows the consequences of blind parental love to unfold naturally, until they become impossible to ignore. The climactic scene — a feast that descends into quarrel — functions as the story's moment of reckoning. The social gathering, which should be a site of communal harmony, becomes instead a mirror in which the family's dysfunction is publicly reflected. The community, in its collective reaction to the quarrel, enacts a kind of social judgment that the parents have been unwilling to impose themselves. From a literary perspective, this climax is a superb example of satirical irony. The feast, with its connotations of celebration and abundance, is the perfect setting for the revelation of poverty — moral poverty, relational poverty, the poverty of a household in which

affection has substituted for wisdom. The translator who wishes to preserve this irony must be attentive to the tonal register of Said Ahmad's prose in these final pages: the surface appearance of social normality, and the corroding reality beneath it.

Said Ahmad's Philosophical Vision

Taken together, "Laylaklar" and "Jorabay" reveal a writer who is deeply concerned with questions of moral responsibility — both private and social. In "Laylaklar," the moral weight falls on the experience of loss and endurance: how human beings survive catastrophe, how they find solidarity in unexpected places, how the natural world bears silent witness to human suffering. In "Jorabay," the concern shifts to the conditions that produce moral failure: how love, without wisdom, becomes a form of harm; how social communities both generate and absorb the consequences of individual dysfunction.

What unites these two concerns is a belief in the seriousness of human life — a conviction that the details of everyday existence (a stork near a hearth, a quarrel at a feast) are not trivial but are charged with meaning, and that literature's task is to make that meaning visible. Said Ahmad is not a didactic writer in any simple sense; he does not reduce his stories to moral lessons. But he is a deeply ethical writer, in the sense that his attention to human experience is always accompanied by a sense of its stakes. Said Ahmad's philosophical vision, moreover, is not simply reactive — it does not merely respond to the suffering of the wartime era or the social tensions of his society. It is, at its deepest, a vision of connection: the conviction that no living being suffers alone, that the threads of grief and love and folly that run through one human life are always, if we look carefully enough, visible in the lives of others. This is why the stork is not a background detail in "Laylaklar" but its philosophical center: the bird's presence beside Amrixon opa is Said Ahmad's argument, made without words, that compassion is not a specifically human capacity but the animating principle of the living world itself.

This philosophical depth is precisely what makes Said Ahmad's work worth translating, and worth translating carefully. The barriers of language and culture are real, and the analysis above has attempted to map them honestly. But the humanity at the core of these stories — the capacity to feel with another's grief, the willingness to see one's own society clearly — is not the property of any single language or culture. It belongs, as Said Ahmad himself seems to have understood, to everyone.

Conclusion

Literature, Time, and the Philosophy of the Untranslatable

The translation and literary analysis of Said Ahmad's stories reveals several interconnected truths that extend far beyond the particular texts under consideration. First, that every detail in his work — the stork, the black letter, the drumbeat, the hearth, the feast — functions not as mere descriptive ornament but as a carefully placed element in a larger philosophical architecture, a structure of meaning that only reveals itself in full when the reader is willing to attend to each brick. Second, that translating Said Ahmad faithfully requires more than linguistic competence: it requires the translator to inhabit the cultural world of the original text, to feel the weight of its silences as well as the music of its words, and to find creative solutions to the inevitable losses that every act of translation entails. Third, and most fundamentally, that the primary obligation in this process is fidelity to the spirit of the work — to its emotional register, its ironic voice, its moral seriousness — rather than to its surface lexical content.

Yet to speak only of technique and methodology is to stop short of what Said Ahmad's writing ultimately demands of us. Beneath the question of how to translate him lies a deeper and

more unsettling question: why literature exists at all, and what obligation a reader — or a translator, or a critic — bears toward it. Said Ahmad's stories suggest a powerful answer. They proceed from the conviction that no human experience is too small to be philosophically significant. A woman standing at a window, watching a stork in the frozen yard. A family gathered around a table, their love slowly curdling into conflict and shame. These are not the grand scenes of epic literature; they do not describe battles, or the fall of empires, or the confrontation of civilizations. They are the texture of ordinary life — and it is precisely in the ordinary that Said Ahmad locates the deepest truths about what it means to be human. This is, at its core, a philosophical position of great dignity and radicalism: a refusal to accept that meaning is the exclusive property of extraordinary events, and an insistence that it is woven instead into the fabric of the everyday, waiting to be seen by those attentive enough to look.

This philosophical orientation places Said Ahmad in a long tradition of writers who have understood literature not as entertainment or ornamentation, but as a form of moral and existential inquiry — a way of asking the questions that philosophy poses in abstract terms but that fiction can pose in the only terms that truly move us: the terms of specific human lives, in specific places, at specific moments in time. In "Laylaklar," the question being asked is one of the oldest in human thought: how does a person endure loss? How does suffering, when shared between two living creatures — a woman and a bird — become not merely bearable but, in some strange and irreducible way, meaningful? Said Ahmad's answer, implicit in every detail of the story, is that solidarity — even across the boundary between species, even across the boundary between speech and silence — is one of the fundamental resources of the human spirit. When Amrixon opa and the stork keep quiet company in their shared grief, Said Ahmad is making a statement about the nature of compassion: that it does not require a common language, a shared history, or even a shared biology. It requires only the willingness to remain present with another in their pain — to witness, without turning away.

In "Jorabay," the philosophical question is equally ancient but differently angled: what is the relationship between love and wisdom, between affection and responsibility, between the feeling that impels us toward those we care for and the judgment that ought to govern how that feeling is expressed? The story is, at one level, a comedy of social manners — a sharply observed portrait of a particular family in a particular milieu. But at a deeper level it is a meditation on one of the most persistent tragedies of human life: the tragedy of good intentions, of how the desire to protect and provide, when divorced from judgment and moral seriousness, becomes a force of destruction rather than nurture. There is something almost Aristotelian in Said Ahmad's analysis: the idea that virtue is not a feeling but a practice, not a disposition but a discipline, and that love without the tempering influence of wisdom is not truly love at all, but a more comfortable and self-flattering form of selfishness. The parents of Jorabay do not harm their son out of indifference or malice. They harm him precisely because they love him — and this is what makes the story's final reckoning so philosophically devastating.

What unites these two philosophical threads — the ethics of compassion in "Laylaklar" and the ethics of love in "Jorabay" — is a broader and more encompassing conviction about the purpose of literature itself. For Said Ahmad, the story is not a vehicle for ideology or doctrine, not a delivery mechanism for pre-formed moral conclusions. It is something more demanding and more open: an invitation to see. To see the stork and thereby understand grief. To see the feast and thereby understand self-deception. To see the ordinary world — the hearth, the table, the yard in winter — and find within it the full weight of what it means to live alongside other people, in all their need

and frailty and occasional magnificence. In this sense, his work belongs to a tradition that stretches from Tolstoy and Chekhov through the great short story writers of the twentieth century: writers who believed that the compression of fiction, its capacity to isolate a single moment and hold it up to the light, is uniquely suited — perhaps uniquely suited among all human arts — to the task of moral and philosophical illumination.

The implications for translation are therefore not merely practical but philosophical in their own right. If Said Ahmad's stories are not simply narratives but philosophical propositions — arguments about grief, solidarity, love, and social life made through the medium of image and character rather than through discursive reasoning — then the translator's task is not simply to convey content but to convey a way of seeing, a manner of attending to the world. This is the highest and most difficult demand that literary translation makes of anyone who undertakes it: not to reproduce a text, but to reproduce a vision. It requires the translator to become, however temporarily and imperfectly, a philosopher in the same mode as the author — to inhabit not just the language of the original but its fundamental orientation toward human existence, its habits of perception, its standards of moral seriousness.

There is, finally, a paradox at the heart of all great literature that Said Ahmad's work illustrates with particular clarity. Genuine literature is always, in the deepest sense, both untranslatable and universally translatable at once. Untranslatable because its meaning is inseparable from the specific cultural and linguistic soil in which it grew — from the precise resonance of "qora xat" in Uzbek, from the specific acoustic signature of a "nogora," from the particular emotional weight that a "o‘choq" carries for a Central Asian reader in the shadow of wartime. No translation can fully recover these resonances; something is always lost at the border. And yet universally translatable, because the human experiences that Said Ahmad's stories address — loss, waiting, love misapplied, grief shared across the silence between two living beings — know no borders and respect no linguistic boundaries. They are the common inheritance of every reader, in every language, who has ever waited for someone who did not come home, or loved someone in a way that did them harm.

Every act of translation is therefore an act of philosophical faith: a wager that the human beneath the language is recognizable across the distance, that a reader on the other side of the world and the other side of history will feel the weight of the black letter, hear in the rhythm of the stork's beak something of their own anxiety and foreboding, and understand — without footnote, without explanation, in the wordless way that literature at its best communicates — what it means to stand at a window in the cold, and wait, and grieve, and endure.

Said Ahmad made that wager with every story he wrote, staking his art on the belief that the particular is always, in the right hands, universal — that the Uzbek woman at her window is also every woman, that the stork's frozen mate is also every loved one taken too soon, that the quarrel at the feast is also every family's reckoning with the distance between what love intends and what it achieves. The task of the translator is to honor that wager. The task of the reader is to receive it. And the task of the critic — as this article has attempted, however imperfectly, to fulfill — is to make visible the terms on which it was made, so that the exchange between writer and world can continue across every boundary that time and language have placed between them.

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THE CONCEPTUALIZATION OF FEAR IN CONTEMPORARY ENGLISH MOTIVATIONAL DISCOURSE: A THEORETICAL-LINGUISTIC APPROACH

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Abstract. *This article offers a theoretical-linguistic discussion of how the concept FEAR is constructed in contemporary English motivational discourse. Drawing on the foundational works of cognitive linguistics and pragmatics, the article identifies three intersecting layers of FEAR conceptualization: the lexical-semantic layer (the network of fear-related vocabulary), the frame-structural layer (the participants and roles around a fear-event), and the pragmatic-rhetorical layer (the illocutionary strategies through which fear is recontextualized). The discussion outlines how motivational discourse systematically transforms the negative axiological valence of FEAR into a positive one through specific discursive moves: re-naming, re-framing, and re-anchoring in identity. The article contributes to the theoretical typology of motivational genres and to the cross-linguistic study of emotional concepts.*

Keywords: *FEAR concept; motivational discourse; frame semantics; conceptual metaphor; pragmatic recontextualization; cognitive linguistics.*

Introduction

The conceptualization of fear in human language has long been a privileged topic in cognitive linguistics and lexical semantics. As Lakoff and Johnson [Lakoff & Johnson, 1980] argued, abstract emotions are routinely understood through more concrete source domains; FEAR, in particular, is frequently constructed through metaphors of confinement, motion, force, and verticality. Wierzbicka [Wierzbicka, 1999] further demonstrated that even apparently universal emotions are configured through language-specific semantic primitives, so that a translation equivalence such as fear ↔ qo‘rquv ↔ peur cannot be taken for granted.

Yet despite the well-developed cognitive-semantic literature on FEAR, the genre-specific construction of this concept in contemporary motivational discourse has received less systematic attention. Motivational discourse emerged in the early twentieth century [Cialdini, 2007] and has since developed into a recognizable cross-cultural genre with its own conventions of lexical preference, framing, and illocutionary patterning. Within this genre, FEAR is not merely described – it is rhetorically reorganized, often transformed from an obstacle into a resource of self-development.

The present article offers a theoretical-linguistic discussion of this transformation. The discussion does not present empirical corpus counts; instead, it integrates the conceptual-semantic and pragmatic literature in order to articulate a layered analytical model of how FEAR is built up in motivational texts. Three guiding questions structure the discussion. First, what lexical-semantic field does FEAR occupy in motivational English? Second, what frame-structural roles organize fear-related propositions? Third, what pragmatic-rhetorical moves enable the genre's characteristic re-axiologization of FEAR?

The contribution of the article lies in proposing a three-layer model, lexical-semantic, frame-structural, and pragmatic-rhetorical, for the theoretical analysis of FEAR in motivational discourse. The model is intended as a conceptual scaffold for subsequent empirical investigation and translation-theoretic application.

Theoretical Framework and Analytical Approach

The discussion combines three complementary theoretical frameworks. From cognitive linguistics, the article draws on conceptual metaphor theory [Lakoff & Johnson, 1980] and frame semantics [Fillmore, 1982], the latter providing the inventory of slots, subject, source, reaction, and remedy that organize discussion of emotional events. From pragmatics, the article relies on speech-act theory [Searle, 1969] for classifying the illocutionary force of motivational utterances, particularly the recurrent directive and commissive acts that recontextualize fear. From lexical typology, the article uses the contrastive perspective developed by Wierzbicka [Wierzbicka, 1999], according to which emotional vocabularies are reconfigured rather than translated across languages.

The analytical approach is qualitative and interpretative. It examines illustrative examples drawn from canonical motivational works in English, Carnegie [Carnegie, 1948] and contemporary authors influenced by his tradition, and discusses them in light of the three frameworks. The aim is not to provide statistical generalization but to articulate a coherent conceptual model. Where examples are cited, they are selected to illustrate theoretical points rather than to test empirical hypotheses.

Two methodological assumptions ground the discussion. The first is that the conceptualization of FEAR in motivational discourse is genre-bounded: it differs systematically from the conceptualization of fear in clinical-psychological, journalistic, or literary discourse. The second is that the genre's discursive moves can be analyzed at multiple linguistic levels simultaneously, a single utterance may instantiate a lexical preference, a frame configuration, and a pragmatic strategy at once.

Linguistic Analysis

1. The lexical-semantic field of FEAR in motivational discourse

Motivational English deploys a fan-shaped lexical field around the noun fear. The field includes intensity gradations (worry, anxiety, dread, terror), modal gradations (apprehension, hesitation, doubt), and metaphorical extensions (paralysis, freeze, block). Within the genre, the lexeme fear itself functions as a kind of master-term that subsumes the more specific items; motivational authors typically address generic FEAR rather than its clinical sub-types.

This lexical generalization is not accidental. It allows the discourse to apply a single set of rhetorical moves, re-naming, re-framing, re-anchoring, to a wide range of emotional states that the reader may bring to the text. The reader's particular fear of public speaking, financial ruin, or social rejection is absorbed into a single discursive object that the author then offers to transform [Carnegie, 1948].

Importantly, the genre also expands the lexical field upwards into action-oriented synonyms: hesitation, procrastination, self-doubt. These items are treated as behavioural manifestations of fear, allowing the discourse to translate emotional discomfort into observable conduct that can be addressed through directives.

2. The frame structure of fear-events

Applying Fillmore's frame-semantic approach [Fillmore, 1982], the fear-event in motivational discourse can be analyzed as comprising four slots: the EXPERIENCER (typically

the reader, addressed in the second person), the SOURCE (the perceived threat – frequently abstract, e.g. failure, judgment), the REACTION (somatic and behavioural responses), and the REMEDY (the discursive tool that the author proposes to deploy).

The genre's structural innovation lies in the disproportionate elaboration of the REMEDY slot. In clinical literature the four slots tend to be approximately balanced; in motivational discourse the REMEDY slot is hypertrophied and absorbs much of the textual space. The discourse, in effect, foregrounds the means of transformation rather than the diagnosis of the emotion.

A second framing feature is the construction of the SOURCE as internal rather than external. Motivational authors frequently relocate the source of fear from the outside world to the reader's own cognition: "It is not the obstacle but your interpretation of it that produces fear" [Cialdini, 2007]. This internalization is rhetorically powerful because it places the remedy within the reader's reach.

3. Pragmatic-rhetorical moves

Three pragmatic-rhetorical moves characterize the discursive treatment of fear in the genre. The first is re-naming: the author replaces a stigmatized term (cowardice, weakness) with a neutral or even positive one (a signal, an indicator, an invitation). Re-naming is realized through nominal substitution and explicit metalinguistic comment.

The second is re-framing: the author shifts the frame within which fear is interpreted. Whereas everyday discourse positions fear within a frame of damage-prevention, motivational discourse repositions it within a frame of growth-indication. The conceptual metaphor FEAR IS A COMPASS, occasionally articulated explicitly, captures this re-framing: fear points toward the direction in which one must move.

The third is re-anchoring in identity: the author offers the reader a new identity defined by action despite fear. This is realized through commissive speech acts ("You will become the person who acts...") and through self-narrative directives ("From this moment on, you are no longer the one who hesitates"). The re-anchoring move closes the discursive cycle by stabilizing the reader's transformed relation to the concept FEAR.

3.4. The interaction of layers

The three layers, lexical-semantic, frame-structural, and pragmatic-rhetorical, interact in a coordinated way. A single sentence such as "The hesitation you feel is a signal that you are about to grow" simultaneously chooses a lexical alternative (hesitation rather than fear), activates a re-framed frame (signal-of-growth rather than damage-warning), and performs a commissive-expressive speech act.

This coordination is the genre's signature. It is what distinguishes motivational discourse from neighboring genres such as clinical advice, religious exhortation, or political rhetoric. While each of these genres uses some of the same linguistic devices, only motivational discourse coordinates the three layers in the systematic re-axiologization pattern outlined here.

5. Illustrative examples and their linguistic interpretation

The coordinated functioning of the three layers can be illustrated through a series of typical utterances drawn from canonical motivational English. Each example simultaneously activates lexical-semantic, frame-structural, and pragmatic-rhetorical resources.

Consider the construction "What stops most people is not the obstacle but the hesitation in front of the obstacle" [Carnegie, 1948]. At the lexical level, hesitation replaces the more direct fear, instantiating the genre's preference for action-oriented synonyms. At the frame level, the

construction relocates the SOURCE slot from the external obstacle to the internal hesitation, illustrating the move of internalization. At the pragmatic-rhetorical level, the construction operates by implicit re-framing: the reader is not commanded but invited to revise her interpretation of the encountered difficulty.

A second example: “Every time you feel resistance, recognize that something important is on the other side” [Cialdini, 2007]. Here resistance again substitutes for the lexical core fear; the frame is reorganized around an implicit valuable-object slot (something important); and the pragmatic move is the conceptual metaphor FEAR IS A COMPASS, in which the emotional sensation is reinterpreted as a directional indicator. The utterance illustrates the genre's signature coordination of lexical, conceptual, and rhetorical resources.

A third example demonstrates the re-anchoring move. “From today, you are the kind of person who acts on the discomfort rather than avoiding it”, a paraphrase of typical motivational closure, performs a commissive-declarative act that retroactively redefines the reader’s identity. The pragmatic shift from descriptive to performative discourse is enabled by the second-person address and the temporal anchor (from today).

Linguistically, these examples illustrate the structural coordination outlined in earlier sections. None of them is intelligible at a single linguistic level; each requires the simultaneous operation of lexical preference, frame reorganization, and pragmatic-rhetorical move. The three-layer model is therefore not a theoretical convenience but an analytic necessity for a complete account of the genre's discursive architecture.

Discussion

The three-layer model proposed above contributes to the theoretical typology of motivational discourse by clarifying how an apparently simple lexical preference participates in a much larger discursive architecture. The re-axiologization of FEAR is not the consequence of choosing positive synonyms but of coordinating lexical, frame-structural, and pragmatic resources around a coherent rhetorical aim.

A broader theoretical observation concerns the relationship between motivational discourse and adjacent rhetorical traditions. The three-layer model proposed above shares certain features with classical persuasive rhetoric (the appeal to the audience's emotional state, the offer of a new perspective, the call to action). What distinguishes motivational discourse from classical rhetoric is the systematic coordination of these features around the single discursive object FEAR. Classical rhetoric works across a wide thematic range; motivational discourse develops a specialized rhetoric of emotional re-axiologization.

The model also illuminates the relationship between language and emotion regulation. The lexical preferences identified in section 3.1, generic fear over specific sub-types, action-oriented synonyms over emotional vocabulary, are not stylistic accidents. They are linguistic strategies for emotion regulation, in which the choice of word participates in the management of the experience. This observation aligns with the broader cognitive-linguistic claim that language is constitutive of, rather than merely descriptive of, mental life.

A further theoretical point concerns the relation between universal and language-specific aspects of the model. The fundamental moves of re-naming, re-framing, and re-anchoring are likely available in any language; what varies cross-linguistically is the specific lexical, frame-semantic, and pragmatic resources through which the moves are realized. The theoretical model is therefore both universal in its abstract structure and language-specific in its concrete instantiations.

The model also clarifies the relationship between motivational discourse and other genres. Cognitive-therapeutic literature shares with motivational discourse the move of re-framing, but it does not systematically replace the lexical field nor re-anchor the patient's identity in the way the motivational genre does. Religious discourse, conversely, often re-anchors identity but seldom internalizes the SOURCE of fear in the cognitive-individual manner of motivational texts.

Two theoretical implications follow. First, the cross-linguistic translation of motivational discourse cannot be reduced to lexical equivalence; the three-layer coordination has to be reproduced in the target language. Second, the model invites a typology of emotional re-axiologization that can be extended to other concepts (anger, sadness, hope, regret) in motivational and adjacent genres.

The discussion has methodological limitations. It is interpretative rather than empirical, and the examples it cites have been chosen for their theoretical clarity rather than their statistical representativeness. Subsequent empirical research can test the model against larger and more varied samples.

Conclusion

This article articulated a three-layer theoretical model for the analysis of FEAR in contemporary English motivational discourse. The model integrates lexical-semantic, frame-structural, and pragmatic-rhetorical dimensions, and characterizes the genre's signature move as a coordinated re-axiologization of FEAR. The model is intended as a conceptual scaffold for subsequent empirical, comparative, and translation-theoretic research.

Future theoretical work will refine the model by integrating insights from critical discourse analysis and from rhetoric of motivation. Future empirical work will test the model against larger corpora of motivational texts in English and in typologically distinct languages.

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IMAGOLOGY AS AN INTERDISCIPLINARY FIELD OF RESEARCH: HISTORY, THEORY, METHODOLOGY

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Abstract*. The article examines imagology as an interdisciplinary field of humanities knowledge and analyzes its genesis, theoretical foundations, and methodological framework. Particular attention is paid to different interpretations of the concept of "imagology" in the modern academic environment, as well as to the analysis of the opposition between the image of "one's own" and "the alien/Other" as a key concept in imagological research. The historical stages in the development of imagology are considered, beginning with its formation within comparative studies and ending with contemporary trends. Special attention is given to the contribution of Russian and foreign scholars to the formation and development of imagological studies.*

Keywords: *imagology, comparative studies, image, "one's own," "alien/Other," ethnic stereotype, interdisciplinarity, literary studies, national character, cultural stereotypes, intercultural communication, identity.*

Intorduction

In recent years, interest in imagology has increased in Russian humanities scholarship. Imagology is an interdisciplinary field that studies the image of the "Other," a foreign country, people, and culture. This interest is caused by growing globalization, the intensification of intercultural contacts, and the need to understand the mechanisms through which ideas about other cultures are formed. Despite its growing popularity, the status of imagology remains debatable, and the concept itself is ambiguous, which requires a deeper analysis of its theoretical and methodological foundations. The purpose of this article is to analyze the history of the development of imagology, its theoretical and methodological foundations, to consider different approaches to defining this concept in contemporary academic literature, and to identify prospects for the further development of imagological research.

Methodology

The methodological basis of the study consists of comparative, historical-literary, cultural, and interdisciplinary approaches. The research is based on the analysis of scholarly works devoted to imagology, comparative studies, cultural stereotypes, and the opposition "one's own 0 alien/Other."

Results and Discussion

"Imagology as a branch of literary studies, from the Latin *imago* 0 picture, image" [Papilova, 2011, p. 31], makes it possible to study national and cultural stereotypes represented in literature and their influence on the formation of the image of the "alien/Other." It is "a field of humanities knowledge that studies images of the 'Other'" [Papilova, 2011, p. 31]. However, such

a definition requires clarification, since the concept of “image” itself is polysemantic and can be interpreted in different ways [Papilova, 2011, p. 32].

Some researchers regard imagology as “a branch of comparative studies concerned with the study of one people’s perceptions of another” [Oshchepkov, 2010, p. 251].

Within this approach, emphasis is placed on the comparative analysis of literary texts and other cultural artifacts in which images of foreign countries and peoples are formed and transmitted. Imagology, as a scholarly discipline, emerged at the intersection of various disciplines, which determined the diversity of approaches to its definition. The most common definition of imagology is that it is a field of humanities knowledge that studies images of the “alien/Other.” However, such a definition requires clarification, since the concept of “image” itself is polysemantic and can be interpreted in different ways. Some researchers consider imagology to be a branch of comparative studies concerned with the study of one people’s perceptions of another. Within this approach, emphasis is placed on the comparative analysis of literary texts and other cultural artifacts in which images of foreign countries and peoples are formed and transmitted. The main task of imagology in this case is to identify stereotypes, prejudices, and other distortions that arise in the process of intercultural communication. Other researchers, on the contrary, emphasize the interdisciplinary nature of imagology, pointing out that it relies on the achievements of such disciplines as history, ethnography, psychology, sociology, and cultural studies. Within this approach, imagology is viewed as a complex science that studies a wide range of phenomena associated with the formation and functioning of images of the “Other” in various spheres of social life.

“In the *Explanatory Dictionary of Social Science Terms*, imagology is defined as ‘the study of images’ and as ‘a component of the comparative-historical method in literary studies.’ However, this definition seems too general and does not reflect the full complexity and multifaceted nature of imagological research” [Yatsenko, 1999, p. 123].

“Contemporary researchers specify this definition by drawing attention to various aspects. For example, A. R. Oshchepkov understands imagology as a field of research that studies the image of the ‘alien/Other’ in social, cultural, and literary consciousness” [Oshchepkov, 2010, p. 33]. V. A. Khorev notes that “imagology studies the image of another people not only in literature, but also in other ‘texts’” [Khorev, 2012, p. 34]. N. P. Mikhalskaya believes that “imagology investigates the perception and embodiment in literary works of ideas about another country, its people, and the peculiarities of its national character” [Mikhalskaya, 1995, p. 45].

Several main approaches to defining the concept of “imagology” may be distinguished:

1. **The interdisciplinary approach:** imagology is a complex science that studies a wide range of phenomena connected with the formation and functioning of images of the “alien/Other” in various spheres of social life.
2. **The cultural-studies approach:** imagology is a field of research that studies the influence of culture on the formation of images of the “alien/Other.”
3. **The psychological approach:** imagology is a field of research that studies the psychological mechanisms involved in the formation of images of the “alien/Other.”

Imagology as an independent scholarly field took shape in the second half of the twentieth century. However, the prerequisites for its emergence had existed earlier. Interest in images of other countries and peoples can already be found in ancient literature and philosophy. The formation of imagology is connected with the development of comparative studies in the twentieth century. It was within comparative literary studies that the foundations were laid for studying

images of the “Other” in literary texts. “An important role in the formation of imagology was played by the works of J. M. Carré and M. F. Guyard, who proposed analyzing not only the mutual influence of literatures, but also the way in which the image of the ‘Other’ is realized in the text” [Cerre, 1966; Giyard, 1981, p. 45]. They drew attention to the fact that literature is an important source of information about other countries and peoples; however, this information is often distorted and stereotypical.

“J. M. Carré and M. F. Guyard proposed a new method for studying literature, which consisted in analyzing not only the content of a text, but also its context. They believed that in order to understand the image of the Other, it is necessary to take into account the historical, social, and cultural factors that influenced its formation” [Cerre, 1966; Giyard, 1981, p. 45]. The Romanian researcher A. Dima urged scholars “to approach with the utmost care the portrait of a particular country in literature, since images of other countries cannot remain constant, and their creation is influenced by completely different factors, including whether the author of the text had experience of staying in the country he or she describes” [Dima, 1977, p. 45]. Gradually, imagology moved beyond the framework of comparative studies and began to develop as an interdisciplinary field of research. This was connected with the realization that images of the “alien/Other” are formed not only in literature, but also in other spheres of social life: history, politics, culture, art, the mass media, and so on. The works of Russian scholars played an important role in the development of the interdisciplinary approach to imagology. M. M. Bakhtin developed the concept of the “dialogue of cultures,” which assumes that interaction with another culture contributes to a better understanding of one’s own culture [Bakhtin, 1979, p. 45]. “He emphasized that a foreign culture reveals itself fully and deeply only in the eyes of another culture” [Bakhtin, 1979, p. 45]. The Enlightenment had a significant influence on the development of imagology by popularizing the literary genre of travel writing. “Romanticism, as is well known, showed a profound interest in the national self-consciousness of a people, its language and folklore, the originality of its culture and literature, the mentality and character of a foreign nation, and the ‘exotic’ 0 ‘uncivilized’ peoples and savages” [Papilova, 2013, p. 67].

In the era of globalization, imagology acquires particular relevance. The intensification of intercultural contacts leads to increased interaction among different cultures. Under these conditions, understanding the mechanisms through which images of the “alien/Other” are formed becomes necessary for successful intercultural communication and for preventing conflicts on national and religious grounds. Today, contemporary imagological research is characterized by an interdisciplinary approach, the use of new methods and technologies, and the expansion of its subject matter. In particular, considerable attention is paid to studying the influence of the mass media on the formation of images of the “alien/Other.” Images of various social groups and minorities are also studied. The processes involved in the formation of national identity and intercultural tolerance are analyzed. It is necessary to identify the main tendencies and patterns that characterize the image of the Other; to explain why the image of the Other was formed in precisely this way; and to determine how this image influences intercultural communication and relations between different peoples and cultures. “One of the key concepts of imagology is the opposition ‘one’s own 0 alien/Other’” [Stepanov, 1997; Khorev, 2012]. “It defines an opposition that permeates culture and shapes collective worldview. The image of the ‘alien/Other’ is always formed in comparison with the image of ‘one’s own’” [Stepanov, 1997; Khorev, 2012]. The distinction between “one’s own” and “the alien/Other” has existed since ancient times not only as a spatial and territorial boundary, but also as a difference in systems of beliefs and cultures.

Attitudes toward the alien in each historically specific society were connected with the worldview characteristic of that society; therefore, the opposition between “one’s own” and “the alien/Other” had different content in each historical era. In Stepanov’s work, the concept of “one’s own 0 alien/Other” is correlated with the concept of the archetype as a primary scheme of images, reproduced unconsciously and a priori shaping the activity of imagination, as “a multi-level structure 0 from the elementary images of individual works to entire literary movements and schools 0 permeating all world culture and at times endowed with internal antinomy” such as “paradise lost 0 paradise regained” [Stepanov, 1997, p. 67]. The study of the opposition “one’s own 0 alien/Other” makes it possible to reveal the mechanisms by which stereotypes and prejudices are formed, to understand how national identity is shaped, and to determine how the development of intercultural tolerance may be promoted.

Conclusion. Thus, imagology is an important interdisciplinary field of humanities research that studies the formation and functioning of images of the “Other.” Its development is connected with comparative literary studies, cultural studies, history, psychology, and sociology. The opposition “one’s own 0 alien/Other” remains one of the central concepts of imagology, as it helps reveal the mechanisms of stereotypes, national identity, and intercultural communication.

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WESTERN AND EASTERN SCHOLARS ON SPEECH CULTURE AND ORATORY

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Abstract. *This article examines the views of Western and Eastern scholars on speech culture and oratory. The study analyzes the contributions of famous thinkers such as Aristotle, Cicero, Al-Farabi, and Alisher Navoi to the development of rhetoric and communication. The article highlights the similarities and differences between Eastern and Western approaches to public speaking, ethical speech, and persuasive communication. Western scholars mainly focused on logic, argumentation, and rhetorical techniques, while Eastern scholars emphasized morality, wisdom, and respectful communication. The research demonstrates that both traditions consider speech culture an essential element of education, social interaction, and personal development. The article concludes that the ideas of classical scholars remain important in modern communication and public speaking practices.*

Keywords: *speech culture, oratory, rhetoric, Eastern scholars, Western scholars, communication, public speaking.*

INTRODUCTION

Speech culture and oratory have always been important parts of human civilization. Since ancient times, people have used speech not only to communicate but also to influence, educate, and inspire others. The ability to speak clearly and persuasively was highly valued in both Eastern and Western societies. As a result, many scholars and philosophers devoted their works to the study of rhetoric, communication, and public speaking. In Western civilization, ancient Greek and Roman thinkers such as Aristotle and Cicero developed theories of rhetoric and persuasive speech. They focused on logical argumentation, effective communication, and the techniques of influencing an audience. Their ideas became the foundation of modern public speaking and communication studies. At the same time, Eastern scholars such as Al-Farabi, Alisher Navoi, and Abu Rayhan al-Biruni emphasized the ethical and moral aspects of speech. They believed that speech reflects a person’s character, wisdom, and cultural values. In Eastern traditions, respectful and meaningful communication was considered an essential quality of an educated individual. This article explores the views of Eastern and Western scholars on speech culture and oratory, analyzes their similarities and differences, and discusses their influence on modern communication and public speaking practices. Получайте более умные ответы, загружайте файлы и изображения и многое другое.

LITERATURE ANALYSIS AND METHODOLOGY

The study of speech culture and oratory has attracted the attention of many scholars from different historical periods and cultural traditions. Western researchers mainly analyzed rhetoric as the art of persuasion and public communication. The works of Aristotle, especially Rhetoric, are considered fundamental sources in the theory of public speaking. Aristotle explained the importance of logical argument, emotional influence, and speaker credibility in effective

communication. In addition, Cicero emphasized eloquence, education, and moral responsibility in speech.

Eastern scholars also made significant contributions to speech culture and communication ethics. Al-Farabi discussed the social and intellectual importance of language, while Alisher Navoi highlighted the beauty, politeness, and moral value of speech in his literary works. Furthermore, Abu Rayhan al-Biruni stressed the importance of accurate and meaningful expression in scientific and social communication. Modern linguistic and communication studies also support the idea that speech culture plays an essential role in education, leadership, and interpersonal relations.

The methodology of this article is based on comparative and descriptive analysis. The research compares the views of Eastern and Western scholars on oratory, rhetoric, and speech ethics. Historical and literary sources were analyzed to identify the main principles of speech culture in both traditions. The study also applies qualitative analysis to examine similarities and differences between the approaches of Eastern and Western thinkers. Through this method, the article aims to provide a broader understanding of the development of speech culture and its significance in modern society.

RESULTS

The analysis of Eastern and Western scholarly views on speech culture and oratory shows that both traditions highly valued effective communication and eloquence. The research revealed several important similarities and differences between their approaches.

First, both Eastern and Western scholars considered speech an essential tool for influencing society and educating people. Aristotle and Cicero focused on persuasion, logical thinking, and rhetorical techniques in public speaking. Their theories emphasized the importance of structure, argumentation, and audience engagement. In contrast, Eastern thinkers such as Al-Farabi and Alisher Navoi paid greater attention to ethical speech, politeness, wisdom, and moral responsibility. Their works demonstrated that speech culture is closely connected with personal character and social harmony.

The study also found that Western traditions mainly developed rhetorical methods for political debates, law, and public speaking, while Eastern traditions emphasized spiritual values, respect, and educational communication. Despite these differences, both traditions agreed that an effective speaker should possess knowledge, intelligence, and ethical behavior.

Furthermore, the research demonstrates that the ideas of classical scholars continue to influence modern communication studies, public speaking education, and interpersonal interaction. Modern speech culture combines both rhetorical effectiveness and ethical communication principles developed by Eastern and Western scholars throughout history.

DISCUSSION

The comparative analysis of Eastern and Western scholars' views on speech culture and oratory demonstrates that communication has always been considered one of the most important aspects of human civilization. Although Eastern and Western traditions developed in different historical and cultural environments, both recognized the power of language in shaping society, influencing people, and transmitting knowledge from one generation to another.

In Western civilization, rhetoric emerged mainly in ancient Greece and Rome, where public speaking played a central role in politics, law, philosophy, and education. Thinkers such as Aristotle viewed rhetoric as the art of persuasion and developed systematic principles for effective communication. Aristotle's rhetorical theory emphasized the importance of logical arguments, emotional influence, and speaker credibility. His ideas showed that successful speech requires not

only knowledge but also the ability to understand the audience and present ideas convincingly. Similarly, Cicero believed that an ideal speaker should combine wisdom, education, eloquence, and moral responsibility. Western rhetorical traditions therefore focused strongly on debate, public influence, and argumentative communication.

In contrast, Eastern scholars approached speech culture from a more ethical and spiritual perspective. In Eastern societies, speech was often connected with morality, respect, wisdom, and social harmony. Scholars such as Al-Farabi argued that language and communication reflect a person's intellect and inner character. According to his views, proper speech contributes to the development of a well-organized and educated society. Likewise, Alisher Navoi emphasized politeness, meaningful expression, and kindness in communication. In his literary and philosophical works, Navoi explained that words have the power to inspire people, strengthen relationships, and preserve social unity. Eastern scholars generally considered speech culture not only a practical skill but also a moral responsibility.

The discussion also reveals significant similarities between the two traditions. Both Eastern and Western scholars agreed that speech has enormous influence on human behavior and social interaction. They emphasized that a good speaker must possess intelligence, knowledge, self-control, and ethical values. In both traditions, speech was viewed as a reflection of education and personality. Furthermore, both Eastern and Western thinkers stressed the importance of careful word choice, clarity, and audience awareness in communication.

However, there are also important differences between the approaches. Western rhetoric traditionally concentrated on persuasive strategies, logical reasoning, and effective argumentation, especially in public and political contexts. Eastern traditions paid greater attention to interpersonal respect, spiritual values, and moral education through speech. While Western scholars often analyzed speech from a practical and analytical perspective, Eastern scholars viewed communication as a means of maintaining harmony and ethical behavior within society.

In modern society, the combination of these two traditions has become increasingly important. Contemporary communication requires not only strong rhetorical and persuasive skills but also cultural sensitivity, ethical responsibility, and respect for others. Public speakers, teachers, leaders, journalists, and professionals are expected to communicate effectively while maintaining honesty, politeness, and social responsibility. Therefore, integrating Western rhetorical techniques with Eastern ethical principles can contribute to more balanced and successful communication practices.

Moreover, globalization and technological development have increased the importance of intercultural communication. People from different linguistic and cultural backgrounds interact more frequently through education, business, media, and digital platforms. In this context, the ideas of classical Eastern and Western scholars remain highly relevant. Their theories continue to influence modern communication studies, public speaking education, leadership training, and interpersonal relations. Overall, the discussion demonstrates that speech culture and oratory are universal human values that connect different civilizations. The intellectual heritage of Eastern and Western scholars provides valuable guidance for developing effective, ethical, and meaningful communication in the modern world.

CONCLUSION

In conclusion, speech culture and oratory have been significant areas of study in both Eastern and Western intellectual traditions. Scholars from both civilizations made valuable contributions to the development of rhetoric, communication, and public speaking. Western

thinkers such as Aristotle and Cicero focused mainly on persuasion, logical reasoning, and rhetorical techniques, while Eastern scholars such as Al-Farabi, Alisher Navoi, and Abu Rayhan al-Biruni emphasized morality, wisdom, and respectful communication.

The comparative analysis showed that despite cultural differences, both traditions regarded speech as a powerful instrument for education, social influence, and human interaction. The study also demonstrated that effective communication requires not only rhetorical skills but also ethical responsibility and cultural understanding.

Finally, the ideas and theories developed by Eastern and Western scholars continue to remain relevant in modern society. Their contributions help improve public speaking, interpersonal communication, and educational practices today. Therefore, studying speech culture and oratory from both perspectives provides a deeper understanding of communication and its role in human development.

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THE EMOTIONAL SERVICE OF VOCATIVE CASE IN KARAKALPAK FOLK AITYS

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Abstract. *This article examines the emotional function of vocative forms in Karakalpak folk aitys. Based on selected folklore examples, it analyzes how vocatives express address, evaluation, respect, intimacy, irony, sarcasm, and emotional attitude. The study classifies vocatives into neutral, positive, negative, figurative, strengthened, gradational, metaphorical, ironic, periphrastic, and sarcastic types. The findings show that vocatives enrich the linguopoetic structure of aitys and strengthen expressive communication between speakers in oral poetic tradition.*

Keywords: *Karakalpak folklore, Karakalpak folk aitys, linguopoetics, syntax, vocative case, emotional function, use of vocative cases, emotional types of vocative case.*

Introduction

The language of Karakalpak folk aitys is rich, phonetics and lexical units, as well as syntactic tools, among them the vocative case is very skillfully.

"The person to whom the speaker's words are directed, or another object, or the words that mean the natural phenomenon, are the vocative case, and they serve to attract the listener's attention to the ideas or messages to be expressed" [3, 158].

In addition to such main functions as the name of a speech-oriented person, the attraction the interlocutor’s attention, and the attraction to mutual communication the vocative case also have evaluation service. This is especially evident in the presentation of the subjective communication of the speaker. We like to call this evaluation service emotional service. The reason is that emotions often come with evaluation. Such linguistic expression of emotions is characteristic of almost all vocative cases, and it is also seen in vocatives that serve as etiquette service.

Materials and Methods

The material of the study consists of examples taken from *Karakalpak Folklore*, Volumes 94–95. The study uses descriptive, linguopoetic, stylistic, and contextual analysis to classify vocatives according to their emotional functions.

Results

In Karakalpak folk aitys, we can see that vocatives are used in various emotional services:

1. Stylish neutral vocatives. Emotional service is neutral in such vocatives:

Qudasha, sálem berdim kóriwden-aq, *Kudasha,* I greeted you as soon as I saw you,
Júzleriń jazǵı tańday jarqıldaǵan. Your face is shining like summer morning. (5, 339)

2. Positive vocatives. In such cases, the feelings of the speaker are positive in such vocatives:

Awa, *qarındasım,* ıras aytasań, Oh, *my sister,* you’re telling the truth,
Esiktiń aldınan túlki ótpegey. Don't let the fox pass by the door. (5, 291)
Awa, *aǵa,* aytqanıńız durıs, Yes, *bro,* you're right,

Sóz sózden shıǵadı. The word comes from the word. (5, 302)

3. Negative vocatives. Negative feelings of the speaker are expressed by means of these types of vocatives:

Aytayın men sebebin, *muńlı Meńesh,* I will tell you the reason, *sad Menesh,*
Aq saqal, alpıs jasar bayıń Bekesh. White-bearded, sixty-year-old your husband Bekesh. (5 , 336)
Kópligi qoldıń kelse, qazılar jol, If there are many hands, way will be done,

Megejin, qoń etińdi ayayın ba? *Megejin,* shall I care you? (5, 333)
Kórgensiz zańǵardıń qızı, *Daughter of dishonest man,*
Tiyip kórippediń ákeńe?! Did you touch your father?! (5, 284)

4. Image vocatives. Such vocatives have their own attributive or attribute and express the thoughts and opinions in a figurative way:

Ul tap deseń, ul taptım, When you said to find son, I found him,
Qız tap deseń, qız taptım, When you said to find daughter, I found her,
Appaq qızdıń aǵası-aw, *The brother of Appak kiz,*
Qayerimnen min taptıń? What defect did you find on me? (5, 328)

5. The strengthened vocatives. Such vocatives strengthen the content of the speech, they appear due to repetition [4, 61]:

Biziń qawın pálekledi, *qaynaǵa,* My melon grow, *brother-in-law,*
Seni quday hálekledi, *qaynaǵa,* God miss you, *brother-in-law,*
Biziń salı qıltıqladı, *qaynaǵa,* My rice grow, *brother-in-law,*
Seni quday mıltıqladı, *qaynaǵa.* God shot you, *brother-in-law.* (5, 318)

6. Gradation vocatives. These types of vocatives consist of words that are close in meaning or synonyms and have a more or less intensified meaning:

Xat ettiń, *Ábiwbákirjan shıraǵım,* You wrote a letter, *my dear Abiubakirjan,*
Tuwısqan túbimiz bir, *shamshıraǵım,* We are related, *my sweetie,*
Bir kún, bes jıl boldı, jazıp edim, One day and five years ago, I wrote,
Xabarı bıyıl boldı, hám *shıraǵım.* The answer was this year, and *my dear.* (5, 353)

7. Metaphorical vocatives. Here, a vocative is made based on the signs of similarity in the polysemy:

Keldiń be, *adamnıń jabayısı?* Have you come, *wild man?*
Kórdiń be, sen qálegen qaysısı? Did you see, which one do you want? (5, 276)
Sen baslawısh bilmeseń, *biyaqıl,* men aytayın, If you don't know primary, *innocent,* I'll tell you,
Ushıp júrgen torǵay toǵız atanıń ulı bolar. A flying lark will be son of nine ancestors. (5, 343)
- *Ay dilbar,* sawalıńnıń juwabın, - *Dear beauty,* the answer to your question,
Hám oqıp, eshitip, tákirar áyle, And read, hear, and repeat,
Xata boldı ya bilmedim hisabın, It was a mistake or I didn't know the count,
Xatası ne bolur, ne mıqdar áyle? What is the mistake, what is the amount? (5, 364)

8. Ironic vocatives. Here, through humor the vocative is made in a figurative sense:

Aylanba japtıń kópiri, Turn around the bridge,
Keldi sózdiń náwpiri, The turn of word came,
Aman-esen júrsiz be, Are you getting well,

Usı eldiń kempiri? *Old lady of this country?* (5, 281)
Aǵashtıń bardur aqawı, There is rot in the tree,
Adamnıń bardur maqawı, There is macaw of man,
Aman-esen júrseń be, How are you?
Biziń eldiń saqawı? *The mute of our country?* (5, 281)
Jaqsı jigit, sók jep otırıń, *Good boy,* take and eat millet,
Tisińizdi qırt etkizbey. Without scratching your teeth. (5, 296)

9. Periphrastic vocatives. "Here, a person or an object is not mentioned by name, but only on the basis of its main features or characteristic differences vocative is formed" [2, 82].

Haplıqpańız, *kúnlikshi,* Don't hurry, *day laborer,*
Ústińde úlken shapanıń, You have a big cape on you,
Otırıspada tanıymız, We will recognize you at the party,
Jigittiń jaqsı-jamanın. Good and bad of a guy. (5, 318)
Qudadan biyúmit, haslı biyinsan, Desperate from God, really not human,
Aldı-artındı bayqap sóyle, *qoldawlı.* Be careful on speaking, *koldauli.* (5, 356)
Halındı bil, *sen shómishli-balǵalı,* Know how you are, *you shumishli-balgali,*
Ayıpsız bir yaratqan ózi emes pe? Isn't he innocent the creator?
Bir-birewdiń ayıbı bolsa aytmalı, If someone's fault, then tell,
Ayıbım yoq degen yalǵan emes pe? Isn't it a lie saying I am not guilty? (5, 368)

10. Sarcastic vocatives. In this case, through the direct humor in direct meaning the vocative is formed:

Jigitim, saqal-murtıń shıqqannan soń, *My boyfriend,* after you grow a beard,
Sende bir qotır eshki qoyǵa ergen. You have a scabby goat following a sheep. (5, 275)
Biyshara-aw, eliń tóre, ya xoja ma? Poor, are you the ruler of your country or the master?
“Tiliń tiydi” degeniń – sasqanıń ba? Do you hurry saying "you shut your mouth"?
Bar deydi mıń miynette bir ráxát, There is one pleasure after thousand hard works,
Jerińdi maqtay berme jurtqa bunda. Do not praise your country to the people. (5, 346)
Hawadan aylana ushqan torı-ala ǵaz, Black and white goose flying around in the air,
Menbedim seniń teńiń, *qurıǵan taz,* I am not your equal, *withered bald head,*
Men bolsam seniń teńiń, *qurıǵan taz,* I am your equal, *withered bald head,*
Molladan duwa alıp, basındı jaz. Take a blessing from Mullah and relieve your head. (5, 275)

In folk aitys, the vocatives stand on 1 singular fist form mean different meanings depending on the context:

1) Explains the meaning of kinship and closeness:

Awa, ıras shıǵar, *qarındasım!* Oh, it's true, *my sister!*
Olay bolsa, qudaydıń salǵanına kóne beriń. If so, leave it to God's will. (5, 302)
Juwabındı bermeseń, If you don't answer,
Jan qaltańa sal, *aǵam.* Put in your soul pocket, *brother.* (5, 288)

2) Explains the meaning of love, appreciation, respect:

Balam, suwǵa túskenligiń – hadallıǵıń bolǵay, *My son,* may it be your honesty that you got into the water,
Altın erli boz at – muradıń bolǵay. May a gray horse with a golden mane be your goal. (5, 303)

Ábiwjan, xosh, aman bol kórgenimshe, Abiujan, good bye, be safe until I see you,
Duwadan siz de bizdi taslamańız, Don't miss us in prayer,
Shıraǵım, qımbat kóriń Kerderińshe. *My dear,* praise Kerderińshe. (5, 353)
Jaz kiyerim jalań ton, In the summer I wear a bare coat,
Qıs kiyerim postın, In winter I wear fur coat,
Otırǵannan ne payda, What's the use of sitting around?
Sóylep otır, *dostım?!* Talk something, *my friend?!* (5, 325)

Aytaman, ayt degennen, harma, *qáynim!* I'll tell, when it must be told, not be tired, *my brother-in-law!*

Tassań da tógilerseń, tolma qáynim. When you filled, you'll spill, don't full, my brother-in-law. (, 361)

3) Expresses the meaning of caressing:

Putaqsız ósken qaraǵay, *qaraǵım,* Pine without branches, *my dear,*
Bul – siziń súmbil shashıńız. This is your long hair. (5, 311)
Atıńdı men bilmeymen, *qaraǵım qız,* I don't know your name, *sweetie girl,*
Qatadı úsh ay toqsan bolǵanda muz. It freezes when it is ninety in three months. (5, 342)

4) Explains the meaning of request, ask, and entreaty:

-*Gózzalım!* Shólleńkirep kiyatırǵan jolawshı edik. Bir sháńgil suw berseńiz qalay bolar eken?

- *Beautiful!* We were thirsty travelers. How would it be if you give me a glass of water? (5, 288)

Kórispek, qol alıspaq súnnet deydi, It is Sunnah to meet and shake hands,
Jolawshım, kóriseyik, qolıńdı ber. *Passenger,* let's greet, give me your hand. (5, 360)
Ádepli bol, *jigitim,* Be polite, *my boy,*
Aytısayıq, kel meyli. Let's talk, come on. (5, 280)

5) It expresses the meanings of teasing and joking:

Bir urtlap kór, *shopanım,* Take a drink, *my shepherd,*
Ómirińniń ishinde, Along your life,
Bir sháynek shaydı ishtiń be, Did you drink a pot of tea?
Mańlayıńnan ter aǵıp? Sweating on your forehead? (5, 283)
Awa, *qoshshım,* Yes, *my fellow,*
Ózi qayırdıń qawını bolsa, If the melon is of charity,
Astı jer tatıydı, The bottom will be sweet,
Ústi kún tatıydı, The sun is shining on it,
Murtı uw tatıydı, Mustache gets sour,
Túbi pal tatıydı. The bottom gets sweet. (5, 290)
Qar jawıp, úy tigilmey jatqanında, When it snows and the yurt is not built,
Qańǵırǵan kireykeshim, más boldıń ba? *My tramp taxi driver,* were you relaxed? (5, 343)

Discussion

Therefore, in vocative cases, there is additional relation of the speaker on listener, and means expressiveness along with it. The vocatives are considered to be a sharp and effective tool that depicts various modal-emotional meanings. Also, they mean communicative relations such as closeness, respect; disrespect and distrust between the speaker and listener. In other words, the

result of conversation (dialogue) depends on how we attract the listener's attention, what kind of verbal vocative we use, what emotional meaning we give to it.

Conclusion

Thus, in Karakalpak folk aitys, the vocatives are used in different meanings and in various contexts, enriched the language of aitys and increased their artistic level.In conclusion, vocative forms in Karakalpak folk aitys perform not only an addressing function but also an important emotional and artistic role. They express respect, intimacy, criticism, irony, sarcasm, and the speaker's personal attitude toward the listener. The analysis shows that different types of vocatives enrich the poetic dialogue and strengthen its expressive power. Therefore, vocatives are significant linguopoetic devices that enhance the emotional depth and artistic value of Karakalpak folk aitys.

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THE USE OF RADIF AND HAJIB IN LUTFIY'S SMALL LYRICAL GENRES AND THEIR INFLUENCE ON THE CONTENT OF THE GENRE

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Abstract. *This article offers the theoretical foundations of radif and hajib as essential elements of classical poetics, their role within the rhyming system, and their artistic-aesthetic functions in Lutfi's minor lyrical genes. The study analyzes the use of radif and hajib in genres such as rubai, qita, and quatrains, reveling their signature in strangthening meaning, rhythm, and musicality. Based on statistical analysis across the poet's sofa, the level of application of these poetic devices is identified and their correlation with gene characteristics is clarified. The research concluses that in Lutfi's minor lyrical works, radif and hajib perform not only structural but also semantic and communicative functions.*

Keywords: *Lutfi, radif, hajib, rhyme, classical poetics, rubai, qita, quatrain, minor lyrical genes, poetic analysis.*

INTRODUCTION

Radif is derived from the Arabic word, lexically, "izma izma means ". In literary istilah, it means the concept of a word, phrase or phrase that is repeated after a rhyme at the end of the verses. In the science of rhyme, the place of radif is strictly defined, and it is always placed after rhyme. Shamsiddin Qays Razi "Al-Mojam", the second part of the second part of the work dedicated to the science of rhyme, "previous chapter" "About the mention of the meanings of poetry and rhyme and its truth and possibilities, it is called", and the rhyme and radif are defined as follows: "And rhyme is known that these words are the words at the end of the stanza and should not be repeated with the words at the end of the stanza in the picture and in the sense. If it is repeated, it will be read radif and the rhyme will come before it...". in Abdurrahman Jami's "Risolayi rhyme", written based on the work "Al-Mojam", the radif is explained as follows: "They say the word Radif so that this word is repeated in the same way at the end of all stanzas". In the first Turkish source dedicated to classical poetics "Funun al-balag'a", the author first counts nine letters with rhyming letters, gives a detailed description of each letter, and calls the unit that follows these nine rhyming letters radif: "This is the nine letters, we mentioned, and then they bring another rhyme, and then they say radif. In classical poetics, the ninth letter of the rhyme, –, was observed to come after the number, and the letters that followed it were also generally called noyiras. In some sources it is also found in the form of noima. For this reason, it is correct to accept that the repeated word after the letter noima in the rhyming word is radif. In the work of Ahmad Tarazi, he also states that radif is not known by "Arabs, which is a product of " novice shuaro"(radif is a product of Persian poetics). Abu Abdullah Khorezmi in his work "Mafotihu-l-ulum" comments that radifs can be used in different ways without repetition, and that this is a false rhyme. The theory that this phenomenon is considered a crime and called a synad brings. Alisher Navoi in his work "Mezon ul-avzon", dedicated to the science of aruz, mentions as an example a poem written

in the bahr of “munsarihi matviyi mavquf”, saying that the word “yor-yor” can often be used as a radif.

What chamandin came, sabo, yor-yor,
Who is the grass that fell from your house, my dear?

Rhymologists say that even if it is a two-letter word that repeats exactly after a stationary narrator, it is called radif: for example: the letter – g“in the rhyming words of Yafrogcha ’” is the suffix raviy “-ch” is radif.

In novice and Turkish rhyming studies, the verse used by radif is called muraddaf bayt. But Ahmad Tarazi states in “Funun al-balag'a” that the Arabs call the verse that comes before the narrator, the rhyme letter – ridf, a muraddaf verse. This is due to the absence of the term radif in Arabic rhyming studies and the lack of use of radif in Arabic classical poetry.

Repetition of radif serves the purpose of giving rhythm and melodiousness to the poem, filling and strengthening the rhyme, as well as emphasizing the leading idea expressed in the poem, drawing the reader's attention to the main idea, and increasing the aesthetic effect. That is, radif is not only a formal element, but also a meaningful load-carrying part that greatly affects the meaning.

Zahid, you need a soul, I need a soul
Heaven bless you, I need a tavern.
The tavern needs a lot of money
Paymona should be full of fire.

In this rubai of Navoi, written in an orifona direction, the love of a hermit and a true scholar was compared, and radif helped to reveal the essence of divine love and reveal the basic meaning of rubai. If “is not used in the poem, to the ascetic heaven and it was impossible to deeply explain that only He and His love was needed for the scholar. Classical rhymologists, although they say that radif is of special importance in Persian poetry, perfect forms of radif were created in Turkish literature, and views of radif as an artistic phenomenon of special value in the science of rhyme appeared. In particular, it can be said that the role of radif in the structure of poetry is at the level of rhyme. There are poems consisting only of rhyme and radif, which show that radif has the same status as rhyme in conveying content and expressing the main idea. In particular, Fakhri Isfahani pays special attention to radif in his work “Me'yor ul-jamoli”. He cites one rubai as an example, saying that the whole verse consists only of rhyme and radif, and that the rhyming word can be of two letters (one mutahharik, one quiet).

Yam guft ki man haq-i Abu Ishaqam.
Jam guft ki man haq-i Abu Ishaqam.
Khurshid ki abi ruhi ajram az u-st,
I also know that I am right.

In the science of classical poetics, there are such phenomena that show the special place of radif in poetry, one of which is warm poems. Temperature poem – is a type of poem written without rhyme, but radif is used heavily instead of rhyme. In this type of poem, the radif itself carries the entire poetic function and content of the rhyme. Such poems “were created under the influence of strong suffering and mental upheavals, and the fact that the poem is mixed with burning and swaying feelings, strong pathos does not make it feel that there is no rhyme in it. The first Turkish source dedicated to the science of classical poetics “Funun al-balag'a”, the second part called – “Al fann-us-sani fi-l-rhyme and radif”, is a complete theory of rhyme and radif, the two phenomena are related to each other and both are integral formal and meaningful parts of the

poem at the end of this section in order to prove the importance and necessity of radif for poetry, information is also given about the type of poem in which rhyme is not used, but radif is involved: “I will be a poem in one way, then there will be no rhyme. At the end of each stanza, they bring radif-arrow. Oni temperature readers”. In our classic literature, examples of warm poetry are available in the works of Jahan Otin Uvaisi, and his famous ghazal “Kongul dog’ oldu, dog’ oldu” radifli is an excellent example of hot poetry. Scientist Iqboloy Adizova, who interpreted Uvaisi's work from the point of view of poetics and mysticism, said that hot ghazals form a special creative type in Uvaisi's work, and six examples of hot poems can be found in his divan. Professor Aziz Qayumov also compares this ghazal of Uvaisi to a hot poem and says: “Sometimes the waves of anguish intensify in such a way that the poetess crosses the barrier of rhyme and expresses her experiences and emotions in the form of a white poem (“Dog’ is dead, dog’ is dead” radifli poem).

Hajib is derived from the Arabic word “pardador”, “means blocking”. Hajib, like radif, is built on the basis of repetition. Only if its location is different and the radif is a repeated unit after the rhyme, then it is a repeated word before the hajib rhyme. “The author of Me'or ul-ash'or”, Nasiriddin Tusi, explains Hajib on the example of the words “kard yod, kard shod”. If the words “yod-shod” in these words are rhyming words, the word “kard”, which repeats before the rhyme, is considered hajib.

The letter is one month: one – mohu one – hola,

His face is one of his height: one – cypress one –tulip.

In this article in Babur's divan, the words “mohu” and “sarvu” rhymed with each other, while the words “hola” and “lola” rhymed with each other, the word “biri”, which was repeated before them, is hajib.

Rhyming scholars say that while a word or phrase becomes obligatory, adverbs can also act as hajib. However, this theoretical concept is not so typical for the Turkish language, and in Persian classical literature, it can be observed that the suffix comes in the status of hajib. This is the construction form of the Persian language, lexical-grammatical structure, linguistic in Persian, suffixes are often placed from the word's root due to their properties and internal capabilities, and the position of the suffix before the word and its repetition in the same way in the following verses is the same for Persian classical poetics.

Bimirad otash dar dam ba obe,

Ravad dar momenta khokash ba bode.

In this continent, which is part of Navoi's “Devoni Foniy” divan, the words “obe”, “bode” rhyme and the suffix “ba”, which precedes them, is used repeatedly in the lines.

Atullah Hosseini says in his work “Risolai dar qavoyidi ilmim qawafi” that Hajj should be between two rhymes. Fakhri Isfahani also emphasizes that the repeating word between the two rhymes is hajib. Therefore, the verses used by Hajib create art forms based on internal rhyme.

I would say that you are in love with everything

Every time I was sad, I was in love.

In this verse, which is part of the masnavi in Babur's divan, the verb combination “der edim”, “yerdim” is the main rhyme, “ne desa”, “gam yesa” is the internal rhyme, and before them, the repeated “har” and ishqdin” words it has been obligatory. As it seems, hajib can come before the main rhyme, and an internal rhyme can be used even before hajib, that is, it can be repeated between the two hajib rhyme. Enhance the meaning even at the beginning of the verse before the inner rhyme and there are cases where the same words are used again in the same way to emphasize. The word “har” in the verse served as a repetition to reinforce and express the meaning

in such a way. A verse in which Hajib participates in the science rhyme is called mahjub. It can be used in a folded and spread form, like Hajib radif. If it consists of one word, it is called yigiq, if it consists of two or more words, it is called yayik hajib. Although there are not so many definitions and explanations about the relationship between hajib and rhyme, the theoretical foundations of the concept of hajib in treatises on Turkish classical poetics, the role and importance of hajib in the construction of poetry cannot be denied. Although the use of Atullah Hosseini Hajib is not mandatory, it depends on the will of the artist even if it is emphasized that the verses used by Hajib have a different tone and rhythm from a formal point of view, and from a meaningful point of view, it can be felt that they have an accentuated eloquent repetition of the meaning. If rhyme – is the audible meaning of the poem, it is obligatory to understand and feel this meaning, to prepare the reader, to reveal, explain, prove the main content that is to be said in the rhyme in advance, and to strengthen the content to the main content of the rhyme, is a part that repeats this harmonious meaning in the same way in the verses by adding additional meanings that are harmonious with the content. Therefore, the task of the pilgrim is to complete, strengthen and perfect the rhyme in terms of form and content.

MATERIALS AND METHODS

Small lyrical genres – are genres with a special place and weight in classical literature. Despite the fact that these types of genres have a small size and quantity, they acquire great value in terms of their meaning and content. All the most talented and sharp-paced poets in our classical literature have turned to these types of genres, and these genres of poetry are incomparable and very beautiful the fact that he created his examples is a clear proof of this. In particular, there are many examples written in small poetry genres in the work of the poet Lutfi, who is called “malik ul-kalom”. The rhyme system in these samples and the radif in them and the possibility of using the pilgrim also acquires diversity in the structure of genres. For example, if we take into account that Lutfi's work includes examples of lyrical genres such as quatrain, rubai, tuyuq, fard, qita, radif and hajib are used in which genre samples to study the radif and hajib issue in the verses of this poem. It is necessary to develop statistics in the cross-section of genres about whether or which genre is more expressed than one other.

RESULTS

In the section of small lyrical genres, the rubai genre is of particular importance. The number of rubai's published in Lutfi's work is 27. The scope of use of radif and hajib in the poet's rubai is as follows:

I wish you a happy morning
Diydai giryon-u royi zard ila,
It doesn't affect your heart
How many days I complain with pain.

In this case, the words “sard”, “zard”, “dard” are rhyming words and the “d” sound is fluent. In this rubai, written with a metaphorical love for the yor, the lover draws a drawing of his inner experiences and love for the yor and the sufferings he received from this love by quoting the above series of consonant words in the rhyme. Rhyming words are chosen on the basis of such meaningful consistency that it is an expression of the lover's entire mental state. In the first verse, the lover says that “yor is asking with a cold sigh, that is, a cold sigh, and in the second verse, as if this is rare, he is demanding her with a crying eye and a yellow face yellowed by hijran. And to express such a great mental state of a lover, the words hijran “sard” and “zard” are chosen correctly in the rhyme. After that, the lover's pain increases and he says that no matter how many days he

moans with pain, he will not be affected by the particle, and to express this situation, the word “dard” rhymes placed in place. In Rubaiyyah, the word “ila” came as a radif, which served to strengthen, complement and express the meaning of this rhyme more deeply. How many days on this road, the lover always wishes for the light of the earth with such a cold sigh, with a yellow face the word “ila” is used appropriately instead of radif to express more deeply that he complains with pain and that these sufferings are always with him.

Until someone dies from your life
Don't be late, my dear people, die
Don't let us know the word of the opponent,
The other side is always bent and dead.

In Rubaiy, the words “mahl”, “ahl”, “sahl” came in place of a rhyme and carried the main meaning load of the rubai. The “l” sound in these rhyming words is a narrator and the original rhyme is used in the rhyme. the words “Mahl”, “ahl”, “sahl” form the basis of the content construction of the poem and require a sequence of content in semantic consistency. Translation of verses: Until whoever is deprived of your life, if he is a real person (people), he will never leave his side, Do not leave us with the words of the opponent, It is always easy to deviate to another (sahl), but it is condemned. In the verse, the rhyming words are finished with the narrator without the letters coming after the rhyme. This indicates that the first type of rhyme, which is divided according to the ending with the narrator or the arrival of letters after the narrator, is a muqayyad rhyme. In the muqayyad rhyme, the letter does not come after the narrator, the bases rhyme with each other without taking an addition after it. In this type of rhyme, rhyming words can be seen to be short, simple and concise. In the rhyme, the thought is light, quick and understandable. This type of rhyme requires clarity of content. In Rubaiy, the word “o'la” – is used as a radif, and this word is actually a conjunction. It was added to the words of the noun group and formed a verb compound. From the point of view of today's theory, the words rhyme and radif that we are classifying turn out to be only a rhyme in general. Because it is a compound with one verb considered one word and he can come in the same task in poetry. That is, the verb combinations “mahl o'la” , “ahl o'la”, “sahl o'la” should be the whole rhyming word. However, in the sources of Turkish poetics, the issue of radif and hajib is explained a little more broadly and differently, and not a word with a single lexical nature, but the repetition of suffixes in the same way before or after rhyme can also create radif and hajib. In this respect, it would not be wrong to take the “o'la” link, which is repeated in the same way, as radif.

O heart, what sorrow do you have on this path
Who is a holiday.
You loved more than your limits,
Even if they burn you, you are rare.

In the rubai, which begins with an appeal to the heart, the words “g'amdur”, “bayramdur”, “kamdur” rhyme. The poet types rhyming words into one system. To express that the heart is sad on this path, but on the day it makes its mind, it will be a holiday for it, and it is rare to burn the neighbor because he loves him more than himself, “g'amdur”, “bayramdur”, “kamdur” rhymes the words and assigns them the main meaning. In Radif, the repetition of the word “sanga” served to strengthen the meaning in the rhyme, and it has been emphasized that “g'am”, “bayram” and “are relative adjectives of kam”. In the rhyme, it can be observed that the “m” sound is the ravi and the letters come even after the ravi. This shows that the rhyme is an absolute rhyme. Absolute rhyme serves to express deep and slightly heavier thoughts in the content and to give an ambiguous,

incomplete meaning. Because in such a type of rhyme, letters are observed after the letter of the narrator, and the content is slightly extended, expanded, and abstracted in relation to the type of muqayyad rhyme, which ends with the narrator and reads a sharp sentence. There is no clear verdict on this. It is an expression of the poet's inner boundless thoughts, boundless thoughts, and confused thoughts.

A soul with a edge is the rule of yours,
Patience is the rule without you.
You made us happy in one way
Is it the rule of the previous covenant?

In this rubai, the words “jon”, “kabir”, “paymon” rhyme, and the word “kaidadur” is radif. A soul in the presence of a lover, an opportunity to be patient without him, and rhymes the previous covenant. To strengthen and emphasize the absence of these, “uses the rule” radif. Radif has two main tasks: to strengthen the content in the rhyme, to continue the meaning in the rhyme and to impose additional meaning on the meaning. In Rubaiyyah, radif continued, supplemented, strengthened the unfinished idea in the rhyme.

For a walk, he will come out
He puts his hands together and comes out.
If he suddenly looks at it, it's fine
A hundred small souls come out of every feeding.

In Rubaiy, the words “mohitobon”, “xiromon”, “jon” are chosen to rhyme. In the first two verses, the adjectives of yor are the rhyming word “mohitobon”, “hiromon”, and in the next verses, it rhymes with “yuz jon”. In this rubai, which belongs to the type of Xhosaic rubai, reality – mohitobon, the appearance of a khiromon, the appearance of a hundred souls to him in one qiya feed constitute the whole rubai, and the repetition of the action in this reality is “kishmaq” radif.

What kind of cunning is this?
What is this form and dialect?
It's easy for you if I'm not there
You are weak, but I am in love with you.

In Rubaiy, the words “kosh-u gamzayi ayyor”, “shak-u dialect raftor” created a complex rhyme. Rhyming these, in the fourth verse “dushvor” a simple rhyme is selected. The compound rhyme in the above two lines was preceded by the repeated “, which is the ne” repeated word hajib, and the repeated word “erur”, which follows the rhyming words, served as a radif. Hajib repeats before the rhyme and prepares the reader for the main pillar of the rhyme, the primary task of the pilgrim in the poem is to prepare the central content of the rhyme meaningfully, to partially reveal the content of the rhyme, to fill and prove the rhyme in advance both the form and the content and to open. “This pre-rhyme repetition of the ne” unit also comes in the same functions, which represents the poet's initial interrogative claim. In the poet's heart, such a question arose that the poet was so surprised and in love with some aspects and qualities of the poem that he expressed it by questioning it at the beginning of the verse and before the rhyme, and repeating this question twice in the verses.

Sheva ul sarvi ravondin is happy
That soul of Noz is happy in the world.
I love you, you don't love me
This love is good for both sides

The words “sarvi ravondin”, “joni jahondin”, “yondin” in Rubai are rhymes, and the words “khush turur”, “khush durur” that come after them are radif. In rhymes, the “n” sound is adverbial, and letters come after the narrator. Accordingly, the rhyme is an absolute rhyme. We conditionally took the radif as two. “The words ” востур“, ” стурар“are the same in content and ” have the meanings of pleasant, beautiful, good. The meanings between them are not very different, but they are the same in content or very close to each other. In the combination “khush durur” in the second verse, the different application of the letter “d” in “durur’ is a phenomenon of phonetic change, and its difference does not affect the meaning. Because in Turkic languages, the letters “d” and “t” are used interchangeably, the sound change here can be either a phonetic phenomenon, or a secretary's error in the divan, or an error in the translation of the divan. Accordingly, radif “was taken as good turur”, “good durur”. Radif's main task in poetry – to emphasize the idea in the rhyme and proof. At the end of each stanza, “xush” turur/durur” repeats the poet's assessment –, i.e. “, reinforces the idea that it is good, beautiful, acceptable”. The poet evaluates each situation with this criterion. Radif's additional function in the poem is that radif increased emotional impact. Especially in the last stanza (“This love is two sides of the good turur”), the main conclusion about love is expressed more strongly through radif.

The issue of radif and hajib on the continents.

Don't give up, they say, be kind to the unfaithful,

Kim has more than his bread.

I hope I die without breaking my heart

John is my soul, man has something.

In this continent, the word “neshib” has created a tajnis rhyme, and the word “bor” has become a radif. The rhyme “Neshib” comes in the second verse in the sense of “zahor”, and in the fourth verse “comes as a shortened version of what is ishib”. Rubai's tabdili: He has a heart to do with his loyalty. “neshib”, used as a radif, was used in the first use to strengthen and emphasize existence, the abundance of pain and suffering, and proved the meaning of suffering directly from the pleasure of the land. In the second use, its meaning layer has changed a little, and now it is used in the sense of a claim, not to exaggerate the existence or emphasize the pain (what do people have to do). “bor” radif is the reason why rhyming words are familiar in such a change of meaning, although in the same form, they express two different meanings. Directly “bor” has continued to emphasize the content in the rhyme.

Radif and Hajib are used in the poet's quatrains

Our life is over, with sorrow and hard work

A hundred districts are at your service.

Your label did not benefit us

Now free and thank you.

In the quatrain, the words “mehnat”, “hasrat”, “thank” rhyme and have been “t” ravi. In the rhyme, letters do not come after the narrator, so this is a rhyme. Muqayyad rhyme expresses clear and complete thoughts. The words “mehnat”, “hasrat”, “thank” in the quatrain convey a clear idea and understanding that the poet says that his life was spent with the same work and a hundred thousand sorrows in the service of the country with complete thoughts and sharp comments. “The repetition of the word Bila”, in addition to giving the poem musicality and rhythm, also expresses the hero's dire mental state even more deeply.

What a shame, my lady

Gulruhu cypress counters, begum.

I don't have any news for you

What a wonderful charmer, my lady.

In the quatrain, the words “sitamgarsen”, “sanobarsen”, “dilbarsen” rhyme instead, “begim” radif. In rhyme, the choice of rhyming words “sitamgarsen”, “sanobarsen”, “dilbarsen” also means that the lover and his adjectives are central. In each line, both guilt, praise, and complaint are directed directly at the yor. the repeated use of the word “Begim” as a radif strengthened the form of reference to the lover's lover. As it seems, the author put a light on the central concept in the poem, and the rhyme and radif were also chosen to serve this basis.

To sum up, 19 of the 27 rubai's in the poet's divan are radif, 1 rubai'i is hajib before rhyming words; 1 of his poems written in 9 continental genres is radif, 1 is hajib; in total, only radif was used in 7 of his 20 quatrain poems.

DISCUSSION

In the poet's poems written in other genres, the possibility of radif and hajib's use is very low, and they are not used at all in his poems and fards. That's it genre feature of poems and it is related to the rhyming system, in particular, because most of Lutfiy's fards were created in the ab system, radif and hajib were not addressed in the fards. According to the theoretical basis, radif and hajib can exist only when there is a rhyme in the poem. Radif and Hajib have a fixed place to come in poetry: one before the rhyme and one after the rhyme. The main reason why Lutfiy, in general, in most of the tuyuks written in classical literature, is extremely narrow in the possibility of radif and hajib, is related to the theoretical and poetic features and specific requirements of the tuyuq genre. Tuyuq is mainly written in some weights of the ramal bahr of Aruz, and it is mandatory to form rhyming with the help of tajnis words in this genre (Scientists say that there are also tuyuks without tajnis. Babur “Aruz treatise” cites two types of tuyuq that can come without tajnis. However, based on the characteristics of the Turkish language, it can be seen that the use of tajnis is mandatory for Turkish literature). Therefore, the poet's choice of words in this genre is quite limited, and adding radif narrows this possibility even more. The main artistic power of Tuyuq is – tajnis. Making meaning games through familiar words is the basic essence of the genre, and using radif would leave this essence in the shadow of “.

Conclusion

In conclusion, radif and hajib are important poetic devices in classical literature that influence not only the external structure of a poem but also its semantic depth, rhythm, musicality, and emotional expressiveness. The analysis of Lutfi’s minor lyrical genres shows that these elements perform both formal and meaningful functions. Radif strengthens the main idea expressed through rhyme, emphasizes the emotional state of the lyrical hero, and gives the poem a harmonious sound. Hajib, appearing before the rhyme, prepares the reader for the central meaning and intensifies the semantic and rhythmic structure of the verse.

The study demonstrates that Lutfi used radif most actively in rubai and quatrain forms, while hajib appears less frequently. In the poet’s divan, 19 out of 27 rubais contain radif, one rubai contains hajib, one qita contains radif, one qita contains hajib, and seven out of 20 quatrains use radif. These results show that the use of radif and hajib depends on the genre structure, rhyme system, and artistic purpose of each poem.

Thus, in Lutfi’s minor lyrical genres, radif and hajib serve as essential means of strengthening poetic meaning, organizing rhythm, and revealing the emotional and aesthetic content of the poem. Their study helps to understand more deeply the artistic mastery of Lutfi and the rich expressive possibilities of classical Turkic poetics.

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METAPHORICAL REPRESENTATION OF MORAL NORMS IN PAREMIOLOGICAL UNITS: A COMPARATIVE STUDY OF ENGLISH AND UZBEK PROVERBS

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Abstract*. This article investigates the metaphorical representation of moral norms in English and Uzbek paremiological units, with particular attention to proverbs and sayings as culturally embedded expressions of collective experience. Drawing on linguocultural and cognitive-linguistic perspectives, the study examines how moral values such as honesty, patience, diligence, responsibility, kindness, and social conduct are conceptualized through recurrent source domains including journey, wealth, labour, harvest, speech, and social interaction. The research is based on qualitative comparative semantic analysis of selected English and Uzbek proverbs from standard proverb collections and relevant linguistic literature. The findings show that both languages employ metaphor to make moral instruction concise, memorable, and pragmatically effective. At the same time, Uzbek proverbs tend to emphasize communal harmony, respect, patience, and family-oriented values, whereas English proverbs more frequently foreground individual responsibility, practical action, time consciousness, and personal achievement. The study concludes that paremiological metaphors function not only as rhetorical devices but also as cultural mechanisms through which societies preserve, transmit, and negotiate moral knowledge.*

Keywords: *paremiology; proverbs; metaphor; moral norms; English; Uzbek; linguoculturology; cognitive linguistics; conceptual metaphor; comparative semantics.*

1. Introduction

Language is not only a means of communication but also a symbolic system through which communities organize experience, interpret social reality, and transmit cultural memory. Among the most compact and durable forms of this cultural memory are paremiological units, especially proverbs and sayings. They condense collective wisdom into concise, repeatable, and socially recognizable expressions. For this reason, proverbs are frequently used to teach appropriate behaviour, evaluate human actions, and communicate moral expectations in everyday discourse.

Paremiology, the study of proverbs, sayings, and related fixed expressions, occupies an interdisciplinary position between linguistics, folklore studies, ethnography, cultural studies, cognitive linguistics, pragmatics, and translation studies (Mieder, 2004; Norrick, 1985). In the Uzbek linguistic tradition, the study of proverbs and phraseological units has been developed through semantic, stylistic, and linguocultural approaches (Mahmudov, 2004; Mamatov, 1999; Rahmatullayev, 1978). In the wider international tradition, proverb studies have demonstrated that proverbs are not accidental decorative phrases but structured verbal forms that encode culturally meaningful patterns of thought and behaviour.

A central feature of proverbs is their metaphorical character. Proverbs rarely express moral norms only through direct instruction. Instead, they often represent abstract values through

concrete images: patience may be associated with gold, life with a road, action with sowing, speech with a weapon, and effort with pain or labour. Such metaphorical mapping allows speakers to understand complex moral ideas through familiar experiential domains. In this sense, metaphor is not simply a stylistic ornament; it is a cognitive and cultural mechanism that helps communities conceptualize moral life.

The comparative study of English and Uzbek proverbs is especially valuable because both languages contain rich paremiological traditions, yet they encode moral norms through partly different cultural emphases. Uzbek proverbs often draw on family relations, collective life, respect for elders, hospitality, patience, and communal responsibility. English proverbs, while also carrying moral lessons, frequently foreground individual agency, efficiency, time, personal effort, and practical consequence. These differences do not imply moral opposition between the two cultures; rather, they reveal distinct cultural priorities and communicative habits.

The present article therefore aims to provide an academically structured analysis of the metaphorical expression of moral norms in English and Uzbek paremiological units. The study addresses three research questions: (1) Which moral norms are most prominently represented in selected English and Uzbek proverbs? (2) Which metaphorical source domains are used to express these norms? (3) What similarities and differences can be identified in the linguocultural organization of moral meaning in the two languages?

2. Literature Review

The theoretical foundation of this study is based on three interrelated perspectives: paremiology, linguoculturology, and cognitive metaphor theory. Paremiology treats proverbs and sayings as fixed or semi-fixed expressions that preserve collective experience and transmit culturally approved forms of behaviour (Mieder, 2004; Norrick, 1985). Uzbek proverb studies, particularly collections of folk proverbs and investigations of phraseological meaning, emphasize the role of proverbs in representing national worldview, moral education, and speech culture (Mirzayev et al., 2005; Rahmatullayev, 1978). In this tradition, proverbs are not merely linguistic units but also cultural texts.

Linguoculturology considers language as a carrier of cultural meanings (Mahmudov, 2004; Mahmudova, 2013; Maslova, 2001). From this perspective, paremiological units contain cultural codes that reveal how a community evaluates such concepts as good and evil, honesty and deceit, patience and haste, family and social duty. A proverb may appear grammatically simple, yet it often carries a layered symbolic meaning that requires cultural interpretation. For example, references to road, bread, gold, harvest, or speech may represent not only concrete objects but also moral values and socially expected conduct.

Cognitive linguistics provides an additional explanation of how such meanings are organized. Conceptual metaphor theory argues that abstract domains are often understood through more concrete domains of experience (Kövecses, 2010; Lakoff & Johnson, 1980; Safarov, 2006). Thus, the expression life is a journey allows speakers to conceptualize human conduct in terms of direction, path, obstacle, companion, and destination. Similarly, moral responsibility may be expressed through the agricultural schema of sowing and reaping, while the value of time may be represented through economic imagery. Proverbs are therefore a particularly productive site for studying conceptual metaphor because they stabilize metaphorical mappings in culturally memorable forms.

Previous scholarship has also shown that proverbs perform pragmatic functions in communication (Mieder, 2004; Norrick, 1985). They can advise, warn, criticize, justify, persuade,

comfort, or summarize a situation. Their authority often derives from the impression that they speak with the voice of collective experience. For this reason, proverbs may also preserve outdated social assumptions, including patriarchal or gendered stereotypes. A critical academic analysis must therefore examine proverbs both as cultural heritage and as discourse forms that can reproduce older social hierarchies.

3. Methods

This study uses a qualitative comparative design. The material consists of selected English and Uzbek proverbs and sayings that explicitly or implicitly express moral norms through metaphorical imagery. The examples were drawn from standard proverb collections and from the article's initial source material, including Uzbek and English paremiological examples such as "He who is patient will find gold," "He who does good will find good in return," "What goes around comes around," "No pain, no gain," "Honesty is the best policy," and "You reap what you sow" (Mirzayev et al., 2005; Simpson & Speake, 2015). The analysis is illustrative rather than statistical; therefore, it does not claim to represent the full paremiological inventory of either language.

The analytical procedure involved four stages. First, proverbs were identified as paremiological units on the basis of conciseness, traditionality, generalizing meaning, and moral or didactic function. Second, each proverb was examined semantically to determine the moral norm it expresses. Third, the metaphorical source domain was identified, for example journey, wealth, labour, harvest, weapon, or social reciprocity. Fourth, English and Uzbek examples were compared in terms of shared moral content, metaphorical mapping, and cultural-pragmatic emphasis.

The study applies a linguocultural interpretation of the data. This means that the analysis does not treat metaphor as a purely linguistic substitution, but as a culturally meaningful way of organizing moral experience. Attention was therefore paid to the social values implied by the proverbs, the kind of behaviour they encourage or discourage, and the communicative role they may perform in everyday speech. The categories used in the analysis are summarized in Table 1.

Table 1. Analytical categories used in the comparative study

Analytical category	Operational focus	Typical question	Example of interpretation
Moral norm	The value or rule promoted by the proverb	What behaviour is evaluated?	Honesty, patience, diligence, kindness, responsibility
Source domain	Concrete imagery used to express an abstract moral idea	Through what image is the value represented?	Gold, road, harvest, pain, weapon, money
Target domain	The abstract moral concept being explained	What moral idea is being conceptualized?	Patience as value; life as journey; consequences as harvest
Cultural-pragmatic function	The social purpose of the proverb in communication	What does the proverb do in discourse?	Warning, advising, criticizing, encouraging, educating

4. Results

4.1. Moral norms represented through metaphor in Uzbek proverbs

The analysis indicates that Uzbek proverbs commonly express moral norms through concrete images associated with everyday life, communal relations, labour, nature, and movement. One of the most frequent moral orientations is the value of patience. In the proverb "He who is patient will find gold," patience is metaphorically represented through gold, a culturally recognizable symbol of preciousness, reward, and long-term value. The proverb does not merely advise patience; it frames patience as an investment that produces a valuable outcome.

Another important norm is kindness and moral reciprocity. Proverbs such as "He who does good will find good in return" present good action as something that returns to the agent. This image corresponds to a broader reciprocity schema: human actions circulate within the moral world and eventually come back to the person who performs them. A similar idea is found in the English proverb "What goes around comes around," showing that both traditions use circular or return-based imagery to explain moral consequence.

Uzbek proverbs also represent moral life through the metaphor of a journey or road. Expressions such as "He who keeps company with the wicked will be left behind on the road" imply that life is a path and that companions influence one's moral direction (Mirzayev et al., 2005). The road image allows the proverb to connect ethical choice with movement, direction, progress, and failure. In this metaphorical structure, bad company is not simply socially undesirable; it becomes an obstacle to reaching a meaningful destination.

Honesty and labour are likewise central. Proverbs that link honest work with honest sustenance reflect an ethical connection between labour and moral legitimacy. Work is not treated only as an economic activity but as a moral practice. Dishonesty, by contrast, is often represented through inevitable exposure, as in proverbs concerning thieves who may escape temporarily but are eventually caught. Such expressions function as warnings by presenting immoral conduct as unstable and ultimately self-defeating.

4.2. Moral norms represented through metaphor in English proverbs

English proverbs also rely strongly on metaphor, but they often express moral norms in a more direct and action-oriented way. The proverb "No pain, no gain" conceptualizes achievement through difficulty: pain becomes a metaphor for effort, discipline, and the costs of success. The moral message is that valuable outcomes require endurance and personal exertion. The structure is brief, balanced, and pragmatically forceful, which contributes to its frequent use in everyday speech.

The proverb "You reap what you sow" illustrates the agricultural metaphor of consequence (Simpson & Speake, 2015). Although the image is rural, the moral lesson is broadly applicable: actions are seeds, and future consequences are harvests. This metaphor is highly productive because it makes responsibility concrete. It suggests that moral outcomes are not accidental but are produced by prior conduct. In this respect, the proverb resembles Uzbek expressions about the return of good or bad actions, although its emphasis falls more strongly on individual responsibility.

English paremiology also gives special importance to honesty, practicality, and time. "Honesty is the best policy" frames honesty not only as a moral virtue but also as a practical strategy. The word policy suggests a rule of conduct that is rational and beneficial. Similarly, "Time is money" uses economic metaphor to represent time as a limited resource that must be managed carefully. Such expressions indicate the importance of efficiency, planning, and pragmatic decision-making in English-language proverb traditions.

Speech-related morality is also common. Expressions such as “The tongue is sharper than a sword” conceptualize language as a weapon. This metaphor emphasizes the potential harm of speech and encourages verbal restraint, responsibility, and politeness. The proverb demonstrates how moral norms are applied not only to visible actions but also to communicative behaviour.

4.3. Comparative patterns

A comparison of the two languages shows that English and Uzbek proverbs often share similar moral domains, but they organize them through partly different metaphorical and cultural emphases. Table 2 presents the main comparative patterns identified in the analysis.

Table 2. Comparative metaphorical representation of moral norms in English and Uzbek proverbs

Moral norm	Uzbek example	English example	Dominant metaphorical mapping	Comparative interpretation
Patience and endurance	He who is patient will find gold.	No pain, no gain.	Value/difficulty → moral reward	Uzbek emphasizes patience as precious reward; English emphasizes effort as necessary cost.
Reciprocity and consequence	He who does good will find good in return.	What goes around comes around.	Action → return/cycle	Both traditions conceptualize moral conduct as returning to the agent.
Responsibility for actions	Good and bad deeds produce corresponding outcomes.	You reap what you sow.	Action → seed; consequence → harvest	English foregrounds individual responsibility; Uzbek often connects consequence with social morality.
Honesty and social trust	Honest work brings honest sustenance.	Honesty is the best policy.	Moral conduct → stable benefit	Both traditions value honesty; Uzbek links it to livelihood, while English frames it as rational conduct.

Moral norm	Uzbek example	English example	Dominant metaphorical mapping	Comparative interpretation
Speech ethics	The tongue can harm more deeply than a weapon.	The tongue is sharper than a sword.	Speech → weapon	Both languages warn that verbal behaviour has moral consequences.

5. Discussion

The findings support the view that proverbs are culturally condensed forms of moral reasoning. In both English and Uzbek, metaphor enables speakers to transform abstract moral norms into concrete, memorable, and socially authoritative images. Gold, roads, harvests, pain, money, and weapons become cognitive tools through which communities explain how people should live, speak, work, and interact with others.

The similarities between the two languages are significant. Both English and Uzbek proverbs value honesty, diligence, patience, kindness, and responsibility. Both traditions also use embodied and experiential imagery to express moral ideas. The recurrence of such metaphors suggests that certain patterns of moral conceptualization are widely shared: life can be imagined as a path, moral consequence as return, work as the basis of reward, and speech as a force capable of benefit or harm.

At the same time, the differences are linguoculturally meaningful. Uzbek proverbs tend to be more closely connected with communal life, interpersonal obligation, respect, patience, and family-oriented values. Their imagery often reflects everyday social relations and traditional forms of collective experience. English proverbs, by contrast, often sound more concise, pragmatic, and individual-centred. They frequently emphasize efficiency, action, self-responsibility, time management, and measurable consequence. These tendencies should not be interpreted as absolute cultural oppositions; rather, they indicate dominant patterns within the examples analysed.

The study also shows that paremiological units may preserve historical worldviews, including gendered assumptions. Proverbs that assign different symbolic roles to men and women can reflect earlier patriarchal norms. While such expressions remain important as historical evidence of folk culture, contemporary analysis should distinguish between documenting a proverb and endorsing its social message. This distinction is important for modern linguocultural research, because proverbs may simultaneously carry educational value and reproduce outdated stereotypes.

From a pedagogical perspective, the comparative study of proverbs can be useful in language teaching, translation studies, and intercultural communication. Learners who understand the metaphorical structure of proverbs are better able to interpret indirect meaning, cultural values, and pragmatic intention. Translators likewise need to identify not only lexical equivalents but also functional and cultural equivalents. A literal translation may preserve words but lose the moral and cultural force of the proverb. Therefore, paremiological competence should be treated as part of broader communicative and intercultural competence.

6. Conclusion

This study examined how moral norms are metaphorically represented in selected English and Uzbek paremiological units. The analysis demonstrated that proverbs and sayings are not merely decorative elements of speech but important linguistic and cultural mechanisms for

transmitting moral knowledge. Through metaphor, abstract values such as honesty, patience, diligence, responsibility, kindness, and restraint are made concrete and memorable.

The comparative analysis revealed both shared and culture-specific patterns. English and Uzbek proverbs often express similar moral principles, particularly the idea that actions produce consequences and that honesty and effort are socially valued. However, Uzbek proverbs tend to emphasize communal harmony, patience, respect, and family-related values, whereas English proverbs more often foreground individual responsibility, practical action, time, and achievement. These differences reflect the cultural codes and historical experiences embedded in each language.

The article concludes that metaphor is central to the moral function of paremiological units. It allows proverbs to educate, warn, advise, criticize, and persuade in a concise form. Future studies may expand this analysis through a larger corpus, quantitative frequency analysis, gender-sensitive interpretation, and translation-based comparison of functional equivalents in English and Uzbek.

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CONFLICT AS A CENTRAL CATEGORY OF DRAMATIC POETICS

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Abstract. *The article examines dramatic conflict as a central category of dramatic poetics in its historical-literary and structural-typological dimensions. Using a historical-theoretical and typological approach, it traces the development of the concept from Aristotle and Hegel to Russian literary theory and contemporary postdramatic theatre. The article systematises major forms of dramatic conflict according to source, degree of resolvability, and dramatic form. It argues that classical conflict theory should be expanded by the category of deconstructed conflict, where the absence or dismantling of conflict becomes an artistic principle.*

Keywords: *dramatic conflict, collision, dramatic poetics, typology of conflict, theory of drama, Russian dramaturgy, postdramatic theatre.*

1. Introduction

The question of the nature of dramatic conflict is one of the most fundamental in literary theory. Conflict is traditionally regarded as the contradiction that generates action, organises the system of characters, and determines both the genre nature and the semantic structure of a dramatic work. Yet, despite centuries of scholarly investigation, the concept of conflict in dramatic theory remains contested: different scholarly traditions diverge in their definitions, classifications, and assessments of its role within the structure of a work.

The relevance of this article lies in the need to clarify the structural role of conflict not only in classical drama but also in modern and postdramatic forms, where the traditional model of a resolved opposition becomes insufficient. The purpose of the article is to systematise theoretical approaches to dramatic conflict and to propose a structurally clearer typology that includes both classical and contemporary forms of conflict.

To achieve this purpose, the article addresses three tasks: first, to outline the historical formation of the concept of dramatic conflict; second, to describe its development in Russian literary theory; and third, to classify the main types of conflict according to their source, degree of resolvability, and dramatic form.

2. Methodology and Analytical Framework

The article is based on historical-theoretical and structural-typological analysis. The historical-theoretical approach is used to trace the development of the concept of dramatic conflict from classical poetics to twentieth- and twenty-first-century drama theory. The structural-typological approach is used to classify forms of conflict according to their function within dramatic action.

The analytical material consists of foundational works in the theory of drama, including Aristotle, Hegel, Belinsky, Khalizev, Kostelyanets, Karyagin, Anikst, Lehmann, and studies of new Russian drama. The main criteria for classification are: the source of conflict, its location within the dramatic structure, its degree of resolvability, and the extent to which the classical conflict model is preserved or dismantled.

3. Historical Formation of the Concept of Dramatic Conflict

The theoretical conceptualisation of what would later be called 'dramatic conflict' traces back to Aristotle's Poetics. Aristotle does not employ the term 'conflict' itself; however, his concept of mimesis—the imitation of action—presupposes contradiction as a necessary condition of dramatic movement. Peripeteia, or sudden reversal into the opposite, and anagnorisis, or recognition, are possible only where some initial opposition of forces exists [2].

The concept of conflict in its proper terminological sense was introduced and theoretically elaborated by Hegel. In Aesthetics, the philosopher formulates the concept of collision (Ger. Kollision), understood as the clash of 'substantial forces' (Substantialmächte), each embodying a specific ethical principle [4]. Two aspects of the Hegelian conception are especially important. First, both substantial principles possess independent value: in dramatic conflict there is no absolutely right and no absolutely guilty side. Second, conflict within this conception necessarily implies resolution: 'eternal justice' is restored through the destruction or retreat of one of the parties. This proposition shaped the theoretical norm for understanding dramatic conflict for a full century.

In Russian aesthetic thought, the Hegelian conception was received and adapted primarily by V. G. Belinsky. In his essay 'On the Division of Poetry into Genera and Species' (1841), Belinsky defined drama as the depiction of 'living action' grounded in the struggle of opposing principles—the hero's will against external necessity, or the wills of two heroes [3]. However, Belinsky shifted the emphasis from metaphysical substantial forces to the social-psychological dimension, which later determined the specific character of the Russian tradition of conflict analysis.

4. Russian Theoretical Approaches to Dramatic Conflict

The systematic scholarly development of a theory of dramatic conflict in Russian literary studies began in the second half of the twentieth century. The works of V. E. Khalizev, B. O. Kostelyanets, and A. A. Karyagin played a decisive role in this process.

V. E. Khalizev, in Drama as a Literary Genre (1986), defines conflict as 'the contradiction between characters, or between a character and circumstances, that forms the core of dramatic action.' The scholar stresses that conflictuality is 'a universal property of human existence' and that it constitutes the substantive core of dramaturgy [9]. Particularly significant is Khalizev's thesis on the historicity of conflict: its nature changes from epoch to epoch, and the classical bipolar conflict represents only one of the historically possible forms.

B. O. Kostelyanets, in Lectures on the Theory of Drama, develops the concept of conflict in its relation to the category of action [6]. For Kostelyanets, conflict not only precedes action as its cause but is also its internal structure: conflict unfolds in every act of collision between wills. This makes it possible to view conflict not statically, as the opposition of two parties, but dynamically, as a continuous process.

A. A. Karyagin, in Drama as an Aesthetic Problem (1971), draws particular attention to the aesthetic function of conflict. It is through contradiction and its resolution, or non-resolution, that drama exerts its effect upon the spectator [5]. Karyagin was among the first in Russian scholarship to raise the question of fundamentally irresolvable conflicts as an independent type that does not fit the Hegelian schema.

A substantial contribution to the study of conflict was made by A. A. Anikst, who traced the evolution of dramatic theory in Russia [1]. V. A. Sakhnovskiy-Pankeev proposed a classification of conflicts according to their source and structure, distinguishing conflicts of 'man

vs. environment,' 'man vs. man,' and 'man vs. himself.' This classification anticipated later typologies.

5. Typology of Dramatic Conflict

The typology of dramatic conflict may be organised according to three structural criteria: the source of conflict, the degree of resolvability, and the transformation of conflict in modern and postdramatic forms. This division makes the classification more systematic and prevents the mixing of different typological principles.

5.1. Conflict according to source

External conflict is the opposition of a character to the environment, or of two characters embodying different social, ethical, or ideological principles. This is the most legible type of conflict and is characteristic of classical dramaturgy. Examples include Katerina vs. Kabanova in Ostrovsky's The Storm and Chatsky vs. Famusov's society in Griboyedov's Woe from Wit.

Internal, or psychological, conflict is a contradiction within the character: between desires and capacities, between an ideal self-image and actual behaviour, or between consciousness and the unconscious.

This type becomes dominant in the dramaturgy of the second half of the twentieth century. Examples include Zilov in Vampilov's Duck Hunting and the characters of Grishkovets.

Existential conflict is a contradiction between the human being and the very nature of existence: time, death, the meaninglessness of life, or the impossibility of genuine communication. This type is present in embryonic form already in Chekhov's Three Sisters, where the desire to live a 'real life' remains fundamentally unattainable, and it develops further in the postdramatic tradition.

5.2. Conflict according to degree of resolvability

Resolvable conflict is a conflict that is resolved in the finale: one side triumphs, perishes, or yields. The denouement is unambiguous and concludes the conflict. This model is characteristic of classical dramaturgy.

Irresolvable conflict is a conflict that by its nature admits of no final resolution, especially in cases of existential contradiction or conflict with insurmountable circumstances. The finale does not resolve the contradiction but merely interrupts its unfolding. This form is characteristic of the Chekhovian and post-Chekhovian tradition.

Open conflict is a conflict whose final status is deliberately left undefined by the author. The work ends, but the question of a winner or the meaning of the opposition remains open, offering the spectator or reader space for interpretation. This type is particularly characteristic of late Ostrovsky, including The Dowerless Girl, as well as Chekhov and new drama.

5.3. Conflict according to dramatic form

The typology developed above reflects the historically established understanding of conflict as a necessary condition of drama.

However, the theatrical and dramaturgical practice of the twentieth and twenty-first centuries calls this condition into question. According to H.-T. Lehmann, postdramatic theatre is characterised by a departure from the logic of drama as a sequence of causally linked events [7]. This implies, among other things, the weakening or abandonment of conflict as the driving force of action.

Therefore, the typology should be extended by a fourth form: deconstructed conflict. This is the deliberate dismantling of the conflict structure, in which the absence, weakening, or impossibility of classical conflict becomes an artistic statement.

Table 1. Structural typology of dramatic conflict

Criterion	Type of conflict	Main feature	Representative tendency
Source	External	Opposition between character and environment or another character	Classical dramaturgy
Source	Internal / psychological	Contradiction inside the character	Modern psychological drama
Source	Existential	Conflict between human existence and time, death, meaninglessness, or communication	Chekhovian and postdramatic tradition
Resolvability	Resolvable	Clear finale and completed opposition	Classical drama
Resolvability	Irresolvable	Contradiction cannot be finally removed	Chekhovian and post-Chekhovian drama
Resolvability	Open	Final meaning remains undefined	Late Ostrovsky, Chekhov, new drama
Dramatic form	Deconstructed	Conflict structure is dismantled or becomes impossible	Postdramatic theatre and new Russian drama

6. Discussion: Conflict in Postdramatic and New Russian Drama

In the new Russian drama of the turn of the twentieth and twenty-first centuries, represented by V. Sigarev, I. Vyrypaev, and Y. Grishkovets, conflict is not merely transformed but subjected to dismantling [8]. In Vyrypaev, the place of conflict is often taken by monologic meditation; in Grishkovets, conflict may appear as a confrontation with one's own memory and identity, without an external opponent and without possible resolution.

This does not mean that conflict disappears altogether. Rather, it migrates to another level: conflict becomes the very impossibility of classical conflict. For this reason, the category of deconstructed conflict is necessary for describing modern forms of drama that no longer rely on the classical model of causal action and final resolution.

7. Conclusion

Dramatic conflict remains one of the key categories of dramatic poetics, but its theoretical interpretation has changed significantly across historical periods. In classical theory, from Aristotle to Hegel and Belinsky, conflict is connected with action, collision, and resolution. In Russian literary theory, especially in the works of Khalizev, Kostelyanets, and Karyagin, conflict is understood more dynamically, as a historically variable and aesthetically productive structure.

The structural typology proposed in this article distinguishes conflict according to source, degree of resolvability, and dramatic form. This makes it possible to include external, internal, existential, resolvable, irresolvable, open, and deconstructed conflict within one analytical system. The inclusion of deconstructed conflict is especially important because postdramatic theatre and

new Russian drama demonstrate that the absence or dismantling of conflict can itself function as a meaningful artistic strategy.

Thus, conflict should not be understood only as a fixed opposition between two forces. It should be viewed as a flexible poetic category that may organise dramatic action, reveal psychological or existential contradiction, remain unresolved, or even be deliberately dismantled in contemporary theatrical practice.

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DETECTION OF SPELLING ERRORS IN THE UZBEK LANGUAGE USING THE MBERT MODEL

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Abstract. *This article investigates the detection of spelling errors in Uzbek-language texts using the multilingual BERT model. The study addresses the lack of effective spell-checking tools for Uzbek, unlike widely available systems for English. Due to the agglutinative structure of Uzbek, the use of both Latin and Cyrillic scripts, apostrophe variations, transliterated forms, and the limited availability of annotated corpora, automatic error detection remains a complex task. To solve this problem, a dataset of 65,534 verified Uzbek sentences was compiled from literary works, electronic documents, and online sources. Artificial spelling errors were generated, and each token was labeled as correct or erroneous. The mBERT model was fine-tuned for token-level binary classification using standard evaluation metrics, including accuracy, precision, recall, and F1-score. Experimental results showed that the proposed model achieved 94% accuracy, demonstrating its practical effectiveness for Uzbek spelling error detection and future NLP applications.*

Keywords: *e-documents, spelling errors, mBert, uzbek language, spelling detection systems.*

Introduction

Nowadays, due to the rapid development of information technologies, the volume of textual documents in various languages has been increasing significantly. According to data from the International Data Corporation (IDC), the global volume of generated digital data is expected to exceed 221 zettabytes by 2026 [1]. Furthermore, the problem of detecting and correcting spelling errors in texts is considered crucial for ensuring the accurate and comprehensible delivery of information as well as for improving the effectiveness of Natural Language Processing (NLP) systems.

The task of automatically detecting and correcting spelling errors in the Uzbek language is characterized by a number of linguistic and technological complexities. In particular, due to the agglutinative nature of the Uzbek language, hundreds of different word forms can be generated from a single root. This significantly complicates the process of covering all possible word variants during spelling error detection. Furthermore, the parallel use of both Latin and Cyrillic scripts in Uzbek, variations in the representation of apostrophe characters, and the widespread occurrence of transliterated and dialect-specific forms in informal texts reduce the accuracy of automatic spell-checking systems. In addition, the limited availability of annotated corpora and dedicated spelling error datasets for the Uzbek language poses a serious challenge for effectively training machine learning–based models.

Therefore, the development of approaches for detecting and correcting spelling errors in Uzbek texts that take into account the language-specific characteristics and are based on modern machine learning algorithms represents a relevant scientific and practical challenge. This study is

specifically aimed at addressing this issue and seeks to develop an effective and accurate spell-checking model for Uzbek-language texts.

Literature Review

The task of detecting and correcting spelling errors in texts is one of the important research directions in the field of Natural Language Processing (NLP), and various approaches have been developed to address this problem.

Early spell-checking systems relied primarily on dictionaries and grammatical rules. The *Spell* program, developed for the Unix environment, is considered one of the earliest and most effective rule-based systems designed for spelling error detection [2]. This system processes an entire document as input and checks each word against a dictionary containing 25,000 words adapted for technical texts. Words not found in the dictionary are identified as spelling errors and presented to the user in the form of a list. Chaabi and Ataa Allah developed a spell-checking system for the Amazigh language by combining the full Damerau–Levenshtein distance and n-gram approaches, achieving F-measure results ranging from 86.62% to 98.74% in error detection [3]. Similarly, studies on the Bangla language reported that a combination of edit distance and n-gram models achieved an average accuracy of 96% [4]. The HINDIA model, proposed by Singh and colleagues for Hindi spelling error detection, employed an attention-based BiRNN-LSTM architecture and demonstrated high accuracy performance [5].

In a study conducted for the Assamese language, the LSTM model achieved an error detection accuracy of 92.72%, while the BiLSTM model reached 94.59% [6]. For the Tamil language, the DDSpell system developed by Uthayamoorthy et al. utilized a corpus of four million words and combined bi-gram similarity matching, minimum edit distance, and word frequency techniques [7]. For the Kannada language, Ramaneedi et al. employed the mT5 model and succeeded in reducing textual noise by 12% [8]. The introduction of Transformer architectures marked a new stage in the field of spelling correction. Models such as BERT, RoBERTa, T5, NeuSpell, and SpellBERT have demonstrated high effectiveness in detecting context-dependent spelling errors. In Chinese spelling correction studies, SpellBERT and MDCSpell models were shown to outperform baseline methods [9]. For Arabic, AraSpell has been proposed as an efficient Transformer-based model for spelling correction [10].

Methodology

The proposed methodology consists of three stages: data preprocessing, model implementation, and evaluation of the results.

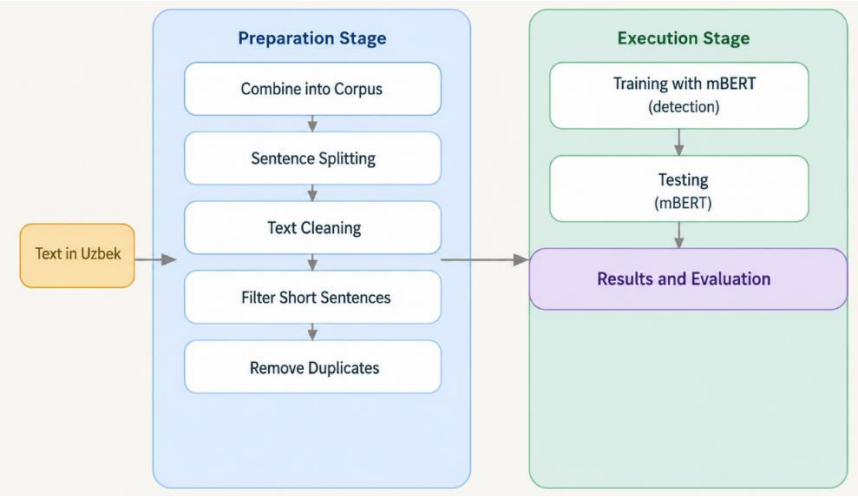


Figure-1. Metodologies steps

Dataset

Within the scope of this study, a comprehensive dataset based on Uzbek-language texts was constructed. The data were collected from two primary sources:

1. Grammatically correct literary works and electronic documents;
2. News articles and textual content obtained from online resources.

The process of collecting online data was carried out using web scraping technology. The final dataset consisted of 65,534 sentences, providing a sufficient volume of data for model training.

{"text": "Yani ota va onaga yaxshi muomalada bo‘ling ularga aziyat etkazmang dillarini og‘ritmang"}
{"text": "Ular Muso alayhissalomni bola qilib oldilar"}
{"text": "Yuragi qattiqroq sanchganda beixtiyor oyijon"}
{"text": "Qari ona to‘lqinlandi shekilli gapirolmay qoldi O‘g‘lim olamdan o‘tgan edi o‘rniga Alloh menga yangi o‘g‘il jo‘natayotgan ekan qadaming qutlug‘ bo‘lsin o‘g‘lim qizginamni bag‘ringga bosib ehtiyot qilib yur deb so‘zini oxiriga yetkazolmay yig‘lab yig‘lab rayhonli hovliga kirib ketdi"}
{"text": "Dunyodagi odamlar xalqlar va millatlar ana shu oiladan tarqalgan ekan"}
{"text": "Adangizning jahli tez bo‘lgani bilan ko‘ngli bo‘sh"}
{"text": "O‘g‘lingiz ko‘z ochmagan yigit bo‘lsa"}
{"text": "Teztez o‘ray boshladi"}
{"text": "O‘sha yillarda yaratilgan adabiy asarlar orasidan bironta bolalarga bag‘ishlangan durustroq asar topol madim"}
{"text": "So‘zga chiqqanlarni to‘lqinlanib tabrik aytayotganlar ni Beksulton tanishtirib turibdi"}
{"text": "Va erda buzg‘unchilik qilib sanqib yurmanglar"}
{"text": "Nihoyat o‘yga berilgan Qobil bobo boshini ilkis ko‘tardi endi yuzko‘z ifodalarida g‘ussa tashvish kamroq edi"}
{"text": "Sog‘inishmi sog‘inib ko‘rishganda o‘zini yo‘qotib qo‘yishmi"}
{"text": "Yani ha albatta"}

Figure-2. Dataset example

For the error detection task, each word was assigned token-level labels: **ERR** (error) and **O** (correct).

{"tokens": ["Bogmi", "Zog‘on", "har", "kungiday", "sohona", "dabdabasi", "bilan", "yashaydi"], "labels": ["ERR", "O", "O", "O", "ERR", "O", "O", "O"], "original": ["Bog‘i", "Zog‘on", "har", "kungiday", "shohona", "dabdabasi", "bilan", "yashaydi"]}
{"tokens": ["Nuqul", "bitta", "gapni", "qaytaradi", "Buvanga", "jabr", "bo‘ldi", "bolam", "buvangga", "jabr", "bo‘ldi"], "labels": ["O", "O", "O", "O", "ERR", "O", "O", "O", "O", "O", "O"], "original": ["Nuqul", "bitta", "gapni", "qaytaradi", "Buvangga", "jabr", "bo‘ldi", "bolam", "buvangga", "jabr", "bo‘ldi"]}
{"tokens": ["Quvurlarning", "narxini", "Toshkentdan", "bilib", "kelisga", "qaror", "qildik"], "labels": ["O", "O", "O", "O", "ERR", "O", "O"], "original": ["Quvurlarning", "narxini", "Toshkentdan", "bilib", "kelishga", "qaror", "qildik"]}
{"tokens": ["Boshqa", "bir", "nazariyaga", "ko‘ra", "koinot", "yagona", "nuqtaga", "siqilgach", "yfngi", "Buyuk", "portlash", "orqali", "yana", "qayta", "tug‘ilishi", "mumkin"], "labels": ["O", "O", "O", "O", "O", "O", "O", "O", "ERR", "O", "O", "O", "O", "O", "O", "O"], "original": ["Boshqa", "bir", "nazariyaga", "ko‘ra", "koinot", "yagona", "nuqtaga", "siqilgach", "yangi", "Buyuk", "portlash", "orqali", "yana", "qayta", "tug‘ilishi", "mumkin"]}
{"tokens": ["Panfshanba", "namozi", "digar", "Xoja", "Seron", "va", "Borno", "va", "Domani", "Ko‘hning", "sayrig‘a", "otlandim"], "labels": ["ERR", "O", "O", "O", "O", "O", "ERR", "O", "O", "O", "O", "O"], "original": ["Panjshanba", "namozi", "digar", "Xoja", "Seron", "va", "Boron", "va", "Domani", "Ko‘hning", "sayrig‘a", "otlandim"]}

Figure-3. Dataset for training

Data preprocessing

Since the collected texts were initially in raw form, they were processed through several stages and transformed into a format suitable for model training.

In the first stage, all texts were merged into a unified corpus, and unnecessary symbols, HTML tags, and noisy elements were removed. In the next stage, the texts were segmented into sentences, excessively short and semantically insignificant sentences were excluded from the dataset, and duplicate sentences were filtered out. These steps were performed to improve dataset quality and enhance the model’s generalization capability.

Subsequently, artificial spelling errors were generated to train the spelling error detection model. In this process, spelling patterns specific to the Uzbek language were modeled, including:

— substitution of phonetically similar characters ($o‘ \rightarrow o$, $g‘ \rightarrow g$);
— omission of characters;
— insertion of additional characters;
— transposition of neighboring characters;
— errors related to suffix usage.

As a result, both erroneous and correct variants were created for each sentence, and token-level annotation was performed. Each token was labeled either as **“O”** (correct) or **“ERR”** (error).

In the final stage, the data were transformed into a format compatible with the model. During tokenization, texts were segmented into individual words and converted into numerical representations using the tokenizer of the mBERT model. Consequently, a cleaned, structurally organized, and annotated dataset was obtained. This dataset served as the primary source of information for training and evaluating the spelling error detection model.

mBERT-Based Spelling Error Detection Model

In this study, the following approach was employed for spelling error detection. The task of identifying spelling errors was formulated as a token classification problem. For this purpose, the mBERT model, built upon the **bert-base-multilingual-cased** architecture, was utilized. This model is based on the Transformer architecture and enables deep learning of contextual relationships among words within a text. The mBERT model was pre-trained on large-scale multilingual corpora and has demonstrated effective performance across various languages, including Uzbek.

The model architecture is based on tokenizing the input text and generating contextualized vector representations for each token. Through these vector representations, the model identifies the semantic and syntactic role of each token within the sentence. One of the major advantages of the mBERT model is that it analyzes each word not in isolation but within the context of the entire sentence. This capability plays a crucial role in the detection of spelling errors.

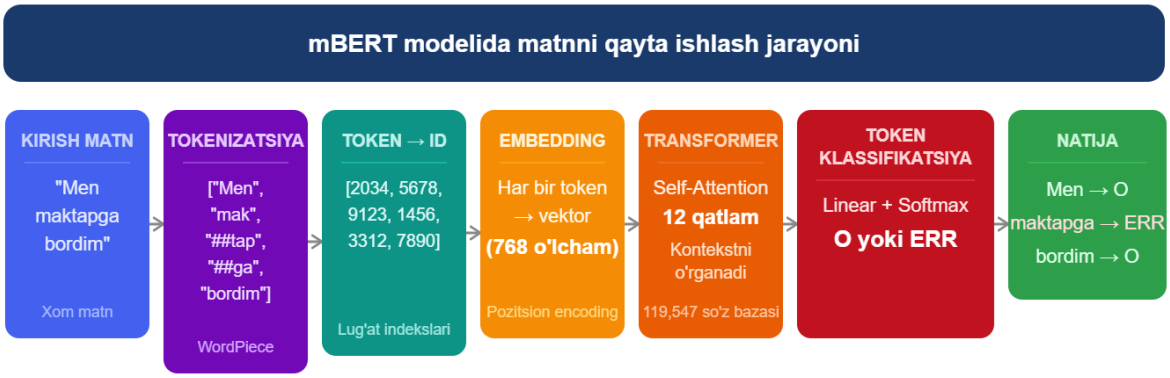


Figure-4: Preprocessing in mBERT model

During the model implementation process, a token-level classification approach was employed. Specifically, each token was assigned to one of two classes:

O – correctly written token;

ERR – token containing a spelling error.

The mBERT tokenizer was utilized during the tokenization process.

Model Training and Testing

The dataset was divided into three subsets: training, validation, and testing datasets. This division enabled the prevention of overfitting and ensured an objective evaluation of the model's performance. The mBERT model was trained using a fine-tuning approach. During the training process, the following hyperparameters were selected:

Table 1: MBERT model parameters

Parametr	**Qiymat**
Epoch	3-5
Learning rate	2e-5
Batch size	16
Max sequence length	128

Optimizer	AdamW
Loss function	CrossEntropyLoss
Weight decay	0.01

The model was trained for 3–5 epochs, meaning that multiple complete passes over the dataset were performed. During training, the learning rate was set to 2e-5. An excessively large learning rate may negatively affect the stability of the learning process, whereas an overly small value can significantly slow down model training.

The batch size was set to 16, representing the number of samples processed simultaneously by the model. This value provided a balance between computational resource requirements and training stability. The maximum sequence length was defined as 128 tokens, which was sufficient to cover most sentences while maintaining computational efficiency.

The AdamW algorithm was employed as the optimizer during model training. This optimizer is widely used for Transformer-based models and, together with the weight decay mechanism, improves the model's generalization capability. As the loss function, CrossEntropyLoss was selected since the study addressed a token-level binary classification task involving the distinction between correct and erroneous tokens.

Additionally, the weight decay parameter was set to 0.01. This parameter regularizes model weights, reduces overfitting, and enhances the model's ability to generalize to unseen data.

During the testing phase, the model was evaluated using new text samples that had not previously been presented during training. For each token, the model calculated a probability score and assigned a final class label based on a predefined threshold value. If the probability of a token being erroneous exceeded the specified threshold, it was classified as ERR.

```
test_sentence = "Men bugun maktapga bordim va togri javob yozdim"

results = detect_errors_in_sentence(test_sentence)

for r in results:
    print(r)
```

```
{'token': 'Men', 'err_probability': 0.0, 'label': 'O'}
{'token': 'bugun', 'err_probability': 0.0023, 'label': 'O'}
{'token': 'maktapga', 'err_probability': 0.9647, 'label': 'ERR'}
{'token': 'bordim', 'err_probability': 0.1379, 'label': 'O'}
{'token': 'va', 'err_probability': 0.0001, 'label': 'O'}
{'token': 'togri', 'err_probability': 0.9998, 'label': 'ERR'}
{'token': 'javob', 'err_probability': 0.0001, 'label': 'O'}
{'token': 'yozdim', 'err_probability': 0.0007, 'label': 'O'}
```

Figure 5. Model test result

The model's ability to operate by considering contextual information demonstrates its superiority over traditional approaches and confirms the effectiveness of deep learning methods in spelling error detection tasks.

Results and Discussion

During the experimental phase, a token-level mBERT-based model was trained and evaluated on a separate test dataset. Four primary evaluation metrics were used to assess model performance: **Accuracy**, **Precision**, **Recall**, and **F1-Score**, which represents the harmonic balance between precision and recall.

In the evaluation of classification models, the concept of a **confusion matrix** plays a central role. It consists of four key values: **True Positive (TP)** – sentences correctly identified by the

model as erroneous; **True Negative (TN)** – sentences correctly identified as error-free; **False Positive (FP)** – sentences that were actually correct but incorrectly classified as erroneous by the model; and **False Negative (FN)** – sentences that contained errors but were not detected by the model.

Based on these values, the evaluation metrics are calculated using the following formulas:

Overall **Accuracy** indicates the proportion of all correctly predicted instances:

$$\text{Accuracy} = \frac{TP+TN}{TP+TN+FP+FN}$$

The **Precision** metric measures the proportion of instances that were actually erroneous among all sentences predicted by the model as containing errors:

$$\text{Precision} = \frac{TP}{TP+FP}$$

The **Recall** metric represents the proportion of all erroneous sentences that were successfully identified by the model:

$$\text{Recall} = \frac{TP}{TP+FN}$$

The **F1-Score** is the harmonic mean of the two metrics above and combines the balance between precision and recall into a single evaluation measure:

$$F1 = \frac{2 * Precision * Recall}{Precision+Recall}$$

According to the experimental results, the model achieved the following performance on the test dataset:

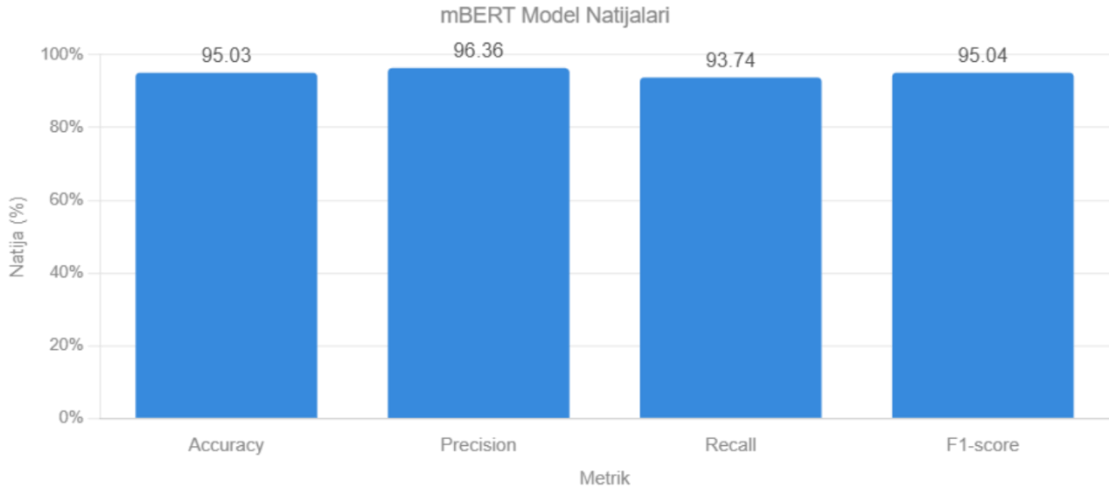


Figure 6. Results of the Mbert model evaluation

As can be observed from the graph, the model demonstrated high performance across all four evaluation metrics. The Accuracy score achieved the highest value, indicating that the model correctly classified the vast majority of the evaluated sentences.

The Precision score was the highest among all metrics. This result indicates that the model produced very few false positive predictions among the sentences labeled as erroneous. In other words, cases where correct sentences were incorrectly identified as containing errors were minimal.

The Recall score was slightly lower, suggesting that a small portion of erroneous sentences was not detected by the model. In spelling-checking systems, recall is considered particularly important because missing an actual error may be more harmful than incorrectly marking a correct

sentence as erroneous. Therefore, future work aims to further improve recall by reducing the threshold value.

The F1-Score remained at a high level, confirming that an acceptable balance between Precision and Recall was maintained. This metric demonstrates that the model operates in a balanced manner rather than favoring a single performance aspect. During the threshold optimization process, various threshold values were tested. The optimal threshold value was selected at the point where the F1-Score reached its maximum value. This threshold has been integrated into the system and is currently applied in the deployment environment.

According to previous studies, BLEU and ROUGE metrics are also widely used in evaluating Natural Language Processing systems. The BLEU metric was originally developed to measure machine translation quality. It evaluates the overlap of n-grams—sequences of consecutive words—between the generated text and a reference text. Therefore, applying BLEU to text generation models, such as mT5, is appropriate. However, using BLEU for mBERT is not suitable because mBERT performs a binary classification task rather than generating text; it only predicts whether an error is present or absent.

Similarly, the ROUGE metric is commonly employed for evaluating text summarization systems. It measures the overlap of n-grams between the reference text and the model output. Like BLEU, ROUGE is designed for generative models, and its application to classification tasks is not methodologically justified.

Therefore, selecting Accuracy, Precision, Recall, and F1-Score as evaluation metrics for the mBERT model in this study is considered a fully justified decision. In future work, once the mT5-based correction model is fully integrated, BLEU and ROUGE metrics are planned to be employed for evaluating the quality of generated corrections.

Error analysis

A deeper examination of the test results revealed the specific cases in which the model tends to make errors. Such analysis is important for identifying the weaknesses of the system and determining directions for future improvements.

The observed error cases can be divided into several categories. The first category includes **short and ambiguous words**. Even when spelling errors occur in words consisting of two or three characters, the model may still classify them as correct. This is mainly because short words do not provide sufficient contextual information during the tokenization process.

The second category involves **errors related to language-specific Uzbek characters**. Due to the unique characteristics of the Uzbek alphabet, the model did not always distinguish between letters such as *o‘* and *g‘* and their variants written without apostrophe markers. This issue was particularly noticeable when the overall visual form of the word remained relatively unchanged.

The third category consists of **context-based errors**. In cases where a word was misspelled but the overall sentence structure still appeared grammatically correct, the model assigned a relatively low probability to the error. This limitation reflects the constraints of a sentence-level contextual model.

These shortcomings represent natural limitations of the current system implementation. To address them, future work includes enriching the training dataset, introducing more effective token-level error detection mechanisms, and fine-tuning the model using real user-generated data.

The obtained results indicate that the model’s high accuracy demonstrates its practical applicability in real-world scenarios.

Conclusion

In this study, an automatic spell-checking model for detecting spelling errors in Uzbek-language texts was developed. Within the scope of the research, a comprehensive dataset was constructed using texts collected from literary works and online sources, and it was enriched with both real and artificially generated errors.

Overall, the proposed approach provides an effective solution for the problem of spelling error detection in the Uzbek language. At the same time, future improvements may include expanding the dataset using real user data and further enhancing the model architecture in order to improve its accuracy and overall performance.

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