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MODERN SCIENTIFIC CHALLENGES AND TRENDS

COLLECTION OF SCIENTIFIC WORKS
OF THE INTERNATIONAL SCIENTIFIC CONFERENCE

iScience™

MODERN SCIENTIFIC CHALLENGES AND TRENDS

ISSUE 2

MAY 2018

Collection of Scientific Works

Languages of publication: українська, русский, english, polski, беларуская, қазақша, o'zbek, limba română, кыргыз тили, Հայերեն

The compilation consists of scientific researches of scientists, post-graduate students and students who participated International Scientific Conference "MODERN SCIENTIFIC CHALLENGES AND TRENDS". Which took place in London on 28th may, 2018.

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Norboyev S., Bo'ronova N.
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ERKIN IQTISODIY ZONALAR VA KICHIK SANOAT ZONALARINI RIVOJLANTIRISH VA BOSHQARISHDA ZAMONAVIY TEXNOLOGIYALARNI JORIY ETISH

2017-2021 yillarda O'zbekiston Respublikasini rivojlantirishning beshta ustuvor yo'nalishi bo'yicha Harakatlar strategiyasida makroiqtisodiy barqarorlikni mustahkamlash, iqtisodiyot tarmoqlari va hududlarga xorijiy, avvalo, to'g'ridan-to'g'ri xorijiy investitsiyalarni faol jalb qilish, davlat mulki xususiylashtirilgan ob'ektlar bazasida xususiy tadbirkorlikni rivojlantirish uchun qulay shart-sharoitlar yaratish, viloyat, tuman va shaharlarni kompleks ijtimoiy-iqtisodiy rivojlantirishga doir ko'plab vazifalar belgilangan. Mamlakatimizda erkin iqtisodiy zonalar, texnoparklar va kichik sanoat zonalari faoliyati samaradorligini oshirish, yangilarini tashkil etish borasida olib borilayotgan ishlar bunda muhim ahamiyat kasb etmoqda.

Davlatimiz rahbarining 2016 yil 26 oktyabrdagi "Erkin iqtisodiy zonalar faoliyatini faollashtirish va kengaytirishga doir qo'shimcha chora-tadbirlar to'o'risida"gi farmoniga muvofiq ushbu zonalar uchun yanada qulay shart-sharoitlar yaratildi.

Bugungi kunda mamlakatimizda 14 ta erkin iqtisodiy zona faoliyat yuritmoqda. «Navoiy», «Angren», «Jizzax», «Urgut», «O'ijduvon», «Qo'qon» va «Hazorasp» erkin iqtisodiy zonalarida umumiy qiymati 486 million dollarga teng 62 loyiha amalga oshirilgan, 4 ming 600 dan ortiq ish o'rni yaratilgan. Farmatsevtika sohasiga ixtisoslashgan «Nukus-farm», «Zomin-farm», «Kosonsoy-farm», «Sirdaryo-farm», «Boysun-farm», «Bo'stonliq-farm», «Parkent-farm» singari 7 yangi erkin iqtisodiy zonaniri vojlantirish bo'yicha izchil ishlar olib borilmoqda.

Yig'ilishda erkin iqtisodiy zonalardagi natijalar qoniqarli emasligi, ularni yanada rivojlantirish uchun tartib-taomillarni soddalashtirish, investor va tadbirkorlarni jalb etishni kengaytirish zarurligi ta'kidlandi.

Prezidentimiz topshirio'iga asosan erkin iqtisodiy zonalarda investitsiya loyihalarini amalga oshirishni jadallashtirish, xorijdan yuqori texnologik uskunalar xarid qilish uchun O'zbekiston tiklanish va taraqqiyot jamg'armasi mablag'i hisobidan 100 million dollar miqdorida chet el valyutasidagi kredit liniyasi ochilgan.

Kichik sanoat zonalarida direksiyalar tashkil etilgan. Kredit olish va bank xizmatlaridan foydalanishda muammo bo'lmasligi uchun har bir zonaga muayyan tijorat banki biriktirilgan. Bozor talablari va import nomenklaturasini o'rganish asosida tadbirkorlar uchun takliflar, istiqbolli loyihalar ro'yxati shakllantirilgan. Kichik sanoat zonasida ishlaydigan sub'ektlar 2 yil barcha soliqlardan ozod etilgan.

Prezidentimiz Shavkat Mirziyoev Toshkent shahri tumanlari, Qoraqalpog'iston Respublikasi va viloyatlarga tashriflari chog'ida bo'sh turgan yoki samarasiz ish yuritayotgan ishlab chiqarish binolarini borib ko'rdi. Ulardan samarali foydalanish, yangi korxonalar tashkil etishni rag'batlantirish maqsadida ushbu

binolar negizida kichik sanoat zonalari tashkil etildi. Mamlakatimizdagi kichik sanoat zonalari 96 taga yetdi.

Bugungi kungacha ushbu zonalarda umumiy qiymati 535 milliard so'mga teng 1021 loyiha amalga oshirilgan, 9 ming 600 dan ziyod ish o'rni yaratilgan. Loyihalar doirasida nafaqat ichki, balki tashqi bozorda ham xaridorgir bo'lgan engil sanoat, kimyo, oziq-ovqat mahsulotlari, elektr texnikasi buyumlari, zamonaviy qurilish materiallari, mebel vaboshqa tayyor mahsulotlar ishlab chiqarilmoqda. Bundantashqari, 248 loyihani amalga oshirish natijasida 11 ming yangi ish o'rni yaratish rejalashtirilmoqda. Kichik sanoat zonalarda sarmoyalarni jalb qilish, tadbirkorlikni rivojlantirish, yangi ish o'rinlari yaratish va aholi farovonligini oshirish muhim urin tutmoqda.

Prezident Shavkat Mirziyoev tegishli vazirlik, idora va xo'jalik yurituvchi sub'ektlarning bu sohadagi faoliyatini tanqid qilib, ularda tashabbuskorlik yetishmasligi, erkin iqtisodiy zonalar va kichik sanoat zonalarini rivojlantirish bo'yicha ishlarni tashkil qilish, xususan, mas'ul vazirlik va idoralar tomonidan loyihalarni ko'rib chiqish va muvofiqlashtirish jarayoni murakkabligicha qolib, odatda rasmiy xarakter kasb etmoqda. Erkin iqtisodiy zona qatnashchilariga yer uchastkalari ajratish masalalarini hal etishda hanuz byurokratizm asoratlari saqlanib qolmoqda.

«Urgut», «Qo'qon», «G'ijduvon» va «Hazorasp» erkin iqtisodiy zonalari, shuningdek, farmatsevtika yo'nalishidagi erkin iqtisodiy hududlarda yangi korxonalar tashkil etish uchun xorijiy sarmoyalarni jalb qilish ishlari sustbormoqda. Erkin iqtisodiy zonalar va kichik sanoa tzonalarini elektr energiyasi, tabiiy gaz, suvvaboshqa kommunikatsiya tarmoqlari bilan barqaror ta'minlashda muammolar kuzatilmoqda.

Davlatimiz rahbari bu kabi kamchiliklarni bartaraf etish, erkin iqtisodiy zonalar va kichik sanoat zonalarida investor va tadbirkorlarga yanada keng imkoniyatlar yaratishga oid kompleks chora-tadbirlar ishlab chiqish bo'yicha topshiriqlar berdi. Avvalo, ushbu zonalar faoliyatiga doir me'yoriy-huquqiy bazani qayta ko'rib chiqish, bugungi zamon talablariga moslashtirish, barcha uchun ochiq va tushunarli mexanizm yaratish zarurligi ta'kidlandi.

Yer uchastkalari, bo'sh turgan binolarni ajratish tartibini soddalashtirish masalasiga ham alohida e'tibor qaratildi. Xususan, erkin iqtisodiy zonalarda amalga oshiriladigan loyihalar Vazirlar Mahkamasi huzuridagi Ma'muriy kengash tomonidan ko'ribchiqiladi. Shu paytgacha bu kengash 17 vazirlik va idoradan iborat edi. Prezidentimiz ko'rsatmasiga muvofiqularning soni 4 ta etib belgilandi.

Bu borada yangi tizim – hududiy komissiyalar tashkil etilib, ularning loyihalarni ko'rib chiqish va ruxsat berish huquqlari kengaytirildi. Shuningdek, iqtisodiy zonalarda joylashtirish uchun investitsiya loyihalarini tanlab olish mezoni qayta ko'rib chiqiladi, erkin iqtisodiy zona ishtirokchilariga kredit ajratishni yaxshilash hamda muhandislik ta'minoti vositalari bilan ta'minlash bo'yicha qo'shimcha chora-tadbirlar amalga oshirib borilmoqda.

Erkin iqtisodiy zonalar va kichik sanoat zonalarida joylashgan korxonalarni barcha zarur muhandislik-kommunikatsiya tarmoqlari va infratuzilma bilan o'z vaqtida ta'minlab borilsa milliy iqtisodiyotimiz yanada yuqori ko'rsatkichlarga erishadi

SECTION: MEDICAL SCIENCE

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ГЕНЕТИЧЕСКИЕ АСПЕКТЫ В МЕДИЦИНСКОЙ БИОЛОГИИ

Современная цитогенетика человека является интенсивно развивающейся областью, играющей все более возрастающее значение в клинической медицине. Работами многочисленных исследователей установлена тесная связь между изменчивостью количества и структуры хромосом в наборе и патологиями человека.

Известно, что 15-20 % всех распознаваемых беременностей у человека сопровождаются гибелью эмбрионов в I триместре беременности. Важную роль в нарушении эмбриогенеза играют генетические факторы - около половины спонтанных абортов имеют аномалии хромосомного набора. Современные данные преимплантационной генетической диагностики (ПГД) анеуплоидий, а также результаты применения молекулярно-цитогенетических технологий для анализа причин репродуктивных потерь указывают на то, что значительная часть регистрируемых числовых нарушений хромосом (анеуплоидии, полиплоидии) находится в мозаичном состоянии с нормальными клетками. С помощью интерфазного FISH-анализа и сравнительной геномной гибридизации показано, что в.среднем около 60 % бластоцист имеют мозаичный кариотип. Авторами отмечено,что инактивированное состояние эмбрионального генома и отсутствие контроля клеточного цикла на ранних этапах онтогенеза могут благоприятствовать возникновению клеток с геномными мутациями. Однако, несмотря на активацию генов контроля клеточного цикла на более поздних этапах развития, частота хромосомных аномалий среди спонтанных абортусов остается высокой и составляет 50-70 %. Наиболее частой причиной спонтанного прерывания беременности являются возникшие de novo трисомии аутосом 13, 14, 15, 16, 21 и 22, анеуплоидии половых хромосом и полиплоидия.

Изучение механизмов реализации генетической информации, лежащих в основе клеточной детерминации и дифференцировки в онтогенезе, является одной из фундаментальных проблем биологии развития млекопитающих и человека.

Как отмечено в литературных источниках,что полная расшифровка первичной структуры генома человека, нуклеотидной последовательности отдельных хромосом (21 и 22) разработка технологии одновременной регистрации экспрессионных профилей нескольких тысяч генов; возможность визуализации работы отдельных генов и генных кластеров в интерфазном ядре, развитие представлений биоинформатики о "генных сетях", обеспечивающих координированную работу генных ансамблей в процессах

морфогенеза, - все эти фундаментальные достижения легли в основу нового направления исследований в генетике - функциональной геномике. Успехи молекулярной генетики позволяют по-новому подойти к решению проблемы структурно-функциональной организации хромосом и на цитологическом уровне.

Специалистами отмечено, что одним из возможных подходов к цитогенетике развития, изучающей функции отдельных хромосом и их фрагментов в эмбриогенезе, является анализ особенностей развития в условиях хромосомного дисбаланса.

Исследования последних лет прочно ассоциируют хромосомный мозаицизм с нарушением внутриутробного, развития, старением, заболеваниями нервной и иммунной систем, онкогенезом. Однако до сих пор остается не вполне понятным значение мозаицизма для нормального развития и патологии. Вопросы о механизмах его возникновения в раннем периоде эмбриогенеза остаются открытыми. Наиболее полно представлены данные о спектре числовых хромосомных нарушений и их мозаичном состоянии на ранних этапах развития при проведении ПГД, либо, напротив, гораздо позже — в ходе пренатальной диагностики. Период I триместра, когда происходит значительное количество спонтанных прерываний беременности, остается практически не изученным.

Авторы утверждают, что ранние этапы онтогенеза характеризуются не только высокой частотой хромосомного мозаицизма, но и эпигенетическим репрограммированием генома, в ходе которого происходит стирание и установление метилирования. Вполне вероятно, аберрантное метилирования какого-либо гена контроля клеточного цикла, вызвавшее его инактивацию, может привести к нарушению работы соответствующей сверочной точки и возникновению аномальных клеток. Учитывая интенсивность процессов тотального деметилирования генома и метилирования de novo, можно ожидать возникновение ошибок репрограммирования на ранних этапах развития, вероятность которых может быть, как предполагается, на один-два порядка выше, по сравнению с мутациями, возникающими в ходе репликации ДНК.

К настоящему времени авторами описано несколько сверочных точек и множество компонентов, действующих в этих точках и образующих сложную систему контроля синтеза ДНК, сегрегации хромосом, а также систему регуляции клеточного цикла. К наиболее важным сверочным точкам, ответственным за поддержание целостности генома, относятся митотическая сверочная точка или сверочная точка сборки веретена деления, и сверочная точка перехода. В первой сверочной точке клетка проверяет наличие взаимодействия хромосом с микротрубочками веретена и напряжение, создаваемое биполярной ориентацией сестринских хроматид.

А также авторами подтверждено, что дефекты митотической сверочной точки могут приводить к нарушению сегрегации хромосом и ранней эмбриональной гибели.После прохождения собственно митоза клетка подвергается следующей проверке уже на переходе. Компонентами сверочной точки на данном этапе являются белки, ингибирующие активность определенных циклин-зависимых киназ, регулирующих смену фаз клеточного

цикла. При обнаружении аномалий происходит остановка клеточного деления и запуск апоптоза мутантной клетки. Метилирование промоторов генов контроля клеточного цикла установлено при различных типах рака, также характеризующихся- хромосомной нестабильностью.

Таким образом, можно отметить, на основании литературного анализа, что не исключено, что нарушение эпигенетической регуляции генов контроля клеточного цикла через гиперметилирование их промоторов может вносить свой вклад в возникновение высокой частоты хромосомного мозаицизма на ранних этапах онтогенеза человека.

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SECTION: PEDAGOGY

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JUST STOP LIMITING YOURSELF, REMOVE ALL OBSTACLES WHICH HURT YOU AND LET BELIEF TO YOUR STRENGTH COME IN TO YOUR LIFE

Abstract. *This article focuses on the potential restrictions put forward in different period of time and reasons why this deterioration occurs in living entities' life and the ways for subsiding this degradation.*

Key words:*Catalyst for, feeling suffocated, implication, restrictions, phase, targets, apprehension, disturbance, decisive*

ПЕРЕСТАНЬ ОРГАНИЧЯТЬ СЕБЯ, УБЕРИ ВСЕХ ПРЕГРАДЫ И ОТКРОЙ ПУТЬ ВЕРУ В СВОЮ СИЛУЮ

Аннотация. *Этот артикль обращает внимание потенциалным преградам у разных время и обьясряет причину совершение таких случаев в жизни человека и тем временем предлагает путей и способов прекрощения таких случаевю*

Ключевые слова: *Виновник,чувство задыхается,импликация, фаза, цели, задержание, нарушение, решающее значение*

Coming up to century of new technology, the potential of feeling suffocated among restrictions might give more appearance than did before. Take an our personal life as an example: today, having a university degree identify what kind of person you will be in the future and settle the whole life of you. In many developed countries of Europe as well as Asia, lots of individuals do their best to go to an appropriate school in order to find their place in community but in some cases, what sorts of interests they have does not play the chief role, the exclusive willing is to gain rank required to meet the needs of life. The willing-related problems might be catalyst for losing self-esteem or fading of the terms such as "leading happy life", "having an incredible career".In some cases, some portion of aforementioned degradation also occur with help of parents. Parental force compels the youth to turn into the street which they do not prefer. The implication might be seen as an appearance of plugging the number of the professional staff who dedicate their life to work. In this context, the question "Are parents culprit to this process consciously " comes into play. If so, what kind of methods can be available to adopt?

Before beginning speaking in the methods which enhance thoughts of individual who is at the edge of new life or choose to struggle with dreadful limits,we have to focus on the periods in which most restrictions are seen so as to find out when we should avoid what kind of limits in general:

Generally speaking, most of restrictions start from family. Irrespective of the fact that they have a willing to impose restrictions on the behavior of children or not, this process happen automatically,because of acceptance as a natural phenomenon

How is family so strict for children today?

Nowadays,in real life,we have to face up to events related to rigorousness of some parents. Commonly, the young can not express their ideas or do anything they want with fear f punishment.

In the period of time from birth to 9, the youth have some restrictions in the way of thinking. They usually take steps on the way drawn by parents who have not with-it thoughts and whose horizon is not wide enough. This might be catalyst for being burdened with difficulties related to the growth of kids. This period is more essential than others in which children make a decision to choose future way. Opening new world for the young is firmly dependent to behavior of parents. In many both urban and rural countries, there is no allowance for young to engage in their hobbies,as a result, at the early age, they begin thinking life as difficult one that can not be changed and this opinion will be with them forever.

The next period, from the age of 12 till adulthood,the attitude of parents to a daughter and son alters notably,that is to say, in this phase girls are exposed to the degradation more than boys. In lots of underdeveloped countries, girls whose age is 12 or more than are perceived as one who should prepare for future life for being an excellent wife of somebody by some portion of the parents. The limits put by parents never let girls go ahead their plans made in childhood. There is no permission for get-together with their friends, going to the university and these are the main shade for future and career.

Subsequently, today the number of women staff is not so much as men. This might be because demands required to be proper member of world of occupation. Take the police, firefighters as an example. They have to work from dawn till dusk, they have no enough time to care about their family devoting most of their life to work. The fallacy towards the fact that common tasks of policemen such as dealing with danger and being risk-taker are not suitable for woman, the only thing women should do is to dedicate their whole life to family thinking more about them than herself and her career.

The implication in this stage is seen as an occurrence that in many places, husbands do not allow their wives to make a career and do scientific researches, perceiving them as one from which they do no benefited greatly and being sure to provide all of financial needs by themselves. Following this misconception, women have to stay at home, being snowed with housework and spend the rest of their life in restricted world.

But there are some disputable facts in the world which help people who are living in limited world. This kind of problems are mostly seen in the life of the young

According to aforementioned cases, some of the young prefer to be dependent to the elder. However,from my perspective, being submissive is not the exclusive way to tackle degradation such as quarrelling with parents. There are a set of reasonable measures to this issue, that is to say, in order to have our own world and put aside all disturbance aside and be independent, we have to take a lot of ways.

The first sensible approach is to follow the following advice:

1. Finding out your real willing (before beginning new life, you should have plans and targets)

2. Thinking about your targets carefully (focusing on all the detail in order to get ready ups and downs equally)

3. Making an attempt towards it

4. Seeing how much you have made a progress

5. Giving a question " Is the result as expected or not?"

6. If no, doing all the tasks mentioned above from beginning

You should try everything you want at least one more time to see the world of success.

Attempt-is the most crucial apprehension in real life on the account of the fact that life is crammed with attempts,without them, the quality of life constitutes 0% happiness.

If you have never tried, how will you know if there is a chance ?

Jack Ma

Having seen all of your attempt to fulfill your goals,the possibility of giving permission by parents to choose a preferable one will be at high level. Talking about the topic "Say "NO" to limits",we have to face up to a range of cases like an occasion discussing such as misapprehension towards girls,that is to say, ideas which are opposite to the mentality of some countries put an obstacle the future of females. Consequently, the term of "Feminism" is given a life in contest.In many Asian and African countries, many girls do not have a right to study and this is a trigger for increasing in the number of people who are exposed to illiteracy. All of deteriorations come from limits put forward by others and still is becoming guilty for rocketing the figures about dreadful events.

Living in 21 st century,the process in which limits occur is not common case on the ground that while a particular corner of the word is   witnessed a array of innovations such microchips or new types of artificial intelligence, people have to abide by the rules made by others and they easily lead them by nose.

This process is roughly similar to one in which children do not have a right to choose a career and the way to spend the rest of their life by their own without disturbance.

No limits, no problems

In order to achieve freedom and gaining a chance for being decisive, we have to deal with several stages and go up by the help of stairs

Self-confidence

To build self-esteem,it might entail so much time to accomplish an expected result, but regardless of challenges,we should go ahead.

So as to enhance the confidence for our strength,first of all, you have to see your inner world and need to explore it by your strength.Generally speaking, when you can see your latent ability,the prospects of improving will be at high level. If we take students' life as an example, we can state without doubt that to say at least a word in front of strangers is the most challenging case for some of learners.Feeling strength and being decisive gives you enthusiasm to attain all of your plans. Source of motivation is the feeling of strength.

"Low self- confidence is not a life sentence. Self-confidence can be learned, practiced, mastered. Once you master it, everything in your life will change for the better "

Barrie Davenport

So,what method can be accepted so as to have confidence?

First of all,cross the term "Failure" out in your life. Failure is an open door to success. If you have made a mistake,you will learn something valuable from it and try not to repeat your mistakes. If you do not want to open the door, you never have an opportunity to see yourself and what kind of happiness is waiting for you. Do not forget that your best teacher is your last mistake

This can be followed by the next step,that is self motivation.Motivation and confidence are linked firmly to each other.

In the morning, you get up and look at the mirror with aim of curiosity for finding out condition. But whom you see in the mirror is depend on you. You should switch off the flows of negative swimming in your mind and let your positive come in. Many psychologists say that affirmations and quotas of some well-known individuals are the best option to soar enthusiasm. You do not have to pay so much attention for them but do not take them for granted.Just create your own quotas coming from a life experience.

A human – is a one who faces up to all of goodness and badness and in every stage, he gets a little experience from each of failure and success equally. Stick your affirmations to your mirror and witness what kind of person you are and what kind of person hidden in you.

These items mentioned above are real confidence boosters.

Pilot and motivational speaker Jessica Cos who has no arms, inspired a lot of people by her speech an shot up millions' confidence to their personality. We can perceive this woman as symbol of belief and we can see that there is nothing impossible, just they are covered with something which we can not see.

Subsequently, your physical appearance plays the main role to play in this context. Generally speaking,if you want to create one as you want,you have to behave as expected.You should style your hair,dress comfort and stylish clothes, pull your shoulders back and be used to speaking in low voice. This kind of speech symbolizes self-confidence and enough wisdom that attract others' respect and high attention to you.

The last one stands for achievements. If you think all your goals in your mind,there is no guarantee for accomplishing of them. No step-No gain! What stands out from life is that you give, you get. Achievement will be for hard-working, The conception" hard-working" hides sleepless nights,a range of books to read and the whole life to discuss. Before beginning pushing yourself to work, you should itemize what you should do and pan steps required to fulfill them.

Creating comfort atmosphere is also crucial that makes your entire day.

When we carried out the poll on this argument and gave the question " Is creating comfortable atmosphere essential for you?", one of participants responded the following:

"When I am surrounded by strangers and if I can not feel comfort,from morning till night I will be meek and depressed and always afraid that somebody may disturb me asking a question. Because when I am questioned in front of people

who I do not know, I easily lose my confidence and begin hesitating to answer in spite of knowing the correct answer. And this process is perceived as weakness and identities start governing you."

Conditions like ones mentioned trigger other deterioration such as dipping in confidence for your capacity and your future. In order to rocket your inner peace and self-esteem, you had better create comfort environment. Family condition is not exempt from this.

All the things considered, we can see the exclusive and inevitable fact that parents are pillar of strength of us and helpers without reproach when we need them,all the thing are depend on us, our behavior and attempt towards of our targets, whether we can reach goals or not all is in our hand. In most occurrences, the young want to conquer the peak without letting the challenges drag them down and with the same reason parents have to make up mind for their children's future.If we do our best to accomplish our aims and purposes and work flat our with our heart dedicating our time to the way in which we take a step towards out targets, everybody such as parents give a chance to us to find our real places in society without their sincere support.

<div align="center">No give, no get</div>

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CLOSE APPROACH TO INVESTIGATE LEARNERS AND LEARNING PROCESS

Annotation. This article highlights a certain types of learners according to their assimilation of submitted materials. It also presents that learners' learning styles and their attitudes to the assimilation of the subject.

Key words. Auditory learner, global learner, visual learner, overachievers, unmotivated learners, dependent learners, sound learners.

Это статья превышает овладеть заданные материалы определенных студентов. Это еще составит в себе изучать предмет обучающих

Ключевые слова: аудитор ученик, глобальный ученик, визуальный ученик, учащийся, немотивированный, обучающие, зависимые ученики, шумный ученик.

There are several types of learning. This learning theory goes back to Frederic Vester. Vester differentiates 4 types:
- Auditive learning ("listening and speaking"),
- Visual learning ("through the eyes, by watching"),
- Haptic learning ("by touching and feeling"),
- Learning through the intellect.

Vester maintains: " The greater the variety of the kinds of explanations offered and the more channels of perception are used, the more firmly the knowledge is stored, the more diversely it is anchored and also understood, the larger the number of pupils who understand the subject matter and will remember it later on".

Ken and Rita Dunn (1987) suggested one learning-styles model that classifies personal styles as auditory, visual, tactile and kinesthetic.

Auditory learners appreciate spoken and heard material and like to be involved in aural questioning rather than reading materials. They engage and absorb more through discussion and interaction. They prefer listening to lectures, stories and songs. They like to discuss their learning with other students.

Visual learners appreciate and learn from information that they see or read. They create and seek illustrations, pictures, and diagrams. Graphic organizers are useful tools for visual learners, as they help them to construct meaning visually. Color has an impact on their learning. Visual learners comprise about 65 % of all students.

Tactile learners learn physically by touching and manipulating objects. Tactile learners like drawing, songs with gestures, playing board games, making models, craft activities. Tactile learners can learn new words such as objects by touching and playing with these objects. This kind of learners can express themselves by drawing and making things.

Kinesthetic learners appreciate best the opportunities to learn by doing and moving, that is, by becoming physically involved in learning activities that are

meaningful and relevant in their lives. Creating models and constructing samples and examples allow their muscles to "make memories".

Except from these types of learners there are also analytic learners and global learners.

Analytic learners focus on the details of language, such as grammar rules, and enjoy taking apart words and sentences. Analytic learners respond well to well-structured and clear lessons, information and instructions given in steps, clearly stated goals and objectives of tasks, activities which require thought, such as matching exercises, puzzles, etc. Analytic learners will enjoy activities and tasks where they need to think and work on the specifics of the language. Analytical learners like going step-by-step in sequential order. They pay close attention to details and specifics.

Global learners focus on the whole picture and do not care so much about specific details. They do not want to get bored with slow moving lessons and enjoy interesting and attractive materials. Global learners respond well to games, group activities, story writing, lots of action based activities, computer games. Teachers should be attentive to include lots of fun games and activities for their global learners where the language learning objective is not so forced or obvious. Global learners hear new information by listening to the "gist" of what is being communicated, quickly getting the main idea or topic. Remembering the details may be somewhat difficult. They learn by discussions and cooperate in group efforts. They tend to do several things at once and may skip steps or details. They go with the flow and are generally flexible.

We can classify some interesting types of learners:

Confident learners – they believe they are capable of anything. They have self-confidence for themselves. Confident learners focus on the development of literacy skills during the primary school years, because learning to read fluently and with confidence opens up many learning opportunities for learning their school career and thereafter.

Overachievers – they seek out information to enhance their knowledge. They try to gain more and more information during the lesson. Overachievers are usually good learners and their abilities to memorize will be strong. They get good grades but they are typically weak test taker. They can be intimidated by standardized tests and sometimes fail to understand the difference between grades and test scores.

Emotional learners – they want to feel attachment to the course either through the instructor or the content.

Integrated learners – they have high standards for both themselves and others. They require that others should also learn and try together.

Unmotivated learners – they lack enthusiasm, never exceed expectations, and are likely to drop courses. The unmotivated learners genuinely want to do well but regularly feel uninterested and unchallenged by the whole learning process. However, they will quickly find out that this is a method whereby they can achieve success.

Risk takers – they enjoy exploring new ideas and discussing complex questions.

Surprised learners – they lack self-confidence and usually are unaware of their inability to work independently.

Motivated learners – they have specific goals and are willing to work hard to overcome any difficulty. They have a desire for learning the language.

Dependent learners – they work diligently, frequently ask for help and feel insecure about their answers.

Experiential learners – they are easily frustrated, have less self confidence, and often produce work of low- quality, lacking originality.

Sound learners – they are the students who do well in school. Typically they study hard but they also know when enough is enough. They are motivated, serious about where and what they want to study and they regularly get solid grades.

Cohen (1987) conducted research which showed that the majority of very young children are tactile and kinesthetic. In primary school only 12 % of students are predominantly auditory learners and about 40 % are visual and auditory learners.

In conclusion, each types of learners have their own learning ways, which will be distinguished from each other. The most important point is that we should never disappoint them and should motivate them towards their aspirations. As a result, they can be successful to establish a certain carrier in future.

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SECTION: PHILOLOGY AND LINGUISTICS

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USING DICTATION TESTING TECHNIQUE IN TEACHING WRITING SKILL

*Abstract: The article is devoted to using dictation in improving learners'
writing skill. There are effectively given types of dictation testing techniques in
teaching writing skill.*
*Key words: grammatical structure, guided-writing test, phrase
groups,administering, scoring.*

*Аннотация: Статья посвящена использованию диктовки в
улучшении навыков написания учеников. Существуют эффективные
методы тестирования диктовки в преподавании навыков письма.*
*Ключевые слова: грамматическая структура, методика
верификации, фразовые группы, администрирование, оценка.*

While learning any foreign language majority of learners consider that
writing is the most complicated one among all 4 skills. Because it requires a
good grammatical structure, rich vocabulary and good outlook. Especially
academic vocabulary is needed in academic writing. But it is so hard using
academic words in our writing. For this reason, not only writing itself but also
testing writing is one of the most difficult tasks. It requires from teachers more
experience, practice and knowledge. So, there are many kinds of writing tests.
In this article we are going to discuss one of them which is considered the most
effective one among all writing tests. It is *Dictation.*

Dictation is guided-writing test. Most teachers know about this technique,
but not all of them handle it properly. Actually, this is one of the easiest tests to
use, and it gives very good information on the student`s language ability. But
this is true if only you prepare it right, present it right, and score it right. You can
get good results from a dictation if you follow the steps listed above [1; 112].
Let's analyze all 3 stages below.

Firstly, *preparing* a dictation test is most important stage. Because, the
length, meaning, and the level of the dictation topic should be suitable for
learners. It depends on their level. Additionally, the length of the dictation
should be chosen considering whether it is used alone or with other language
measures. If it is part of a largest test, teachers can use a dictation from 75 to
100 words long. If it is used itself, they can choose a passage about 125 to 200
words long. Besides, the words which the passage includes should be
understandable for learners. Also, it is better if teachers avoid a passage
containing a lot of numbers, dates, and names. Instead, they can use different

troublesome words if it is possible. In this way they can teach their learners how to write such words. After preparing the modified version, the next step is to decide where the pauses should come. While dictating the passage teachers should make a pause after each 5-6 words in order to let their learners to write down what they have heard. Long sentences can be divided between clauses and phrase groups. It is better for teachers to place a slash (\) at each point that they plan to pause. It should be marked in advance – not at the time they are administering the dictation. Marking the pauses will help to make the test more uniform.

The next stage is *administering* the Dictation test.

To help students to do their best, be sure they know how to take a dictation. You can help assure that they do by giving a practice dictation during the regular class period. When administering dictation as a test, make sure everyone has lined paper and something to write with. Write out on the blackboard any unusual name or expression from the dictation passage that you think could possibly confuse your students. It is also helpful to explain the scoring procedure, if you haven`t done this earlier. Then tell them that the dictation will be read aloud 3 times [1;114].

As mentioned a dictation should be read 3 times in order to make it effective. While reading it orally first time teachers shouldn't do any pause. Students must not do anything at this time. They ought to listen carefully so they can understand what the entire thing is about. When teachers read it second time, it is time to pause after every 5 to 10 words as previously marked. During these pauses students should have time to write down the things which they have heard. The main thing is these pauses should be long enough. Because if they are very short, students do not have enough time to write down words. As a result nothing is gained by having such short pauses. Additionally, teachers should avoid repeating the dictated words so many times during the pauses. Because it can confuse students when they are writing. In fact, before continuing with next phrase teachers should make sure that everyone has an opportunity to finish writing. If the students have not studied about punctuation or if the dictation includes complicated punctuation teachers can provide it for their students. When teachers read the passage third time, it should be read at normal speed and without any pause. Because it is time for students to check their writing and to fill the omitted words if they have. It helps them to avoid many mistakes which they might have made.

As we mentioned at the beginning of our article, the third stage – *scoring* the dictation test is also considered one of the most difficult tasks.

The best way to score a dictation test is to deduct one point for each error. We recommend this even if you are counting off for spelling and punctuation errors. But, mush practical experience with class dictations has shown this to be time consuming, frustrating and unreliable. For accurate, fast, reliable scoring, simply fake off one point for each error. This includes omitted or added words, inverted word order, grammatical errors – everything [1;114].

So, scoring the dictation typically depends on whether it is a part of a largest test or not. It a dictation is a part of a bit complicated largest test teachers can use 100 points. In this case the way of proportion can help them.

For example, if the dictation passage contains 200 words and all words are written correctly it can be scored with 100 points. And if there are may be several or so many errors in a written dictation, teachers should subtract 0.5 point for each of all errors. However, if dictation is used with another measure such as a grammar test or reading comprehension, teachers can allow 50 points for dictation. Because other 50 points should be allowed for another measure. Additionally, while scoring a dictation it is important to keep in mind that if many students make numerous errors, it means that chosen passage is too difficult for the students and it is not in their levels. In such a situation it is better to test them again using an easier selection. Because that too difficult dictation passage can not help teachers to test their students fairly and accurately. Besides, if majority of students do the same errors it means that they have difficulty in this side of the subject. Teachers should pay more attention to this point while checking the dictations. It can be helpful for them to assist their students to develop their weaker sides on a particular subject.

Here is a sample of dictation for elementary students:

Books

Many, many years ago a town crier ran through the streets and shouted out all the news. But now we live in the Atomic Age. Too many things happen too quickly for us to learn about them in the old-fashioned way. That is why we have to read more and more in order to find out what is happening in the world. Reading is rarely a waste of time.

Have you ever thought about the kind of books people used long ago? It is only in the last 500 years that books have been printed on paper. Before that time the only way of making books was to write them out by hand. No one knows when writing first began, but we have found drawings on the walls of caves and scratching on bones which are at least 25,000 years old… [3; 86]

To sum up, we can say that dictation is one of the easiest testing techniques in testing writing but if only it is organized accurately. However it can be easy just for teachers not for students who have not a good writing skill yet. So, we can say that dictation testing technique may assist teachers to score their students writing skill and to know what should be taught them again. Using this technique they can find out not only the level of their students but also their weaker sides in writing. According to the results of dictation they can provide students with other extra information or knowledge which is really necessary and helpful for them.

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APPLICATION OF THE INTERACTIVE APPROACH TO THE TEACHING OF ENGLISH READING

Based on the careful analysis of the reading process and the through comparison of the three approaches to reading (the bottom-up approach, the top-down approach and the interactive approach), the article focuses on the interactive approach to teaching English reading in educational sphere. Several practical ways are also suggested to help the students improve reading comprehension.

Key words*: interactive approach; reading strategies; schematic knowledge; critical reading; critical thinking*

Анотация*: Основываясь на тщательном анализе процесса чтения и сопоставлении трех подходов к чтению (подход «снизу вверх», подход «сверху вниз» и интерактивный подход), в статье основное внимание уделяется интерактивному подходу к преподаванию английского чтения в образовательных сфера. Также предлагается несколько практических способов помочь ученикам улучшить понимание прочитанного.*

Ключевые слова*: интерактивный подход; стратегии чтения; схематические знания; Критическое чтение; критическое мышление*

Where there is no reading, there is no improvement in foreign language learning. Therefore, improving students' reading ability has always been a focus in educational places English teaching. The potential problems in reading lie mainly in the traditional way of teaching reading.

Traditionally, EFL reading teaching emphasizes language instruction rather than reading instruction. In traditional English reading classes, teachers seldom bother to teach students how to read; they think that comprehension will develop naturally as long as the students know the meaning of the words in the text. In such classes teachers are always engaged in explaining words and analyzing sentence structures. The typical reading lessons are characterized by focus on the teacher, lengthy and detailed explanation of words in the glossary, and a step-by-step analysis with excessive explanation. Thus, the students tend to regard reading as close reading, not taking into consideration various ways of reading; they tend to read the foreign language slowly and with low comprehension. Alderson[1,52] once argued: "Students reading in a foreign language seem to read with less understanding than one might expect them to have, and to read considerably slower than they reportedly read in their first language." This phenomenon ought to be changed to satisfy the students' ever increasing demands for reading instruction.

To solve the problems teachers and students are faced with, we need to have a clear understanding of what reading is and what happens during the reading process. Reading comprehension means extracting the required information from the text as efficiently as possible. There are two broad levels in reading: receiving

visual signals from the eyes and the cognitive task of interpreting the visual information, relating the received information to the reader's own general knowledge, and reconstructing the meaning the writer wants to convey. Reading is not a passive decoding process, but an active, in fact, an interactive process; it constantly involves word recognition, predicting, anticipating, inferring, making hypotheses, confirming hypotheses, revising hypotheses and reconfirming hypotheses.

1. What are the three approaches to reading?

The theory of reading has evolved in three stages: namely the traditional approach, the psycholinguistic approach and the interactive approach to readin

The traditional approach to reading

The traditional approach to reading is commonly known as the bottom-up approach. Traditional reading researchers view reading as a passive, bottom-up decoding process, primarily as a process of reconstructing the author's intended meaning by recognizing the printed letters and words, and building up the meaning for a text from the smallest textual units at the "bottom" to the largest textual units at the "top". The central notion behind the bottom-up approach is that reading is basically a matter of decoding a series of written symbols into their aural equivalents in order to get at the meaning. Cambourne (1979) provides the following illustration of how the reading process is supposed to work:

Print→Every letter→Phonemes and graphemes →Blending →Pronunciation →Meaning discriminated matched

Cambourne (1979: 79)

The bottom-up approach considers reading as a process of decoding written symbols in a linear fashion, which neglects many other contextual factors that may contribute to the meaning of a text. This approach over-emphasizes the text as the center of the reading process and overlooks the reader's active role in the reading process.

The psycholinguistic approach to reading

The alternative approach to the traditional approach is the psycholinguistic approach: the top-down approach to reading. One of the popular representatives of this approach, Goodman thinks that "reading is a psycholinguistic guessing game. [4,126] Efficient reading doesn't result from precise decoding, but from skill in selection the fewest, most productive cues necessary to produce guesses that are right the first time. " Rather than decoding each symbol, the reader begins with a set of hypotheses or predictions about the meaning of the text he is about to read, and then selectively samples the text to determine whether his predictions are correct or not. If the predictions are not confirmed, the reader may revise his predictions by sampling the text again. Reading is a process of reconstructing meaning rather than decoding form, and the reader only resorts to decoding if other means fails. Cambourne (1979) provides the following illustration of the top-down approach to reading:

Past experience, language→Selective aspects→Meaning→Sound, pronunciation intuitions and expectations of print if necessary

Cambourne (1979: 88)

In the top-down manner of reading, not only is the reader an active participant, making predictions and processing information, but also everything in the reader's background knowledge plays a significant role in reading. The top-down approach agrees that the reader, rather than the text is at the heart of the reading process. And it exaggerates the reader's role in reading process and marginalizes the necessary decoding process in reading. The shift from the bottom-up approach to the top-down approach is theoretically from one extreme to another.

The interactive approach to reading

The accepted theory of reading has changed dramatically, from the bottom-up approach to the top-down approach, and then to the interactive approach. Reading is not viewed as a passive process, but as an active and in fact an interactive process. The following figure suggests a simplified graphic perspective on this definition:
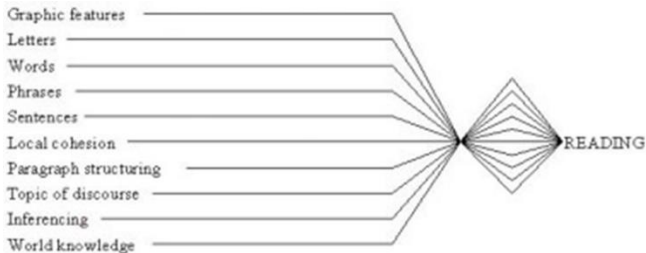
A simplified Interactive Parallel Processing sketch (Grabe 1988: 59)

It is held that there is an integration of bottom-up processes with top-down processes in reading. Grabe (1985, cited in Jin 1993:12) explains that the reading process is not simply a matter of extracting information from the text. Rather, it is "one in which the reading activates a range of knowledge in the reader's mind that he or she uses, and that, in turn, may be refined and extended by the new information supplied by the text." According to the interactive approach to reading, reading is an interactive process. During reading, the reader constructs a personal interpretation of a text; there is an interaction between the reader and the text. The reader also tries to get at the author's original intentions; there is an interaction between the reader and the author. And there is also a constant interaction between the lower-level bottom-up strategies and the higher-level top-down strategies the reader employs.

The interactive approach is superior to the first two approaches in that it covers both perspectives and better reflects the nature of reading and the reading process.

2. What are the Suggested ways of improving reading comprehension?

The ability to read at a reasonable rate with good comprehension has long been recognized to be as important as other skills. Teachers in English language education should be vitally concerned with approaches that can improve the reading comprehension of students. The interactive approach to reading is of great value in this respect. We believe that in order to help the students to become

efficient readers, it's necessary for us teachers to cultivate the awareness of the interactive approach to reading in the students and teach them certain reading strategies and encourage them to read interactively by employing both bottom-up lower-level strategies and top-down higher-level strategies. Our aim is to help the students become efficient and critical readers both by reading intensively in class and by a large amount of reading after class.

Training bottom-up and top-down strategies during the three-phase procedure in class.

Reading strategies are "plans for solving problems encountered in constructing meaning" (Duffy 1993). Reading strategies are specific abilities that enable the reader to read the written form as meaningful language, to read anything written with comprehension and fluency, and to mentally interact with the message the writer conveys. Certain reading strategies should be commanded because different reading strategies are used in order to achieve different reading purposes. There are various kinds of reading strategies. Some let the reader figure out new words, predict the next word, phrase, or sentence quickly for speed recognition; some help the reader see the relationship of ideas and use these in reading with meaning and fluency. Some help the reader use knowledge of the world to interpret the text.

Furthermore, the college English syllabus (1999) also prescribes that the reading strategies should be cultivated on the students' part. Nuttall (1982) argues that the aim of intensive reading is primarily to train students in reading strategies. Strategies help the students process the text actively, to monitor their comprehension, and to connect what they are reading to their own knowledge and to other parts of the text. In order to become efficient readers, the students need to employ both the lower-level bottom-up strategies, e.g. word recognition, and the higher-level top-down strategies, such as prediction, inferring and using background knowledge. The students need to read interactively with the bottom-up and top-down strategies functioning harmoniously. These strategies help to improve reading comprehension as well as efficiency.

My belief is that strategy training is one of the most important ways of improving reading comprehension. Different strategies are trained during the three-phase classroom procedure of reading. During the pre-reading phase, various schemata related to the text should be activated or provided, such as the students' linguistic schemata, content schemata, and formal schemata. Strategies, such as prediction, previewing, using the background knowledge, predicting, can be practiced. During the while-reading phase, the students should read the text actively, adopting the interactive approach. Reading strategies such as skimming for the gist, scanning for specific information, recognizing rhetorical structures, understanding the author's purposes, inferring the meaning from contextual clues, critical reading and avoiding bad reading habits can be practiced. The post-reading phase serves as a phase of consolidation. During the post-reading phase, the students should be given time to reflect; they are encouraged to ask questions and answer the questions. This is a phase of enlarging the students' schemata and relating what the students have read to their own knowledge. Strategies such as reviewing and reading to present can be practiced.

It has been suggested that during the reading process, both systemic knowledge and schematic knowledge be applied; and that the focus should be put both on decoding the text and on guessing and predicting with the bottom-up and the top-down strategies functioning interactively.

Based on the careful analysis of the nature of reading and the thorough comparison of the three approaches to reading, the interactive approach to the teaching of English reading in educational spheres is advocated in order to improve the students' reading ability and encourage them to read extensively and critically and therefore think independently.

We arrive at the conclusion that it is possible and feasible to apply the interactive approach to the teaching of English reading in college. And it is noted that teachers should develop the students' awareness of the interactive approach to reading and encourage them to read extensively with the bottom-up strategies and the top-down strategies functioning interactively. When we recommend training the students' reading strategies, we should not forget the development of the student's critical reading and independent thinking, which is in correspondence with the modern educational principle. The ultimate goal of teaching reading in college is that the students gradually become the critical readers and independent thinkers through successful and efficient reading.

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THE ROLE OF TOTAL PHYSICAL RESPONSE APPROACH IN TEACHING ENGLISH

Abstract: This article is devoted to the approach which is built around the coordination of speech and action in other words. There are commonly used TPR activities are given with its instructions in the article.
Key words: Young learners, foreign language teaching, efficiency, physical activities, listening skill.

Аннотация: Эта статья посвящена подходу, который строится вокруг координации речи и действий, другими словами. В этой статье приводятся общие действия TPR с инструкциями.
Ключевые слова: молодые ученики, преподавание иностранного языка, эффективность, физическая активность, умение слушать.

Choosing a good method is one of the most difficult work in a language teaching. A teacher should choose a suitable method for the learners' levels. If a teacher can choose a good method he will teach efficiently in a language class. There are a lot of methods and approaches in teaching process. One of them is TPR-Total Physical Response. What is TPR? Who was the founder of this method? TPR is a non-main stream teaching approach very popular with young learners now. Since TPR emphasizes comprehension, postpones target language reproduction to reduce immediate pressure on the learners, and its tasks can accurately assess the learners' listening comprehension instruction with university EFL learners.

TPR was developed by James Asher, a professor of psychology at Jose State University, California. TPR is a language teaching method built around the coordination of speech and action, and it attempts to teach language through physical activity. Students listen to commands in a target language and then immediately respond with an appropriate physical action. When those commands become familiar, the teacher remains seated and only students will continue to respond to the teacher's commands. From time to time, some novel utterances will be given by recombining familiar elements together. The students do not have to respond verbally until they are ready. The instructor mainly uses imperative sentences in teaching. According to Asher (2000), most of the grammatical features in a language can be nested in the imperative and that almost any grammatical constituent can be taught through the skillful use of imperative.[1.73]

In TPR approach at first listening competence comes then the ability to speak.

In this approach physical actions is the companion of listening skills.

Hypothesis that action suggests:
1) Bioprogram;
2) Brain lateralization;

3) Reduction stress.

In bioprogram: at first listening competence then speaking is done. In brain lateralization: second language teaching theories address to left brain learning; Right brain is good at doing activities and left brain is good at theories.

In reduction stress: to create an important condition for successful language learning [1. 75].

In this approach, during the lesson you can use interesting drills and activities. These drills help students to understand better that lesson and beside this, such kind of drills get learners to be an active learner.

There are many kinds of TPR teaching activities:

• **Guessing words**

Activity plan:

Name of the activity: Guessing words.

Skills: reading, speaking

Time:20min

Procedure:

Step1: In this activity there will be the pictures of a few daily actions such as to wake up, to brush teeth, to wash face, to brush hair, to have breakfast.

Step2: One of the learners comes to the blackboard then should choose a picture from these pictures.This learner should try to show the action to their group mates and his/her group mates should guess the name of that action.

• **Performing physical actions;**

Activity plan:

Name of the activity: Performing physical actions

Skills: listening skills

Time:15min

Procedure:

Step1: There is less speaking involved, but everybody will have to pay attention, understand what is being said, and interact with the class. At first the teacher calls out such as " Raise your hand". At that time everybody should raise their hands.

For example:

1. Open your book.
2. Give me your pen.
3. Close the door.
4. Open your bag.

If anybody can not do those actions he or she will be a loser.

➢ picture work;

➢ story telling and acting;

> ➢ Imperative exercises;
> ➢ role plays on everyday situations and slides.

It is practiced with beginner learners and noticed that those activities effected on their listening skills and as a result of this, their listening and speaking skills improved.These activities to used for beginner learners.

This approach means that second language learning should be based on the model of first language learning. It has three vital aspects:a) understanding the spoken language must come before speaking; b) understanding is developed through body movements; c) the listening period creates a readiness to speak. It is based upon the way that the children learn their mother tongue [2. 20]. Parents have "language –body conversations" with their children, the parent instructs and the child physically responds to this. The parent says, "look at me" or " give me the toy" and the child does so. These conversations continue for many months before child actually starts to speak itself.Even though it can't speak during this time, the child is taking in all of the language; the sounds and the patterns. Eventually when it has decoded enough, the child reproduces the language quite spontaneously.TPR attempts to mirror this effect in the language classroom. In the classroom the teacher plays the role of parent, the starts by saying a word (" jump") or a phrase ("look at the board") and demonstrating an action. The teacher then says the command and the students all do the action. After repeating a few times it is possible to extend this by asking the students to repeat the word as they do the action. When they feel confident with the word or phrase you can then ask the students to direct each other or the whole class. TPR can be used to teach and practice many things. Vocabulary connected with actions (smile, chop, headache, wriggle);Tenses past/ present/ future and continuous aspects (Every morning I clean my teeth, I make my bed, I eat breakfast); Classroom language (open your books); Imperatives/ instructions (stand up, close your eyes); storytelling. It can be adapted for all kinds of teaching situations,you just need to use your imagination! There are two categories of TPR activities which can be used in listening comprehension: obeying instruction and information transfer [2. 20]. In obeying instructions, two main kinds of response activities are suggested here: performing physical movements and model building. In first language, people perform listening tasks in order to maintain communication. In other words, they listen for non-linguistic reasons, and they may be required to do something while or immediately after they listen. And they can make response quickly without thinking, because children's response in first language is innate. The activities in this category require learners to respond non-linguistically. By doing so, the English EFL listeners can respond physically without being pushed to rely on their memories and to give oral production [2. 45]. As we all know, at the beginning of learning a foreign language, learners may not understand or express themselves very well. The only thing they do is listening and repeating. But they can understand the meaning if the teacher demonstrate while he/ she is speaking. Then the learners may do the actions together with teacher and they usually find that they are a bit slower than teacher, but later most students find that they can completely understand these target language instructions and follow the teacher closely in doing the actions. There is varying degrees of complexity with this kind of activities. It its simplistic, it may be a command like" sit down" or " touch your left toe". At the other extreme, learners may

hear complicated instructions just like the example given above. The commands may be given in many variations to add variety to your activity, such as the traditional Simon says game; Do as I say but not as I do; and Do as I do, hit not as I say etc. The material we choose should be easily obtained or the components should be easily and neatly assembled. The same set of components can be used for a number of different patterns and further items can be introduced to add interest after two or three patterns have been made. For advanced students, quite complicated models can be the basis of the activity. It is,of course, motivating if the exercise leads to the production of something which students can use and perhaps keep. **Listening and transferring information.** In contrast to previous examples, activities in this category do not demand that students are asked to put pictures in order to transfer what they hear to the form of a table, chart or diagram. Taking down a telephone message is also included in this category. The learners are still required to look for specific types of meaning. For the young learners, they are often asked to do the non-linguistic transformation of the heard information, and the tasks include mostly picture. This kind of tasks include: picture and drawing tasks, picture dictation and coloring, completing pictures, identification and selection, finding mistakes in pictures. As a conclusion, this approach might not suitable for advanced learners because they feel bored during this lesson.Beside this, they think it is boring and ridiculous, that's why we try to use it for beginner learners. This approach is very efficient for them.

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THE USAGE OF WRITING TESTING TECHNIQUES IN ASSESSING WRITING SKILLS

Annotation. *The article is focused on   mainly used writing testing techniques in teaching the English language. There are clearly given different types of writing instructions and assessments for improving writing skill in English.*
Key words. *Pre-writing, guided writing, free writing, sentence combining, sentence expansion, sentence reduction.*

Анотация. *В статье основное внимание уделяется главным образом методам письменного тестирования при обучении английскому языку. Здесь четко даны различные типы письменных инструкций и оценки для улучшения навыков письма на английском языке.*
Ключевые слова. *Предварительная запись, руководство написанием, свободное письмо, комбинирование предложений, расширение предложения, сокращение предложения.*

Testing language skills is difficult, but testing writing and the writing of students of English as a Second Language, poses two major problems. The first is making decisions about the matter of control, objectivity of the evaluation and naturalness in the writing test. The second major problem is that, if the test is done in a way that cannot be graded objectively. It is necessary to develop a scale that makes grading as objective as possible.   A wide variety of writing tests is needed to test the many kinds of writing tasks. There are many kinds of writing tests. There are usually distinct stages of instruction in writing such as pre-writing, guided writing and free writing. Each stage requires different types of evaluation. When we assess writing tests, there are a number of factors that can be evaluated. They are vocabulary, grammar, spelling, punctuation, word selection, appropriate content. In order to judge whether the tasks we set are representatives of the tasks which we expect students to be able to, we have to be clear at the outset just what these tasks are that they should be identified in the test specifications.

Techniques for evaluating pre-writing.

Howard Madsen illustrates some techniques for evaluating pre-writing. They include sentence combining, expansion or contraction of sentence elements, copying and oral cloze. There are mainly five procedures:

1. Sentence combining. This is a common pre-writing task which takes many forms such as combining by adding a connective and combining by putting one sentence inside the other. In this kind of activity learners should combine sentences with connectives such as conjunctions that express time, condition, cause, and connectives express addition, contrast and result.

e.g. She walked out before I had a chance to explain.
She bought a car, although/though she was still too young to learn to drive.

If he were to have a chance of success, he would need to move to London.

2. Sentence expansion is another kind of pre-writing evaluation. This kind of activity includes adding words such as adjectives and adverbs. Or it can require adding phrases and clauses.

e.g. The train was so (   ) I was almost two hours late. (The train was so slow I was almost two hours late.)

We have less money to spend ( ) budget cuts. (We have less money to spend due to budget cuts.)

3. Sentence reduction is also used in evaluating pre-writing proficiency, often provides a cue word to show how to begin the new phrase:

For example:

He told us about a man who had a wooden leg. (with)

Her father, who is certainly the stingiest man I know, wouldn't let us borrow his car. (one word)

4. Copying can be pre-writing task, in which students can learn how to use punctuation and spelling. This activity provides a few words which students have to choose the most correct one.

5. Oral cloze. In this task teacher prepares a text with omitted words. The teacher dictates the text. Students should fill the missing words which they hear. The teacher can omit words according to the students' level. If the learners' level is elementary, very easy words should be omitted.

Techniques for evaluating beginning writing.

While assessing beginning writers, techniques such as limited response, guided writing can be utilized. In this technique multiple-choice items, easy dictation passages and pictures can be used. The limited-response techniques have both advantages and disadvantages. They are generally quite easy to construct and they are suitable for students with limited ability in English. However, they do not measure actual writing skill and can be rather slow to correct, especially the open-ended variety.

Guided writing.

The goal of guided-writing test is to evaluate learners' ability to handle controlled or directed writing tasks. We can use following activities in guided writing.

1. You should find a dialog in one of the texts that you using in your English class. Students should write a narrative from it.

2. Choose a topic and give key-words. Then students should create a text from these key words.

Testing specialized skills. Specialized areas often evaluated in writing classes include mechanics and larger elements such as unity and organization. Mechanics covers such things as spelling, punctuation, and capitalization. Multiple-choice sentence can also be used, but they are slower to prepare, and only one thing can be checked in each item.

Changing a Passage. Probably no kind of guided-writing test is used more often than that of changing a written passage. The advantage for the student is that he does not have to supply the subject matter. In addition, there are built-in guides to grammatical structure as well.

One technique begins with an artificial paragraph. When the sentence are changed as directed, we have a properly written story. Evaluation concentrates on the grammatical accuracy of the rewritten account.

Building from a Paragraph Outline. One kind of paragraph outline used for testing writing controls the content and the grammar. It takes following from:

We/have/farm/and/it/tobe/very/interesting/place.

There/tobe/animals/on/it/sheep/cows/horses/pigs.

Field/near/farm/there/tobe/potatoes/cabbages/corn.

I/to be/ fond of/farm/and/we/to be/lucky/have/it.

The student paragraph might read:

We had a farm, and it was a very interesting place. There were animals on it, sheep and cows, horses and pigs. In the fields near the farm there were potatoes, cabbages and corn. I was very fond of the farm and we were lucky to have it.

The next form of guided-essay tests relaxes the grammar control a little more, although this particular sample promotes the present perfect tense. Students are to write a paragraph, beginning with this topic sentence: "Several thing have contributed to my being an educated person".

Guided-writing tests have a few advantages. They are rather quick and easy to construct. Because they require an active rather than a passive response, guided testing techniques give the appearance of being an effective measure of writing. Guided-writing tests provide appropriate control for those students who are not ready to write on their own. Guided-writing tests have disadvantages as well. They do not measure ingredients such as organization found in extended writing. Guided writing of the paragraph-outline variety is often rather time consuming and difficult to grade as well as is difficult to score with real consistency.

Tasks for evaluating student's writing ability.

Many different writing tasks can be used to elicit examples of students' writing ability. The length of text that students produce should be specified. For example:

• Writing a letter.

• Writing a description of something from a diagram or picture.

• Writing a summary of text.

• Writing on a topic to a specified length in words or paragraphs.

• Completing a partially written text.

• Writing a paragraph using a given topic.

• Completing a paragraph.

• Writing a criticism or a response to a piece of writing.

• Writing a story, based on an outline provided [1, 102].

Hughes emphasizes that a valid writing test should test only writing ability and not other skills, such as reading skills or creative ability. A test that contains a variety of writing tasks gives a more representative picture of a student's writing ability than one that contains only one writing task. The most difficult part of producing a writing test. However, is developing the scoring procedures that will be used with the test. Many tests make use of an analytic scoring procedure; that is, a score is given for different aspects of writing, such as grammar, content and organization. Other tests make use of a holistic scoring method, where a single

score is assigned to writing samples, based on an overall impressionistic assessment of the student's performance on the test.

Hughes suggests that assessing writing involves three issues:

1. Writing tasks should be set that are properly representative of the range of tasks we would expect students to be able to perform.

2. The tasks should elicit writing that is truly representative of the students' writing ability.

3. The samples of writing can be appropriately scored.

Kinds of test for assessing writing skills.

Multiple choice: These questions provide students with a stem and a set of discrete possible answers from which students must choose the correct one. The possible answers generally include one correct answer and three to four distracters, designed to mimic the common misconceptions students have about the concept of being tested.

Constructed response: These questions require a written response. Usually they include one-part questions and students' respond by writing a paragraph or short essay, or building and solving an equation.

Technology enhanced: These items are given in computer delivered assessments. Technology enhanced items require students to interact with the material in various ways through actions like dragging and dropping information, highlighting relevant text and competing sentences or equations from items in a drop-down menu.

Performance task: These items require students to use multiple stimuli to solve a problem or create something new. Performance tasks are usually scored with a rubric, which includes the criteria students must keep in mind while developing their solution [1; 110].

In language testing we are not normally interested in knowing whether students are creative, imaginative or even intelligent, have wide general knowledge or have good reasons for the opinions they happen to hold. These tasks are invented to evaluate writing ability:

1. Write the conversation you have with a friend about the holiday. You plan to have together.

2. You spend a year abroad. While you are there, you are asked to talk to a group of young people about life in your country.

Write down what you would say to them.

3. The advantages and disadvantages of being born into a wealthy family.

The first task seems to make demands on creativity, imagination and indeed on script-writing ability. Success at the second would seem to depend to at least some extent on the ability to give talks. The third task clearly favour, candidates who have or can instantly create, an ordered set arguments on any topic which they meet.

In conclusion, when we test writing we have to set writing tasks which students are able to perform. The tasks should elicit samples of writing which truly represent the student's ability. Although which activities are being used in assessing writing skills of students, the samples of writing should be scored reliably. Any chosen task should be evaluated for its relevance to the student's eventual use of language. When assessing students at intermediate and advanced levels, test

makers must consider the instructions, the choice of topics, the choice of tasks, and the level of difficulty and time allowed. All of this considerations must go into making a test that is appropriate for the learner and then the test maker must attempt to ensure that marking the test.

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THE IMPORTANCE OF ROLE PLAY ACTIVITIES IN TEACHING THE ENGLISH LANGUAGE

Annotation: *This article focuses on utilizing the role play activity inside the classroom. It argues that games can be a good teaching method when teaching foreign languages.*

English language becomes the most significant language in the world. Almost in all countries, English language is used as a second language or foreign language. Because it is being developed day by day. In the international relationship, English speaking ability is very important to be able to participate in the wide world of work.

Learning speaking skill, the students often find some problems, which frequently found are that their native language causes them difficult to use the foreign language. Other reason is lack of motivation in order to practice the second language in daily conversation. They are also too shy and afraid to take part in the conversation. Many factors can cause the problem of the students. Speaking skills namely the students' interest, the material, and the media among others including the technique in teaching English. Many techniques can be applied in teaching speaking skill.

Communicative language teaching is based on real life situations that require communication. By using this method in classes, students will have the opportunity in order to communicate with each other in the target language. Teacher should create a classroom environment where students have real-life communication, authentic activities, and meaningful tasks that promote oral language. This can occur when students collaborate in groups to achieve a goal or to complete a task. Role play is a very important technique in teaching speaking skill because it gives students a lot of opportunity to practice communicating in different social contexts and in different social roles.

In addition to this, it also allows students to be creative and to put themselves in another person's place for a while acting. That is why Stephen D. said about role play activity following sentence:

"The role play would seem to be the ideal activity in which students could use their English creatively and it aims to stimulate a conversation situation in which students might find themselves and give them an opportunity to practice and develop their communication skill" [3, 79]. Teaching speaking skill through role play activities is very effective. Many scholars investigated on this topic. For example, Chaney, A.L. "Teaching Oral Communication", McInnis, D.J". Caring communication in the language classroom", Maggie Morgan "Teaching communication through role plays" and other scholars.

In defining role play, Donn Byrne gave comments "role play is a part of drama activity" [2, 83].

Another definition is stated by Joanna Budden in British Council

Teaching English (BBC) on her article with the title "Role Play".

"Role Play is any speaking activity when you either put yourself into somebody else's shoes, or when you stay in your own shoes but put yourself into an imaginary situation" [1, 56]. She is quite right, while making role play students can be anyone (president, queen, doctor, actor or actress, writer, teacher, singer, etc.) in a short time. Students can also take on the opinions of someone else. Besides this, if teacher often uses this method his or her students' speaking skill will surely improve.

Role play can improve students speaking skills in any situation, and helps learners to interact with each other. As for the shy learners, role play helps by providing a mask, where learners with difficulty in conversation are liberated. In addition, it is fun and most learners will agree that enjoyment leads to better learning. For instance, our teacher who taught us the aspect of speaking skills, asked us to make role play according to the topic. The first time we felt embarrassment to speak and also we came across with some difficulties during making role play. However, it helped us to learn some new words, to improve our pronunciation and grammar skills. Because in order to interact with each other on these topics we should surely pay attention to the grammatical structure of sentences too. In addition, it helped us to raise our mood as well as while making role play we had lots of funny events and enjoyed them.

Furthermore, all of us forgot being shy and felt free ourselves. Acting out these role playing activities helped us get ready how to behave ourselves in real life situations in the future. As for the error correction, we did it at the end of the role play in order not to interrupt their speech. While one small group was acting their roles the other small group members were asked to take notes of the mistakes made by the participants to be able to correct them at the end. Otherwise, they may forget the mistakes until the end.

After doing this activity we understood our teacher's aim, she wanted to encourage students and develop their thinking ability and creativeness as it lets students formulate, practice new language, and behavioral skills in a relatively non-threatening setting, and can create the motivation.

Overall, role play is a highly flexible learning activity which has a wide scope for variation and imagination. Role- playing seems to provide a sort of enjoyable environment for the learners in class. This reason leads to better attention in learning to participate in role-play activities. In role-play activities, students take a new identity and learn to use a foreign language for everyday communication.

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THE EFFECTIVE WAYS OF TEACHING ENGLISH FOR YOUNG LEARNERS

Annotation. Due to the fact that the English language is widely spread all over the world this article introduces effective ways of teaching English to young learners. Moreover the article reveals concrete steps and ways of attracting attention of young learners.

Key words. Interactive methods, encourage, effective way, SEN, classroom management, TPR activities

ЭФФЕКТИВНЫЕ МЕТОДЫ ПРЕПОДАВАНИЯ АНГЛИЙСКОГО ЯЗЫКА ДЛЯ ДЕТЕЙ

Аннотация. В связи с тем что английский язык широко распространен по всему миру, данная статья раскрывает эффективные методы преподования данного языка для малышей и учеников начальных классов. Также в статье представлены конкретные пути и способы привлечения большего внимания детей к изучению языков.

Ключевые слова. Интерактивные методы, ободрять, эффективный метод, СЕН, классные управление, ТПР деятельности

Young learners, those attending preschool and kindergarten (between the ages of about 2 and 5), will not have any personal reason for studying English. It is simply another subject, that they have to study at school or their parents have told them they need to learn. At this point in their lives, they may not know or comprehend how important these classes can be. They might view your classes as simply another fun daily activity and that is just fine. Even at this early age, you can **encourage them to develop an interest in learning English,** which will stay with them long after they have finished your classes. Now I would like to provide some useful ways to teach children at kindergarten. As we know children are eager to sing songs, recite poems and play different games. Children learn naturally when they are having fun. Cards are great way to teach and revise vocabulary and there are many different games which you can play with cards such as Memory, Kim`s game, Snap or Happy families.

According to the opinions of Jo Blackmore which have been mentioned in his article which is called "Learn English Kids Team", there are many other types of games you can play with your children to help them for practicing English. For example:

- "Action games – for example Simon says, Charades, What`s the time Mr. Wolf?[1]
- Board games – Snakes and ladders, other traditional games
- Word games –e.g. I spy, Hangman

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[1] www.britishcouncil Learn English kids By Jo Blackmore, Learn English Kids team

- Online games –you could finish your English time with an online game from Learn English Kids."

Moreover, younger children love books with bright colours and attractive illustrations. So Jo Blackmore has mentioned that to look at the pictures and later ask your child to point to different things, e.g. "Where is the cat?" Also he has said about that listening to stories will get your child used to the sounds and rhythms of English and songs are really effective way to learn new words and improve pronunciation. Indeed songs with actions are particularly good for very young children as they are able to join in even if they are not yet able to sing the song. The actions often demonstrate the meaning of the words in the song. With younger children, there is no need to explicitly teach grammar rules, but instead get them used to hearing and using different grammatical structures in context, for example "have got" when you are talking about someone`s appearance or "must/mustn`t" when talking about their school rules. That`s why, he has put on about that hearing the grammar being used in context from an early age will help your child to use it naturally and correctly when they are older.

Teaching English as a second language at primary schools

Nowadays English teachers are teaching the subject with the help of several creative and motive modern methods and with different interesting activities and approaches. Almost all English teachers have to conduct their lessons using various interactive methods and learning skills. firstly, while teaching English teachers should create English atmosphere, be attentive to their classroom management, and pupils` participation.

During my creative search I came across the advice of Alina Nicoleta Padurean which is about certain strategies that an English teacher has to take into account. For instance:

"The lesson should be planned according to the following criteria:[2]

- The methodology used in teaching English should be made appropriate for children with SEN

- The teaching material should be catchy and attractive

- The teacher should plan extra working time with the child

- The curriculum should be adapted for children with SEN (namely, the pressure to cover the entire curriculum should be excluded and the focus should be on developing a few skills)

- The teacher along with the inclusive education specialist should draw up an individual study plan for children with SEN. The English lesson should be very interactive. Emphasis must be placed on singing, playing, dancing, drawing. Movement activities are extremely beneficial for children with SEN as most of them have difficulties in staying focused or sitting down. The atmosphere should be pleasant as children feel uncomfortable working under pressure, in stressful situations or in a boring activity."

As Alina has mentioned, physical movement along with games plays an important role in effective ways of teaching English for young children. Because through the physical movement the condition of children`s body and brain is

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[2] Teaching English Language to Children with Special Educational Needs Alina Nicoleta Padurean "Aurel Vlaicu", University of Arad, 77 Revolutiei Boulevard, Arad, Romania

improved. As a result, the ability of accepting knowledge is more strengthen.

For instance, I would like to introduce Dr. Richards`s methods and techniques to you. David Chacha, who is from Tanzania, has asked from Dr. Richards if he could suggest some methods and techniques for young learners in his article which is called "Methods and Techniques for young children". So he has advised various methods. Now I submit several ones of them:

"**1. Build teaching around activities and physical movement.**[3]

Link language learning to physical activities by having children use and hear English for making things, drawing pictures, completing puzzles, labelling pictures, matching words and pictures, playing games, acting out movements in response to instructions and other activities that involve hands, eyes and ears. Teachers often make use of TPR activities (activities based on linking language with actions, drawing on the method known as total physical response). Many listening activities for young children use this principle, such as activities in which children listen and respond to commands (e.g. 'sit down', 'turn around', 'touch your nose'), listen and choose a picture, listen and draw a picture or listen and number a sequence of actions in a picture. Similarly, speaking activities with young learners may involve use of songs, dialogues, chants and fixed expressions that students can practise in different situations.

2. Build lessons around linked activities.

Since young learners have limited attention spans, it is important to include several short activities in a lesson and to move quickly from one activity to another. Activities of five to ten minutes in length are most successful. A balance between the following kinds of activities is often useful:

• Quiet / noisy activities.
• Different skills: listening, talking, reading / writing.
• Individual work / pair work / group work / whole-class activities.
• Teacher–pupil / pupil–pupil activities.

3. Involve students in creating resources that support their learning.

Learners can draw pictures of the characters they hear in a story or create puppets to help retell a story. They can colour pictures of items and characters from stories. They can find pictures in magazines, related to a theme or topic in a lesson, and bring them to class. In my Quebec primary classes mentioned earlier, we did not use a textbook. The children created their own coursebook, as the course developed, using the resources that formed the basis of the course.

4. Build lessons around themes.

Lessons can be built around topics or themes, such as animals, friends, food or family, for very young learners; and for older learners, themes can be drawn from subjects in their other classes and the community, such as transport, country life, travel and famous people. Theme-based lessons provide continuity across activities and enable English learning to be connected to the children's lives.

5. Use activities that involve collaboration.

Children enjoy socializing with other children, and activities that work best with young learners are those in which children are working with others in pairs or groups, rather than remaining in their seats, listening to the teacher. Activities that

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[3] David Chacha, Tanzania "Methods and techniques for young learners"

involve collaboration require careful preparation to ensure that children have the words and expressions they need in order to carry out an activity.

6. Give clear goals and feedback.

Children like to be successful at things they do in class. In order to achieve this, it is important to set clear goals for children and to let them know when they have been successful, or if not, why not. Praise for success is very important for young learners, for example, by using stars, stickers, points or smiley faces.

7. Use English for classroom management.

Use English for instructions, for routines such as forming groups, for introducing activities, for giving feedback and for other teaching processes."

At first when children go to school, they have no any knowledge as subjects such as English language. That`s why building a strong connection with pupils` families is other useful way in process of teaching and helps to enhance the language development and the overall success of their learning.

Furthermore, while you are teaching English for children, firstly you should pay attention to their interests, abilities and ages. In accordance with this way you should choose the theme or topic such as animals, food, family members and etc. through this way you may achieve expected results. Besides, you should prepare for lessons well as a teacher. The activities you are using should not be very difficult. You should create the activities according to their ages. Also children like encouragement. That`s why, you should praise for the tasks they have done well. Thus, you can increase their interests for subject or foreign languages.

In my point of view, if the lesson is organized using above mentioned methods and ways, each teacher can get good progress for teaching English language.

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THE ADVANTAGES OF THE PROJECT-BASED APPROACHN IN FOREIGN LANGUAGE TEACHING

The modern focus on student-centeredness in language learning has led many teachers to investigate the benefits of incorporating project-based learning (PBL) into their English-language classes. A PBL approach enables students to develop and improve their language fluency and accuracy, and at the same time build personal qualities and skills such as self-confidence, problem-solving, decision-making, and collaboration.

However, unsuccessful implementation of PBL has also been reported by Marx et al, 1977. For example, PBL is time-consuming, and it is difficult to achieve an appropriate balance between giving students both independence and support. PBL necessitates the reforming of classroom structure, the re-orientation of teacher and student roles, and the creation of alternative assessment schemes.

Nevertheless, in integrating PBL in English for Specific Purposes (ESP) classes, the potential benefits seem to outweigh the drawbacks because the main components of PBL and the distinguishing characteristics of ESP can proceed hand-in-hand to enhance language acquisition and achieve of proficiency.

Main components of Pbl And Esp. Thomas proposed a definition of PBL from PBL handbooks as being "a teaching model that organizes learning around projects" and projects as being complex tasks based on challenging questions or problems that involve students in design, problem-solving, decision-making, and/or investigative activities, that give students opportunities to work relatively autonomously over extended periods of time, and culminate in realistic products or presentations [3, 64].

As an extended illustration, Stoller defined PBL as:
(1) having both a process and product;
(2) giving students (partial) ownership of the project;
(3) extended over a period of time (several days, weeks, or months);
(4) integrating skills;
(5) developing student understanding of a topic through the integration of language and content;
(6) students both collaborating with others and working on their own;
(7) holding students responsible for their own learning through the gathering, processing, and reporting of information gathered from target-language resources;
(8) assigning new roles and responsibilities to both students and teacher;
(9) providing a tangible final product; and
(10) reflecting on both the process and the product.

These characteristics can be practically employed in ESP courses, where the main objective often is to develop student abilities required for successful communication in occupational settings [2, 74].

Three abilities necessary for communication in a profession that Gatehouse has listed are the ability to use the particular jargon of a specific professional group,

the ability to use a more generalized set of academic skills, and the ability to use everyday informal language to communicate effectively. In other words, ESP classes prepare students to converse about or communicate specific technical-field information while employing academic skills in activities such as conducting research, summarizing, and giving presentations using English, and chat comfortably in English with colleagues over tea time. Most ESP classroom activities are simulations of situations likely to occur in professional practice. ESP teachers have the duty to train students to use English related to their future careers; they are not teaching students the professions per se in English. So it is not uncommon that students in ESP classes know more about their specialized subjects than their English teachers do. English teachers are only helping students develop the skills essential for acquiring, understanding, and sharing information authentic to their professions, and such skills can be well-developed through PBL.

The following part outlines the claimed advantages for students and staff of the PjBT approach.

The main advantages of PjBT identified from the literature include: claims of improved academic results, the development of wider skills, increased student motivation and enjoyment, enhanced outreach and engagement beyond academia and advantages for lecturers. These will be discussed in turn below before attention is turned to the challenges of the approach.

Improved academic achievement. While there is some evidence in the academic literature of PjBT leading to enhanced academic achievement, few studies measure this effect at the HE level, most seeking instead to either describe the process of projects or understand student perceptions of the approach. Nonetheless there are some claims of improved academic results. At the school level Baron et al. used pre- and post-testing to demonstrate that students at all levels involved in their playhouse design project showed improvement in their understanding and communication of basic maths and geometry. In the HE sector, Barak and Dory compared the results of two groups of undergraduate chemistry students at an HE institution in Israel, one using traditional methods, the other IT-based project-based learning to construct computer models of molecules. The authors found that in both qualitative and quantitative measures, the project-based students achieved better than the non PjBT group in their post-test assessment and final examinations. Frank, Lavy & Elata also found their engineering projects particularly benefitted academically weaker students as the teaching assistant was able to identify and assist students needing extra help during project work. Translation students in Spain also achieved better academic results than an earlier cohort taught using traditional methods measured better academic achievement by engineering students experienced in PjBT than those using the approach for the first time, suggesting cumulative benefits through repeated use of the technique. However, one study by Mills and Treagust found that while students were generally motivated and demonstrated better teamwork, communication skills and understanding of professional practice, "they may have a less rigorous understanding of engineering fundamentals", suggesting improvements in academic standards in PjBT cannot be assumed. The paucity of research which rigorously measures academic improvement at the HE level, using a control group and/or

preproject and post-project testing suggests further research in this area is needed [1, 49].

Nonetheless, the breadth of skills, reflecting the diversity of types of projects described in the literature, suggests the potential for the approach to help foster traditional academic skills, and professional and personal attributes. Group work skills are frequently claimed to be enhanced through project work, although it is arguable whether this is necessarily due to an intrinsic element of the project approach or might be found in other examples of group work. Similarly, problem-solving skills are frequently cited, as are communication skills, both of which may also be evident in other styles of learning. The literature also suggests that students, especially those in professional environments such as hospital health information departments gain important work-based knowledge and skills; while student evaluations show learners value the opportunity to development professional skills within their academic programme. Indeed where project work was optional, students volunteered to take part in order to increase their skills, contacts and experience. Moreover, the use of PjBT in engineering was found to help students understand the wider social context and challlenges faced by practicing engineers. Frank and Barzilai reported that PjBT as part of a science and technology MSc, helped in-service teachers acquire inter-disciplinary subject knowledge which they felt in turn led to greater awareness of social contexts. Other benefits reported by the authors were the ability to give and receive feedback; improved relations between peers and between students and teacher; and improved self-esteem linked to formative assessment. Furthermore Wilkinson reported that many students used their project experience to evidence their skills in job interviews [1, 91].

Motivation and enjoyment. The studies reported on in this review generally emphasised students' enjoyment of PjBT activities and linked this to motivation to learn. Some of these conclusions were not based on formal research projects but instead draw on practical experience and observation of the technique in schools or HE institutions over a number of years. Others used a wide range of research methods to evaluate students' perceptions of their learning experience. Frank, Levy & Elata, for instance, used observation and analysis of semi-structured interviews with students and student reports to establish that they enjoyed this type of learning and felt it increased their motivation to learn. Student completed evaluations of a sustainability course in Beijing showed 100% of respondents found the PjBT approach more "motivating and effective than a lecture-based pedagogy"; while Botha's post-course student questionnaire found that 70% of respondents enjoyed the project and ninety percent rated their overall impression of the project as either average or positive. Analysis of student feedback over three years confirmed that engineering students at Nottingham University enjoyed a hands-on approach to learning and gained satisfaction from completing a project. Notably Botha also found that enjoyment of project work was positively correlated to students' acquisition of skills. In the school context Thomas reports on a study by Bartscher, Gould, & Nutter in which 82% of pupils indicated that projects helped motivate them, and 93% claimed increased interest in the topics involved [3, 84].

Meehan and Thomas used analysis of the reflective element within student reports, videos of debriefing meetings and audiotaped informal interviews to

establish that students were positive about the project work. Similarly, Spronken-Smith and Kinghams' student course evaluations demonstrated that students enjoyed their project work and that the rating of the course quality improved following the introduction and subsequent adaptation of PjBT. At UCL, where PjBT is used in five-weekly cycles across the first two years of the engineering programme, dropout rates had fallen significantly and PjBT resulted in positive feedback from staff and students, while language learners at a university in Ireland highlighted their enjoyment of meeting new people along with other aspects of PjBT. Conversely, Stauffacher et al., found that "a sizeable number of students were always reserved or reluctant" and attributed this to their unfamiliarity and resistance towards a new learning style with non-traditional forms of assessment.

The element of student choice enabled by project-based learning is argued to underpin increased levels of motivation, while the use of problems with relevance to the students' interests and experience is also seen as intrinsically motivational. In-depth interviews with staff and students by Van den Bergh et al., showed that students made greater effort in their project-based learning than in other courses; while Baron argue that "if students know they will be completing real projects in the community, they will be motivated to learn". Engineering students interviewed by Frank, Levy and Elata reported that a competition element between groups helped increase motivation; and feedback from engineering students at Nottingham University stressed appreciation of the "freedom for creativity and innovation" afforded by PjBT. Collaboration with industry partners and the chance to tackle real-world problems was also believed by design and engineering students in Australia to increase their motivation [4, 182].

Other research is more equivocal regarding the motivational qualities of PjBT. Edelson, Gordon and Pea argue, that because of the intensive and extended nature of project work, it may be harder to sustain students' motivation – an assertion supported by in-depth interviews with staff and students conducted as part of a study by Van den Berg et al., who found motivation was not as high as expected and waned over the course of the project.

Diverse learners and PjBT. Beyond brief references to the importance of a balance of genders on supervisory teams and the appropriateness of PjBT in engaging learners with different educational needs and backgrounds, there is little reference in the literature to issues of gender, diversity, widening participation or to students with disabilities or different learning styles. There is a brief mention within the literature of PjBT's ability to cater for learners with diverse needs and from diverse backgrounds, including those with special educational needs, although this is largely anecdotal rather than supported by scientific evidence. Knowledge gaps based on earlier educational experiences may, it is argued, be more easily recognised and filled under a PjBT model and the authors claim that project work means students can adopt their own learning style and timeframes - although as will be discussed below, tensions around group work were sometimes derived from perceived disparities in individual contributions. Thomas reports that studies by Rosenfeld and Rosenfeld found that PBT suited students who struggled with fact-based transmission; and that in research based on observational techniques, students who had performed less well academically made the greatest improvement in "social participation and critical thinking behaviours". However,

authors have also noted difficulty with managing 'skills progression' where a modular undergraduate Geography degree meant some students had not taken relevant courses, particularly those providing quantitative skills relevant to the project. Attention to the experiences and needs of different learners within PjBT is clearly an area where further research is needed.

Concluding, we can list the following advantages of a PBT approach: it enables students to develop and improve their language fluency and accuracy, and at the same time build personal qualities and skills such as self-confidence, problem-solving, decision-making, and collaboration.

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STYLISTIC ANALYSES OF LULLABIES IN ENGLISH AND UZBEK LANGUAGES

The subject of stylistics has so far not been definitely outlined. It will not be an exaggeration to say that among the various branches of General Linguistics the most obscure in content is undoubtedly stylistics. There is widely held view that the style is the correspondence between thought and expression. The notion is based on the assumption that of the two functions of the language, communication and expression of ideas, the latter finds its proper materialisation in strings of sentences especially arranged to convey the ideas and lso to get the desired response.

"Style is a quality of language which communicates presicely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author." [1,71]

"A current definition of style and stylistics, " writes A. Hill, "is that structures, sequences and patterns which extend, or may extend, beyond the boundaries of individual sentences define style and that the study of them is stylistics." [2, 54].

In this article we will illustrate the stylistic analyse of two types of lullabies such as **historical** and **men's.**

Interjection ⟵ **Hush,** little Baby, don't say a word,
        Mama's gonna buy you a Mockingbird**.** ⟶ **Rhythm**
And *if that mockingbird don't sing,*
        Mama's gonna buy you a diamond ring ⟶ **Epithet**
And if that diamond ring turns brass,
        Mama's gonna buy you a looking glass.
Polysendeton ⟵ **And** if that looking glass is broke,
        Mama's gonna buy you a billy goat,
And if that billy goat won't pull,
        Mama's gonna buy you a cart and a bull.
And if that cart and bull turn over,
        Mama's gonna buy you a dog named **Rover.**
And if that dog named Rover won't **bark**, **Onomatopoeia** ⟶ Mama's gonna buy you a horse and a cart.
And if that horse and cart fall down,
        You'll still be the **sweetest little baby** in town town **Epithet** ⟶

As all lullaby texts are written in richly poetic language, stylistic devices abound in English lullabies. In this dissertation stylistic devices will be analysed in its broadest sense to refer to all typesof English and Uzbek lullabies. As far as Classical lullabies are concerned, a variety of stylistic devices can be found including lexical, phonetic and syntactic stylistic devices. This can be briefly illustrated by following examples of **rhythm, epithet, polysendeton, onomatopoeia** and **interjections** in classic lullabies.

Hush –interjection showing to be quiet towards the baby. At the beginning of *every other line* the same conjunction-**and**- is used. The combination of words '**word**' and '**mockingbird'** is presented as **rhythm** in the first and second lines. In the phrase '**Diamond ring**' diamond describes the ring in the form of **epithet**.

Besides, as an example of phonetic stylistic devices, **onomatopoeia**, there is a reference to the dog's '***bark***'.

> ***Interjection Hush*** ⟵ a by Baby
> On the Tree Top,
> **When the Wind blows** ⟶ ***Parallel construction***
> The Cradle will rock
> **When the Bough breaks**
> The Cradle will fall,
> Down tumbles Baby,
> Cradle and all.

This example of classic lullabies is a good illustration of both lexical and syntactic stylistic device. For example, ***when the Wind blows*** and ***when the Bough breaks*** are considered to be **parallel construction**.

We will review the same stylistic analyze in historical type of Uzbek lullabies in the pages that follow. In this example **sifatlash** id est epithet can be met. In the phrase '***Shirin bolam***' the word '***shirin***' describes the child and forms sifatlash in Uzbek language.

> 1. Dadang hozir urushda-yo, alla,
> Vatan uchun yurishda-yo, alla,
> Fashistga qir**o**n s**o**lsin-**o**, alla,   Assonans   ⟶
> Baxtingga **o**m**o**n q**o**lsin-**o**, alla,
> Alla bolam-o, alla,
> ***Shirin bolam***-o, alla.   Sifatlash   ⟶
> 2. Alla bolam, der ekan-o, alla,
> Urush qursin, der ekan-o, alla,
> Urush bo'lgan joylarda-yo, alla,
> Polvonlari zo'r ekan-o, alla.   Epistrofa   ⟶
> ***Jonalntirish***   ⟵   O't yoqsam tutun o'ralar-o, a**ll**a,
> Yetimlar eshikdan mo'ralar-o, a**ll**a,
> ***simile***   ***Quloqday*** nonga zor bolam-o, a**ll**a, ***Alliteration***
> Davronni surar to'ralar-o, a**ll**a.

The phrase '***tutun o'ralar***' in the second example is ***jonlantirish*** that is **personification**. 'tutun' –smoke 'o'ralamoq' or 'o'rlamoq' [3, 167] –to collect in one place. In the word '***Quloqday***' the suffix '*-day*'shows that it is **o'xshatish** in Uzbek language and corresponds to **simile** in English language. It helps to increase the sentimentality of lullabies. **Alliteration**, the combination of consonant letters-'**r** ' and '**l**', is common as it is poetic language. As a phonetic stylistic device we can meet **assonance** which is the collection of vowel **'o'** in the third and fourth lines in the first text and the vowel **'i'** in the third example.

Moreover, **epistrofa-**the usage of the same word at the beginning and the end of quatrain, can be met in this text. The quatrain starts with the word '**Alla**' at the beginning and finishes with the same word again.

One of the significant findings to emerge from this study is that lexical and phonetic stylistic devices are widely-used in this type of English and Uzbek lullabies.

Regarding to the stylized type of English lullabies, epithet is common for this type. ***Tartan bonnet*** and ***tartan trews*** –are the examples of ***epithet***. Tartan is a

pattern of different coloured straight lines crossing each other at 90-degree angles, or a cloth with this pattern. Bonnet is a type of hat that covers the ears and is tied under the chin, worn by babies. [5, 1531] In both examples, the word '*tartan*' is used to depict the bonnet-a type of baby's hat and trews-trousers. The second quatrain features **polysyndeton** - *With blue ribbons, with a hush-a-bye and a lullaby-* the deliberate usage of conjunctions in order to combine similar sentence parts [6,230]

I'll buy you a ***tartan bonnet***,   ***Epithet*** ⟶
And some feathers to put on it,
Tartan trews and a phillibeg,
Because you are so like your daddy
Tom shall have a new bonnet,
Polysendeton ⟵   ***With blue ribbons*** to tie on it,
With a hush-a-bye and a lullaby,
Who so like to Tommy's daddy

Now we aim to unravel some of the mysteries surrounding huyyas in Uzbek lullabies that can be equivalent for stylized ones.

Kattargin bolam, huyya,
O'ynab o'sgin, bolam, huyya,
Ulg'ayursan bir kuni, huyya,
Sinekdoxa ⟵   *Qo'l*dan ishimni olursan, huyya,
Huyya bolam, huyya.
Undov so'z ⟵   ***Hay*** deganda man aytayin borini,
Chillada ko'r ***baland tog'****ning* ***cho'ktirilgan qori****ni*, ⟶ ***Jonlantirish***
Sifatlash ⟵   Savdogarlar bejab tortar ***tori***ni,
Nori o'lsa ***sho'ri*** qisar barini,   Metafora ⟶
Huyya bolam, huyya. ⟶

The results of this investigation show that Uzbek lullabies with the same type named huyya are abundant in lexical stylistic devices such as **sinekdoxa**, sifatlash, jonlantirish, metafora and undov so'zlar. **'*Qo'l*'** – hand-a part of body – refers to the future and the father wants his son to occupy his profession. Thus, he means the job by using the phrase '***qo'ldan ishimni olursan***'. The second quatrain has a variety of lexical devices. For example, '***Hay***'-interjection showing exclamation of the speaker, '***baland tog'***'-sifatlash (epithet), the phrase '***cho'ktirilgan qor***' depicts the snow as if it were sunk under the water like a person and forms the **personification**. According to the book 'O'zbek tilining izohli lug'ati', '***nor***'-'strong and brave man' [3, 59] in connotative meaning and in this text it also refers to the sons of the aforementioned people and '***sho'r***' –'suffering, misery, and unhappiness'. Clearly both **'*nor*'** and **'*sho'r*'** form **metaphors** by implying the person and suffering.

Yig'i lullabies include mostly rhetorical questions. In fact, mother is expressing her sorrows by remembering her son's clothes. '***Bolam ko'ylagi ko'kmidi, Kamarcha bog'i yo'qmidi,***' mother knows that her child's dress was blue and it had a belt. In the expression '***Sheramardlar yo'qmidi***'- *sheramard* refers to brave people. However she is inquiring into his son with the aim of his survival by using rhetorical questions. Although she realizes that it is impossible she hopes his son to be with her again with the phrase **'*Rahmi kelmasmikan-o'*.**

Epifora - *alla-yo, alla-*comes at the end of each line. An example of **simile** '*Kamarcha*' can be found in the text. The suffix *'–cha'* forms simile. The singer uses metaphor wishing to be a 'bulbuligo'yo' id est 'nightingale'.

Taking everything into consideration, English lullaby texts abound in syntactic stylistic devices in comparison to Uzbek lullaby texts, which have more lexical stylistic devices. In general, English people use similar, sometimes the same lexical units to denote metaphor as in Uzbek lullabies. As for phonetic stylistic devices, Uzbek lullabies outnumber English lullabies in terms of alliteration, assonance and rhythm. To conclude, Uzbek lullabies apply to more lexical stylistic devices than English does whereas it uses more phonetic and stylistic devices than Uzbek language.

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HOW TO USE TECHNOLOGIES: ONLINE REFERENCE TOOLS FOR LEARNING ENGLISH

Annotation: The article is devoted to the issues of teaching English as a foreign language by means of online reference, namely online dictionaries and thesauri. There are presented information and several useful websites for online dictionaries that can be used by learners what makes learning more effective and faster.

Key words: dictionary, thesaurus, online dictionaries, bilingual, semi-bilingual, monolingual, definition aggregators.

"The XXI century is a century of technology" is not in vain, scientists have made this thought, as today's technology has a contribution in all areas. Thus in our days, even in the field of language learning, technology is widely used that has influenced the effective and facilitated teaching of students. Special importance in training is work through the Internet as the trainer and learner have the ability to find any information quickly and in more detail. Moreover, a significant role in the foreign language learning plays online reference tools. For the time being, many different online reference tools are offered for ELS. As online reference tools can be included dictionaries and thesauruses, concordancers and corpuses for language analysis tools, translators for language analysis, encyclopedias for research and project work.

As we know that the crucial role in learning plays dictionaries and thesauruses. Linguists offer us a different kind and content of dictionaries so students can use bilingual, semi-bilingual or monolingual learners dictionaries in paper or electronic form, there is no denying that there is a far greater range' of dictionary reference tools available than was the case even ten years ago.

The intention of this article to outline some of the features that electronic dictionaries include and to show how they have developed beyond the printed page. Here we will be focusing on monolingual dictionaries. Traditionally these have been used by higher-level learners, but increasingly there is a wide range of monolingual dictionaries that have been written for students with a lower level of language proficiency [1].

Of course, you may have the experience of students, hand-held electronic dictionaries that have translation and audio recording functions for words, alongside with bilingual pocket-sized dictionaries in book form. The only thing we could say about these hand-held electronic dictionaries is that their content is often is inaccurate and that if you can, you must inform your students about the range of products prior to their purchase, as you probably did in the past with paper dictionaries.

The Internet offers an assortment of online dictionary resources. Some, like the Open Dictionary of English, are explicitly designed as learner's dictionaries, and may even include built-in, adaptive tutoring.

Others, like Wordnik or Wiktionary, do not have that explicit focus, yet provide useful resources to learners due to their collaborative nature, which tends to produce definitions and sample sentences that are more diverse, and written in popular terms.

Oxford University Press the traditional and most reputable publishers apparently hesitant about placing their products online for free. Only very recently, OUP created the new oxforddictionaries.com2 lexicographic portal, built around two of the publisher's recent dictionaries: the newest (third) edition of *the Oxford Dictionary of English*, and its American counterpart, *the New Oxford American Dictionary,* also in its third edition.

Collins offers what it refers to as the *Collins English Free Dictionary*. A closer examination reveals that this is not the same as the authoritative Collins English Dictionary; the latter, however, does seem to be available, but only as part of The Free Dictionary service.

The Encarta World English Dictionary, having originated in a cooperation between the London-based Bloomsbury publisher and Microsoft, actually comes in two versions, and both are available via the same website; there is the World English version, marketed as the dictionary that provides unrivalled treatment of the regional varieties of English, and the localized US version; the site provides an option to switch quickly between the two, and it is fascinating to observe, by switching back and forth, the differences in the coverage of regional terms and meaning, spelling and pronunciation [6].

The range of available English MLD's opens with the pioneer in this segment, Oxford Advanced Learner's Dictionary. The current edition is the ninth. There are long-time competitor, Longman Dictionary of Contemporary English, currently in its sixth edition.

Cambridge Dictionaries Online represents an example of an institutional dictionary set: apart from the flagship Cambridge Advanced Learner's Dictionary, four other learners' dictionaries from the publisher are available at the same address [5].

Amongst the major British learners' dictionaries, *Macmillan English Dictionary* may well be the one to have offered the most complete set of lexicographic content online free of charge, including audio pronunciations of all headwords and a sense-linked thesaurus.

The World Wide Web is built around the concept of hypertext, where texts, documents and media make up an interconnected network. Like most other sites, online dictionaries hyperlink, interlink, embed and integrate, and it will not take long for a careful user of online dictionaries to start noticing that quite a lot of the same content crops up again and again on a variety of dictionary sites. For example, the very same Visual Thesaurus images which feature in Cambridge Dictionaries Online are also present at the Dictionary.com 35 site. The latter is an example of a dictionary resource, which does not rely on its own data, but instead aggregates lexicographic content from other electronic (online) dictionaries. Dictionary.com is a particularly popular such aggregator. The popularity, one might suspect, has a lot to do with the attractive domain name, which for many users (and search engines) strongly suggests that this is the Dictionary. As of this writing, the resource aggregates lexicographic content from 15 dictionaries, including the American

favourites Random House Dictionary and American Heritage Dictionary, as well as half a dozen special-purpose and special-subject dictionaries.

Another aggregator is The Free Dictionary, with American Heritage Dictionary, Word Net, and Collins English Dictionary (and Thesaurus). The resource is worth consulting for this last one, as this time, it is indeed the respectable Collins English Dictionary, which is generally not freely available elsewhere. These individual entries are often very similar, which results in highly unhelpful, many-times redundant, tortuous assemblages of disconnected lexicographic data [2].

There are given some of the best and worth online dictionaries, thesauri, and definition aggregators [4].

1. **Abbreviations.com**-Directory and search engine for acronyms and abbreviations. abbreviations.com

2. **Acronym Finder**-Dictionary of acronyms and abbreviations. Contains over 750,000 definitions. acronymfinder.com

3. **Answers.com**-Aggregator of definitions, encyclopedia entries, and language translations. reference.answers.com

4. **Cambridge**-Search multiple dictionaries from Cambridge University Press. dictionary.cambridge.org

5. **Definitions.net**-Multilingual dictionary that provides definitions and translations. definitions.net

6. **Dictionary.com**- Includes definitions from, Random House, and Merriam-Webster. dictionary.reference.com

7. **Macmillan**- British English and American English dictionaries. macmillandictionary.com -

8. **Merriam Webster**- Based on the print version of Merriam-Webster's Collegiate Dictionary. m-w.com

9. **Merriam Webster Visual Dictionary**- 6,000 full-color images; 20,000 terms with contextual definitions. visual.merriam-webster.com

10. **Net Lingo**-Definitions for thousands of terms in the field of technology and communication. netlingo.com

11. **Oxford Dictionaries Online**- Oxford's Compact English Dictionary contains 145,000 words and definitions. oxforddictionaries.com

12. **Thesaurus.com**- Over 17,000 entries. Find synonyms, antonyms, and brief definitions. thesaurus.com

13. **Visual Thesaurus**- Displays a unique visualization of connections between words. visualthesaurus.com

14. **Vocabulary.com**- Outstanding dictionary and engaging vocabulary teaching tool. vocabulary.com

• **Wiktionary**- Multilingual dictionary and thesaurus written and edited by the public. en.wiktionary.org

From the given information and examples, we can be a witness that today students have a great opportunity to learn more efficiently quickly and in anywhere in which the Internet plays a big role. Students can translate and learn new words through online dictionaries and thesaurus in which they can get more detailed information about a word, its synonyms, antonyms, the correct usage of the word in the context and lots of examples what can be difficult to find in paper dictionaries

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THE FEATURES OF TRANSLATION

Annotation: *In this article some principals and features of translation are given with simple words. The ways of translation, rules of translation are analysed. Article includes many useful information about theory of translation.*

Recently, linguistic researches have been focusing on some issues about translation. According to the linguistic translation,translation can be defined as following: "The complex form of human activity translation is the creative process of rebuilding a speech, created in a language,on the basis of other language means, preserving its form and content. Translation is defined in many ways and may be understood differently by people. By the people who are not translators, translation is seen as a text, but by the translators, it is seen as an interesting "activity". Translation is an influential valid feature of our society, and it symbolizes one of th most important aspects in shaping the upcoming course of the planet.

The aim of translation –consists of rebuilding sentences another language by helping foreign language means. It requires that translators firstly must perceive original version of the text and then must express clearly in their own language.

The object of translation.

The object of translation is rebuilding sentences by preserving form and meaning of the word, harmonious of grammar, lexical stylistical functions.

Types of translation.

Since translation theory appeared, there are still some arguments on which one more acceptable: word by word translation or independent translation.

Some composers who lived and worked in the XX century, preferred word by word translation and used this type of translation in their work, but others choosen an independent translation and put forward to the theory which professional artist should not translate word by word, they should give clear information to the reader.

Creative translation.

In this type of translation, grammar and meaning must be proper to each other. National-historical, social, character and feeling of the characteristics of the text must be suitable for original version. All characters given above, help to understand the meaning of the text to the reader.

Word by word translation.

Collocations, phrases, composition of grammar and words are translated lexically. Word by word translation is not done with meaning, it is carried out only dictionary meaning. As a result, this translation gives another unnatural meaning to the text. According to T.Gnedich's idea: "Word by word translation is not creative work, it's like only performance of circus."

In 1975, M. L. Gaspharov considered: "word by word translation is useless and unprofitable, it corrupts the main meaning of the sentences" in his speech named "Theory of translation and the principles of the conference which was held in

Moscow, World Language Institution.

Independent translation.

This type of translation was more used previous century.In this translator does not count main structure of the sentence and translates sentences with own words and phrases briefly.As a result work created by author became strange and less meaningful.

Idiomatic translation.

Characters in the work are exaggerated according to translator's desire. Then the text becomes unnatural, gets on reader's nerves.

Adjustable translation.

In this type of translation characters, events are changed, adjusted like own traditions.The practice of adjustable translation has attracted critical attention.

Authorical translation.

This translation technique is carried out with the agreement of the auhor. A translator always risks inadvertently introducing source language words, grammar or syntax into the target language rendering. On the other hand, such useful source language calques and loanwords that have enriched target languages.

Adaptational translation. Every time text is not translated with both correct form and meaning. In adaptational translation,while translating,words in the text are changed with easier one in order to understand young reader.

Academic translation is a type of translation which the meaning of the text is kept but the form of the text is totally changed. Rhyme of the poet is not fitted, due to the fact that, translated text can't give authentic pleasure to the reader. Although meaning is not changed, characteristics of the text created with the help of it's form style of statement, tunefulness, description is disappeared.Translation is one of the diverse means of communication and I can say that most important one. This is mainly because it sets up an association between at least two languages and their culture. Through translation are also transferred the characteristic elements from one language into other.

Translators tasks are complex and refer to his abilities of dealing with every aspect of the process of translation. The power of translator lies in his responsibility for his end product. A translator always risks inadvertently introducing source language words. This valuable collection offers a thorough and engaging overview of the intersection. Between adaption studies and translation studies. For too long the two fields have existed at an artificial distance from each other. And the present article really based on research in the field of translation.

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PECULIAR DISTRIBUTIONAL AND SEMANTIC COMBINABILITY FEATURES OF SYNONYMS

Annotation: *We may seem that the problem of synonyms is one of the main difficult ones for the English language learners. It can be most clearly seen in the colloquial layer of a language, which, in its turn at high degree is supported by development of modern informational technologies and simplification of a live speech. As a result, a great number of new meanings of one and the same word appear in our vocabulary. So the significance of the article can be proved by different reasons.*
Keywords: *synonymic pairs, distributional, combinability, combination, peculiarity, interchangeability.*

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*PECULIAR DISTRIBUTIONAL AND SEMANTIC COMBINABILITY FEATURES
OF SYNONYMS*

Аннотация: *С нашей точки зрения кажется, что проблема синонимичности является одной из сложнейших сторон освоение английского языка. Данная проблема наблюдается в устной речи, которая, в свою очередь, основывается на развитии современных технологий и упрощении живой речи. В результате чего, в словаре английского языка появляется большое количество значений одного и того же слова. Соответственно, важность данной статьи подвержается различными аргументами.*
Ключевые слова: *синонимическая пара, дистрибутивный, сочетаемость, комбинация, специфичность, взаимозаменяемость.*

Synonymic pairs like wear and tear are very numerous in modern English and often used both in everyday speech and in literature. They show all the typical features of idiomatic phrases that ensure their memorableness such as rhythm, alliteration, rhyme and the use of archaic words seldom occurring elsewhere.

The examples are numerous: hale and hearty, with might and main, nevertheless and notwithstanding, modest and manners, stress and strain, rack and ruin, really and truly, hue and cry, wane and pale, without let or hindrance, act and deed. There are many others which show neither rhyme nor alliteration, and consist of two words equally modern. They are pleonastic, i.e. they emphasize the idea by just stating it twice, and possess a certain rhythmical quality which probably enhances unity and makes them easily remembered. These are: by leaps and

bounds, to pick and choose, pure and simple, stuff and nonsense, bright and shining, far and away, proud and haughty and many more.

In a great number of cases the semantic difference between two OP more synonyms is supported by the difference in valence. Distributional oppositions between synonyms have never been studied systematically, although the amount of data collected is very impressive. The difference in distribution maybe syntactical, morphological, lexical, and surely deserves more attention than has been so far given to it. It is, for instance, known that bare in reference to persons is used only predicatively while naked occurs both predicatively and attributively. The same is true about alone, which, irrespectively of referent, is used only predicatively, whereas its synonyms solitary and lonely occur in both functions. The function is predicative in the following sentence: you are idle, be not solitary, if you are solitary be not idle [8, 89]. It has been repeatedly mentioned that begin and commence differ stylistically, it must be noted, however, that their distributional difference is not less important. Begin is generalized in its lexical meaning and becomes a semi-auxiliary when used with an infinitive. It follows naturally that begin and not commence is the right word before an infinitive even in formal style. Seem and appear may be followed by an infinitive or a that-claw. See whereas look which is stylistically equivalent to them is never used in these constructions. Aware and conscious are followed either by an o/-phrase or by a subordinate clause, e. g. to be aware of one's failure, to be aware that one's failure is inevitable. Their synonym sensible is preferably used with an o/-phrase.

Very often the distributional difference between synonyms concerns the use of prepositions: e. g. to answer a question, but to reply to a question. The adjectives anxious and uneasy are followed by the preposition about, their synonym concerned permits a choice and is variously combined with about, at, for, with. The misuse of prepositions is one of the most common mistakes not only with foreigners but with native speakers as well.

Lexical difference in distribution is based on the difference in valence. An example of this is offered by the verbs win and gain. Both may be used in combination with the noun victory: to win a victory, to gain a victory. But with the word war only win is possible: to win a war. We are here trespassing on the domain of set expressions, a problem that has already been treated in an earlier chapter. Here it will suffice to point out that the phraseological combining possibilities of words are extremely varied.

It has been repeatedly stated that synonyms cannot be substituted into set expressions; as a general rule each synonym has its own peculiarities of phraseological connections. The statement is only approximately correct. A. V. Koenig has shown that set expressions have special properties as regards synonymy, different from those observed in free phrases. Some set expressions may vary in their lexical components without changing their meaning, e. g. cast (fling or throw] something in somebody's teeth. Moreover, the meaning may remain unchanged even if the interchangeable components are not synonymous: to hang on by one's eyelashes (eyelids, eyebrows),-to bear or show a resemblance. The nouns glance, look and glimpse are indiscriminately used with the verbs give and have: to give a look (a glance, a glimpse), to have a look (a glance, a glimpse). With the verbs "cast arid take the word glimpse is not used, so that only the expressions

to cast a glance (a look) or to take a glance (a look) are possible. With the verbs steal, shoot, throw the combining possibilities are further restricted, so that only the noun glance will occur in combination with these. It goes without saying that phraseological interchangeability is not frequent.

The verbs which fall into one synonymous row can possess the miscellaneous character of composing restrictions. The composing restrictions can be of lexical, semantic or referring character.

The lexical restriction reveals in the following fact: a synonym can be used only with determined circle of words. However, the verbal synonyms practically do not possess such type of restrictions, though there are some examples which might be suitable, to some degree, to the given type of restrictions:

For example, if we analyze the two synonyms – "to creep" and "to crawl", the latter, is more preferable in usage with the names of animals who are deprived with limbs (e.g. Snakes, gophers, etc.)

Contrary to the above mentioned character, the semantic restriction is assigned by denotation of determined semantic feature, which a synonym must possess when correlating in syntactical relationship with the given word.

For instance, in the synonymic row "to escape", "to flee", "to fly", "to abscond", "to decamp" in the meaning of "избегать" the first three synonyms possess a broad combinability, than the last two words. That is, in the case of semantic combinability the subject of the corresponding actions is both people and animals.

e.g. His best tow dogs escaped from the camp, the dog fled into the forest.

Meanwhile, the subject actions of the verbs "to abscond" and "to decamp" are only people.

More complicated than the previously mentioned groups are the synonyms with the referring combinability restrictions. The example of such restrictions can be shown on the following synonymic row: "to reach" - "to achieve" - "to gain" - "to attain" in the meaning of "добавляться". The following noun expressions which denote the purpose or the result of the action are of typical character for these three synonyms: to reach / to achieve, to gain, to attain /one's aim (e,g. the abject of one's desires, success, fame, glory), "to reach (an understanding, agreement), "to achieve the reputation for being rude", "to achieve the realization of a dream", "to gain / to attain / the attention of the clerk [the confidence of the mountain people]. It should be borne in the mind that the last examples the verbs "to gain" and "to attain" mustn't be substituted onto the verbs ""to reach", or "to achieve", because the noun expression "to reach / to achieve / the attention of the clerk (the confidence of the mountain people) are wrong (and not only somewhat different in the meaning).

Supervising more attentively to the nouns "attention" and "confidence", which are capable to enter in the place of the direct object in the sentences with the verbs "to gain" and "to attain", but not as the direct object to the verbs "to reach" and " to achieve", we may notice the following interesting peculiar feature of the studied synonymic phrases: the subject for the state, marked by the words "attention" or "confidence", do not correspond to the subject of the action, marked by the verbs "to gain" and " to attain", i.e. the attention of the clerk is attracted not by the clerk himself, but by the other person, and the confidence of highlanders is achieved by someone different from highlanders.

However, the verbs "to gain" and "to attain" are capable to match with the nouns, marking such conditions (the characteristics, situations), the subjects of which coincide with the subjects of actions corresponding to these subjects: that is in the case of the verbs "to gain / to attain / one's aim (success, glory)" the subject of the action of "to gain / attain" is one and the same person.

So now we can formulate the referring restriction for the verbs "to reach" and "to achieve": they cannot be combined with the names of conditions, the subjects of which do not coincide with the subject of the action marked by these conditions.

The similar difference is presented in the pair of the synonyms "to condescend" - " to deign" (in the meaning of "снисходить"): the first of them is combined both with the name of the action or property, the subject of which coincides with the subject for the verb " to condescend" (e.g. he condescend smile); and with the name or state the subject of which does not coincide with the subject for the verb "to condescend" (cf.: to condescend to somebody's folly). Meantime, the verb "to deign" can be combined in its meaning only with the names of the proper actions or the characteristics of the subject:

Cf.: He didn't deign to smile, he didn't deign to their folly.

The differences in combinability between the synonyms can, like constructive differences, be motivated or non-motivated.

Let us take into consideration, for instance, the synonyms "to surprise" - "удивлять" and "to amaze", "to astound" - изумлять","поражать". They differ, in particular, on the feature of degree of a feeling. All the three synonyms can be combined with the adverbial modifiers of measure, but the verb "to surprise" can be combined with any circumstance of this class (cf.: he was a little [not a little, very much] sup), while "to amaze" and "to astound" can be combined only with those adverbial modifiers of measure, which mark the super high or the maximal degree of property, condition or feeling.

At least once unusual unless absolutely anomalous, word-combinations.

In the above mentioned case the differences in combinability are naturally removed from the differences in the meanings of synonyms. However, even the differences in combinability can be semantically non-motivated.

Below we shall take into consideration some more several examples of differences in combinability between the synonyms.

The verb "gather" "собираться" differs from their synonyms "to assemble" and "to congregate" by the following: the subject for the verbs "to assemble" and "to congregate" can only be (in stylistically neutral text) only the living beings, but the subject for the verb "to gather" - can be expressed by any moving things: e.g. The clouds are gathering, it will rain.

The verbs "to depress", "to oppress" and "to weigh down (upon)" in the meaning of "угнетать" can be combined with the names of feelings, actions, characteristics, etc. as the reasons for the oppressed condition: cf.: a feeling of isolation depressed / oppressed / her, she was oppressed by fear, oppressed / weighed down / by the heat. Besides, the verbs "to depress" and "to oppress" can be combined with the names of the concrete things and living beings in same meaning, which is not characteristic for the phrasal verb "to weigh down (upon)":

Cf.: the dim room depressed / oppressed / her, she depressed me [9, 31].

The problems of semantics on - former call the rapt attention to themselves by the leading scientists of the whole world. At the modern stage of development of linguistically science the important meaningfulness is gained both in the questions of the determination and revision of the background notions of semasiology, and the narrower problems of the concrete studies which are finally also directed on solving of the global philosophical problems of the correlation between the language, thinking and reality.

We analyze the viewpoint of the Russian philologist E.V.Drozd. According to this work E.V. Drozd has denoted the study of the semantics and the peculiarities of the combinability of the English verbs "to amuse", "to entertain", "to grip", "to interest", "to thrill".

The given group of verbs was chosen not accidentally. The verbs "to amuse"," to entertain", "to grip", "to interest", "to thrill" reflect the important social and psychological notions, connected with intellectual - cognitive and emotional sphere of human activity and this group differs in a rather big frequency of its usage. The interest to this group is also undutiful from the purely a linguistically standpoint because of its extent semantic structure, and the various possibilities for combinability.

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BENEFITS OF USING IDIOMS IN TEACHING AND LEARNING ENGLISH IN ESP

Annotation. This article gives information about difficulties in teaching English for specific purposes and methods of effective teaching with idioms related the various academic subjects in order to improve the students' knowledge rate.

Key words: Idioms, students, biology, chemistry, mathematics, adults, methods, academic subject, motivation.

It seems to me that giving interest in order to teach English language to adult, especially students, who study in non – English atmosphere that learners of scientific department is the most difficult process for all English teachers. The problem is that some students want to learn more about their own subject field such as chemistry, biology, mathematics, astronomy in the aim of saving time even though most of them desire to learn language for specific purposes. On the other hand approximately 30% of teenagers and adults prefer to spend their time to do something for fun while a quarter of them do not have desire for learning English. Most of questions and topics which have dominated English for Specific Purposes teaching and learning research – objectives of ESP programmes, task-based language teaching, computer-assisted language learning, needs analysis, materials development and strong vocabulary [4]{p. 23}

I tend to think that one of the effective way of motivating ESP students is using specific vocabulary for each department in addition to the theme during the lesson. Even giving similar educational backgrounds, the level of English of individual students varies greatly on entry. In addition, because of special reasons such as travel or study abroad, some students may be considerably stronger and weaker in English than average.[5]{p. 36} That is for the reason teaching with various idioms are one of the effective method. For instance, the students of biological department may interested in some idioms about body parts. Here some examples:

To cost an arm and a leg - Extremely expensive. Some learners understand the meaning of a phrase as giving a cost to someone's arms and legs if they are not informed about the real meaning of the idiom. For example: Running this web site costs me an arm and a leg. [6]{p. 77} It is really difficult to translate without real conception although students may know the translation of each word.

To say 'break a leg' to someone means that you wish them good luck for a performance. "My nephew is performing in his first school musical on Friday. I told him to break a leg." It is interesting to ask students about translation then saying exact definition of the idiom in order to get their attraction.

Chemical department students may learn English with the help of idioms as

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[4] New developments in ESP teaching and learning research, Cedric Sarre.2017

[5] ESP for the University, Pergamon press, The British Council

[6] Speak English like an American, Amy Gillett, Language Success Press, United States of America 2004

an example of idioms which are related to chemical substances. As the given below:

Drug on the market - a commodity that is over abundant or in excess of demand in the market. The teacher can create funny atmosphere at the lesson with this idiom in situational learning by giving a task about imagining a drug found on the market. At the end of method teacher should say and explain the real meaning of the idiom. Another interesting idiom is about water that help learners to have fun while trying to find definition or translation of it.

In deep water - in great distress or difficulty. Their marriage has been in deep water for some time.

The students of mathematic department must know idioms about mathematic shape, symbols and other signs. It is more effective to teach them specific vocabulary as given below:

Out of square - not at right angles, not in agreement; incorrect; irregular: The inspector's conclusions are out of square with his earlier report. At the first glance the mathematicians may translate it as not shaped square whereas the real meaning of the idiom is about negative side of something. Consequently, they begin to have interest after discussing to know what the real meaning of the idiom is. According to the method, contained various idioms related to the scientific words, the largest number of ESP learners will show highest results in their studies.

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Annotatsiya: *Ushbu maqolada Matnazar Abdulhakim ijodining Ogahiy she'riyatiga yaqinligi haqida fikr bildirilgan. Shoir she'rlari qisqacha tahlil qilingan.*
Kalit so'zlar: *lirik shoir, Xorazm adabiy muhiti, g'azal, tasavvuf, badiiy san'atlar.*

Аннотация: *В этой статье рассматривается сходство творчества Матназара Абдулхакимова к поэзии Агахи. Стихотворения поэта кратко анализированы.*
Ключевые слова: *лирический поэт, Хорезмская литературная обстановка, газель, суфизм, художественное искусство.*

XX asrda Xorazmda yaratilgan ijodiy muhitni Matnazar Abdulhakim ijodisiz tasavvur qilish mushkul. Matnazar Abdulhakim 1948-yilning 28-fevralida Xorazm viloyatining Urganch tumanida tavallud topgan bo'lib, Rossiyaning Taganrog shahridagi Rus tili va adabiyoti institutini tamomlagan. Adabiyotga bo'lgan qiziqishi uni ijod olami sari yetaklaydi. O'z navbatida, ham shoir va tarjimon, ham ogahiyshunos olim va publitsistik yo'nalishda birdek qalam tebratgan ushbu ijodkor yaratgan har bir asar bugun adabiyotimizning bebaho durdonalari sifatida e'tirof etib kelinmoqda. Takror-takror o'qilsa ham, changqoq qalblarga har gal mehr-muhabbat chashmasidan suv tutguvchi she'rlar muallifi Matnazar Abdulhakim o'z asarlarida insoniylik, oqibat-u diyonat, poklikka yo'g'rilgan tuyg'ularni tarannum etib yashadi. Uning o'ziga xos lirikasida bani bashar hisoblanmish odamzodning muqaddasligi, insonning insonga g'animat ekanligi aks etadi. Shoirning birdan bir orzusi ham insonlarning *"odamning odamga zorligi uchun"* ona zaminning charx urib yashashini anglashlari edi, xolos:

> *Anglasalar meni beizoh, besharx,*
> *Mening ko'nglimdagi orzuni ham jim.*
> *Axir, ona zamin yashar urib charx,*
> *Odamning odamga zorligi uchun [1].*

Shoirning ana shunday so'nish bilmas tuyg'ularni tarannum etguvchi bir qator "Tiniq tonglar", "Fasllar qo'shig'i", "Yonimdagi daryolar", "Qorachiqdagi dunyo", "Bir quchoq gul", "Oydinlik", "So'nggi yaproq" kabi kitoblari she'riyat muxlislari e'tiboriga taqdim etilgan bo'lib, Matnazar Abdulhakim Shayx Najmiddin Kubro, Shayx Majididdin Bog'dodiy, Pahlavon Mahmud, Mirzo Bedil kabi forsiy adabiyotning zabardast vakillari asarlarini mahorat bilan o'zbek tiliga tarjima qilgan. Uning ijodida tarjimalardan tashqari bir qator ilmiy izlanishlarni ham kuzatishimiz mumkin. Matnazar Abdulhakim adabiyotshunos olim sifatida ham bir qator ilmiy maqolalar e'lon qilib, bu mavzuda jiddiy tadqiqodlar olib borgan. Shoir lirikasi haqida gap borganda shuni alohida ta'kidlash kerakki, Matnazar Abdulhakim, o'z navbatida, aruz vaznining hazaj va ramal bahrlarida barakali ijod qilib, XX asr o'zbek g'azalnavisligining taraqqiyotiga salmoqli hissa qo'shgan ijodkorlardandir. Zero, hazrat Navoiy ta'biri bilan aytganda: *"Aruz fannikim, nazm avzonining*

mezonidur, sharif fandur" [2]. Ana shunday sharafli vazifani ado etgan shoir o'z g'azallarida kuylagan ishq-muhabbat, hijron dardi, dunyoning o'tkinchiligi-yu oshiqlikning saodati, Haq va haqiqatga tashnalik kabi maslak-qarashlar Matnazar Abdulhakim ijodiga Hazrat Ogahiy she'riyati tufayli kirib kelgan. Shoir adabiyotshunos olim sifatida bir qator mumtoz adabiyotimizning zabardast vakillari ijodi bilan qiziqadi, bu mavzularda ilmiy ish olib boradi. Mumtoz adabiyotning ohanglarini kuyga solgan ijodkorlarning ijodini o'rganish bilan bir qatorda o'zi ham ularga tatabbu' bog'lab, g'azallar yoza boshlaydi. Shoir o'ziga ma'naviy salaflar deb biluvchi Mirzo Abdulqodir Bedil, Alisher Navoiy, Munis, Ogahiylarning ijodini chuqur tahlil qiladi. "Mangulik jamoli" to'plamida berilgan "Arjumand so'z", "Ildizini sog'ingan gul", "Ham nasihat, ham vasiyat", "Siymoda aks etgan siymo", "Faqirlikdagi qudrat", "Ikki dil dostoni" maqolalari, xususan, jurnalist Ro'zimboy Hasan bilan bo'lgan suhbatlaridagi Ogahiy ijodi bilan bog'liq qarashlar, ayniqsa, e'tiborlidir. Ularda Matnazar Abdulhakim Ogahiy ijodini chuqur asoslab beradi va o'z navbatida, Ogahiy fikrlaridan ijodiy ilhomlanadi. Olim o'zining "Ikki dil dostoni" maqolasida aytib o'tganidek: *"O'zingdan peshqadam shoirlarning ta'siridan bahramand bo'lmasdan ham she'r yozib bo'lmaydi"* [3]. Shoir o'z ijodida so'zning buyukligi, muqaddasligiga urg'u beradi va bu bilan o'z gardanida ustozlar qoldirgan yukni ortib safarni davom ettiradi:

> *Ezgu so'z parvozda, har harfinda bir qush bordur,*
> *So'z sabab tushlarda o'ng, o'nglarda ham tush bordur,*
> *Tingla, ey Abdulhakim, ustozni, to xush bordur,*
> *Olam ichra barcha ishdan qottig'u dushvordur,*
> *Ogahiy, ma'qul qilmoq behayo, nodonga so'z* [4].

Nodon, behayo insonga bir so'z uqtirmoqlik chindan ham hamma narsadan mushkulroqdir. Buni o'z davrida Pahlavon Mahmud ruboiylarining birida ta'riflab, hatto "Uch yuz Ko'hi Qofni kelida tuymoq", "Dil qonidin bermoq falakka bo'yoq", "Bir asr zindonda yotmoq"ni nodon suhbatida bo'lishdan ko'ra afzal ko'radi. Matnazar Abdulhakimning Ogahiy Hazratlarining g'azaliga bog'lagan yuqoridagi muxammasida ham ushbu fikr o'z aksini topadi, ya'nikim so'z bebaho boylikdir, uni so'zning qadrini bilmaydiganlarga aytganingning foydasi yo'q. Zar qadrini zargar bilgani holda, Ogahiy bobomiz aytganidek, so'z qimmatini faqat maoniy ganjidan boy odamgina baholay oladi, xolos:

> *Ogahiy tokay sochar so'z naqdini –*
> *Kim maoniy ganjidin ul boymu* [5].

Mumtoz adabiyotning asosiy tasvir mavzusi hisoblanmish ishq kuylangan Matnazar Abdulhakim g'azallarida yorning ko'zi, qoshi, lablari, qaddi-qomati beqiyos tashbehlarga mengzalgani holda, ularning orasidan yorning dilnishin, nozik xoliga alohida urg'u beriladi:

> *Ko'ngil – qush, istadi yor xollarini,*
> *Kabutar och edi xirmonga tushti* [6].

Mumtoz adabiyotda ko'ngil asosiy tasvir manbayi hisoblanadi. Ko'ngilda barcha pokliklar mujassamlangan bo'ladi. Shoir ana shu ko'ngilni qushga o'xshatadi. Bu bilan o'zining qalbidagi yorning xoliga bo'lgan istakni kabutarning xirmonga talpinishi bilan izohlaydi. Bu baytning mutanosiblik jadvali quyidagichadir: ko'ngil – kabutar, yor xollari – xirmon, istadi – och edi. Xuddi mana shu o'xshatishni Ogahiy ijodida ham kuzatish mumkin:

> *Ckekkusi jonni zulfiga la'li zuloli xol ila,*
> *Domiga band etar hamul qushni bu obu donasi [7].*

Baytda la'li – la'l toshi yorning labiga o'xshatilgan va zulol, ya'ni tiniq, toza, sovuq suv sifati bilan sifatlangan. Oshiqning jonini ma'shuqaning zulfiga, ya'ni chakka sochiga chekkuchi (tortguvchi) pokiza suv kabi labi bu ishni xol yordamida amalga oshiradi, go'yo qushni "obu dona" bilan tuzoqqa tushirishni maqsad qilgandek tuyuladi ma'shuqa. Bu baytning mutanosiblik jadvali: zulf – dom (tuzoq), jon – qush, xol – obu dona, chekkusi – band etar.

Ogahiy va M. Abdulhakim ijodidagi ishqiy mavzudagi g'azallarda oshiqqa faqat yorning xollaridan ozor yetmas, balki uning ohudek ko'zlari ham oshiq qalbiga otash soladi. Ogahiyning "Kalomu ruhparvarmu" g'azalida lirik qahramon, ya'ni oshiq bu ko'zlardan ozor chekib, yorga shikoyat qiladi. Yuragini ezayotgan dardni ta'riflar ekan, tajohilu orif san'ati, ya'ni bilib bilmaslikka olish bilan ularni jon olmoqqa qasd qilgan qotillarga va yoki dinni talon qiluvchi ikki kofirga o'xshatadi:

> *Iki qotil ko'zimu jon olurg'a qasd ko'rguzgan,*
> *Va yo din naqdini g'orat qilurg'a ikki kofirmu [8]?*

M. Abdulkahim yozadi:

> *Sog'intirganda insofni unutti ikki shahlosi,*
> *Agarda daxriy esa odam, xayolig'a Xudo kelmas [9].*

Ushbu baytda esa sog'inch azobiga mubtalo bo'lgan oshiq o'zining bu ko'yga tushishida yorining ikki shahlo ko'zini aybdor sanaydi, go'yoki inson daxriy, ya'ni dinsiz bo'lsa Xudoni esga olmagani kabi, malaksiymo yorning ikki ko'zi ham go'zallikda tengi yo'q bo'lib bechora g'arib oshiqni, insofni unutgan. Har ikkala baytda ham ifodalanmoqchi bo'lgan fikr diniy lavhalar bilan izohlaniladi, ya'ni yorning ko'zlari Allohni unutgan kofirga, daxriyga mengzalmoqda.

Matnazar Abdulhakim g'azallarida bir qancha poetic vositalarni ham uyg'un qo'llashga, ya'ni mutanosiblikka harakat qilgan. Ogahiy she'riyatida takroran qalamga olinadigan, afsonalarga qorishib ketgan Layli va Majnun nomlarini keltirish orqali talmeh san'atining go'zal namunasini yaratgan.

> *Menga darkordir malak, Majnun uchun Laylo kerak,*
> *Menga darkordir falak, Majnun uchun sahro kerak [10].*

Yuqoridagi baytda qadim zamonlarda arab qabilalaridan Hay qavmiga mansub Layli ismli qizga oshiq bo'lib, jununga aylangan Qays ismli yigitning sahroma-sahro tentirab yurganligi haqidagi afsonaga nozik ishora qilinmoqda. Shuningdek, baytda yashirin qarshilantirish usulidan ham unumli foydalanilgan. Ya'ni Majnunga "Laylo" va "sahro" darkor bo'lsa, lirik qahramonga esa "malak" va "falak" zarurdir. Bu o'rinda "malak" deganda ma'shuqi azal, ya'ni Yaratgan nazarda tutilayotgani ko'rininb turibdi, ayniqsa, "falak" so'zi ham ana shu uyg'unlikdan kelib chiqqan holda qo'llangan. Biz bu o'rinda Matnazar Abdulhakim ham tasavvuf adabiyotining vakillari sirasiga kirar ekan-da, degan fikrga bormasligimiz kerak. Bu shoirning tasavvuf adabiyotini chuqur o'rganganligi va Navoiy, Ogahiy kabi salaflariga ehtiromi ta'sirida yaratilgan she'rlaridan biridir.

Ogahiy hazratlari yozadi:

> *Garchi yo'qtur ul paridek dilbari ofoq aro,*
> *Lek bu Majnun kabi ham bedili ushshoq aro [11].*

Bu baytda ham Majnun va "ul pari" deyish orqali Layli tilga olingani bir tomondan, talmeh san'atiga asos bo'lsa, yana bir jihati shoirning majoziy va haqiqiy

ishq borasidagi qarashlarini ifodalaydi. Tasavvuf ta'limotiga ko'ra ishq tushunchasi ikki xil bo'ladi. Ya'ni insonning o'zidek insonga: Payg'ambarga, avliyolarga, piri murshidga, yoriga, farzandiga bo'lgan muhabbati majoziy ishqdir. Lekin haqiqiy ishq faqatgina ma'shuqi azalga, ya'ni Yaratganga bo'lishi kerak. To'g'ri, dunyoviy adabiyot vakillari Majnun va Layli nomlarini keltirib muayyan afsonadagi yigit va qizni nazarda tutadilar. Lekin tasavvuf adabiyotida, jumladan Ogahiy ijodida ham Majnun deganda Alloh ishqiga bel bog'lagan solik banda, Layli deganda esa ma'shuqi azal nazarda tutiladi. Demak, Ogahiy hazratlarining yuqoridagi baytida "ul paridek", ya'ni Yaratgan Allohdek go'zal siymo bu ofoq aro yo'qligi, shu qatori Majnundek, ya'ni bevosita lirik qahramondek oshiqi bedil ushhoq aro uchramasligi ta'kidlangan. Bu esa Ogahiy hazratlarining yuksak san'atkorlik mahoratidan darak beradi.

Matnazar Abdulhakim "Mahkum" radifli g'azalida ishq tushunchasining mohiyatini, manba-negizini to'laqonli anglab yetishga intilayotgan oshiq timsolining tipik vakilini yarata olgan. Ayniqsa, g'azal ixchamligi, o'ynoqi va ravonligini ta'minlab turgan narsa undagi poetik vositalardan tashqari yengil o'qiladigan hazaji musaddasi mahzuf vaznida yozilganidir.

> *Giriftormiz umrbod bir-birovga,*
> *Jonim tanga, tanimdir jonga mahkum [12].*

Baytda oshiq va ma'shuqning umrbod bir-biriga mahkum etilgani, ya'ni taqdiri azal tushunchasining mohiyati teran yoritilgan. "Jonim tanga" deganda tanning ichida jon bo'lishi, agar u bo'lmasa, demak inson tirik emasligi anglashiladi. Keyin esa tardi aks san'ati yuzaga keltirilib, "tanimdir jonga mahkum" deyilmoqda. Bunda "jon" so'zi istiora vositasida yorni, mahbubani anglatib kelganligi ko'rinib turibdi.

Shoir she'riyatida ishlatilayotgan bunday ohoriy fikrlar, poetik ko'chimlar orqali Matnazar Abdulhakim qalamining nechog'lik o'tkir ekanligi, tili va uslubining ravonligi bevosita yuzaga chiqqan. Zero, Ogahiy hazratlarining ijodi, g'azaliyoti bilan yaqindan tanish bo'lganligi uchun ham uning uslublarini, teran mushohada yurita olish mahoratini to'la egallab olgani umrboqiy asarlar yarata olishida asosiy omillardan biri bo'lib xizmat qilgani ayni haqiqatdir.

Shoir Matnazar Abdulhakim bir maqolasida Ogahiy hazratlarining ijodi va g'oyaviy mundarijasini yana bir Xorazmlik shoir Pahlovon Mahmud bilan taqqoslagan va o'zaro uyg'unlik kasb etgan tomonlarini topa olgan edi. Matnazar Abdulhakim shunday yozgan edi: *"Hazrat Xoja Bahovuddin Naqshbandiyda "Siymolar siymolarda takrorlanadilar" degan mazmunda go'zal bir fikr bor. Ana shu nuqta'yi nazardan Pahlovon Mahmud hazratlari ruboiyotining Muhammad Rizo Erniyozbek o'g'li Ogahiy ijodiga, xususan, uning ruboiylariga ta'sirini kuzatadigan bo'lsak, salaflar o'z vorislarining qalamlarini mumtoz asarlar bilan naqadar sharxlab turishlarini teran anglaymiz" [13].* Xuddi mana shu fikrlarni biz takroran aytishimiz mumkin. Bu yerda ajoyib silsila, ya'ni Pahlovon Mahmud, Ogahiy va Matnazar Abdulhakim ketma-ketligi hosil bo'lgandek go'yo. Buning asosiy sabablaridan biri ularning bir zamnida, Xorazmda yashaganlari, Xorazmning qadimiy "Avesto" larini birday o'rganganlari bo'lsa, boshqa tomondan o'zbek adabiyotining katta bir o'zani bo'lmish Xorazm adabiy maktabi an'analarining shakllanib ulgurgani va mazkur shoirlar ijodiga sezilarli ta'sirdir.

Matnazar Abdulhakimning ilmiy va ijodiy faoliyatidagi Ogahiy she'riyati,

badiiyatiga aloqadorlik, bog'liqlik xususida yana bir qancha faktlarni keltirib o'tishimiz, taqqoslashimiz mumkin. Zero, adabiyot atalmish bo'stonda gul-u gulg'uncha ko'p. Ular bir-biriga ko'rk beradi, ilhom beradi. Mumtoz adabiyotimizda eng keng tarqalgan g'azal janrida barakali qalam tebratgan Matnazar Abdulhakimning obrazli fikrlari, maslak-qarashlarini tahlil etish, ustoz shoirlarning adabiy merosiga solishtirib, o'xshashlik va o'ziga xosliklarni aniqlash orqali bu ijodkorning nafaqat ijodiy salohiyati, balki mumtoz adabiyotga bo'lgan hurmat-e'tibori, qiziqishini anglab olishimiz qiyin emas. Mumtoz adabiyotimizdagi tasavvufiy qarashlar, an'analar bugungi zamon she'riyatiga ham kirib kelgan. Bu borada Hazrat Ogahiydek qalam sohibiga izdosh bo'lmish Matnazar Abdulhakimning ayrim g'azallari misolida qisqacha fikr yuritdik.

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ABDURAZZOQ FAQIRIY LIRIKASIDA BADIIY SAN'ATLARNING QO'LLANILISHI

Annotatsiya: *Mazkur maqolada Xiva adabiy muhiti vakili bo'lgan Abdurazzoq Faqiriy ijodi, ayniqsa lirik merosidagi g'azal, masnaviylarida qo'llanilgan lafziy va ma'naviy san'atlar xususida fikr yuritildi. Shoirning adabiy merosi o'ziga xos tarzda baholandi.*

Kalit so'zlar*: g'azal, badiiy san'at, she'riy uslub, ma'no va shakl, lirik shoir.*

Asrlar davomida shakl va mazmun jihatidan beqiyos taraqqiy etgan, o'zbek mumtoz adabiyoti xazinasini yangi badiiy kashfiyotlar bilan boyitgan shoirlarimizning lirik merosi o'zining g'oyaviy mundarijasi, shuningdek badiiy tasviriy vositalarga boyligi bilan ham alohida e'tiborga molik manbalardir. Mumtoz adabiyotimizning nazariy masalalari qadimdan turli tazkiralarda, bayozlarda, nomalarda, debochalarda va boshqa bir qator asarlarda o'z ifodasini topgan. Bu borada Atoulloh Husayniyning "Badoye us-sanoye", Nizomiy Aruziy Samarqandiyning "Chor maqola" asarlarida she'r va shoirlik, badiiy san'atlar tafsilotlari izchillikda atroflicha yoritilganligini misol tariqasida keltirib o'tishimiz mumkin.

Ma'lumki, mumtoz adabiyotimizda adabiyot nazariyasi uchta mustaqil sohaga ajratilgan. Bular, o'z navbatida, **ilmi aruz, ilmi qofiya** va **ilmi bade'** deb nomlangan. Ilmi bade' ("bade" arabcha so'z bo'lib, "yangi", "ajoyib", "nodir" degan ma'noni bildiradi) – fikrni ravon va nafis ifodalash yo'llari va vositalari, badiiy san'atlarning turlari hamda xususiyatlari kabi masalalarni o'z ichiga oladi. Ilmi bade'ni tashkil qilgan badiiy san'atlar o'z ichida ikki xil – **ma'naviy san'atlar** va **lafziy san'atlar**ga ajratiladi. Ma'naviy san'atlar bevosita she'rning mazmuni va ma'nosiga aloqador bo'lsa, lafziy san'atlar esa nutqni, she'rni bezash, turli uslubiy shakllar, so'z o'yinlari hosil qilish maqsadida ishlatiladigan san'atlardir. Shuningdek, ham lafzga, ham ma'noga aloqador san'atlar mavjud bo'lib, ular **mushtarak san'atlar** deyiladi.

Mazkur maqolada Xiva adabiy muhitining yetuk namoyandalaridan biri bo'lgan Abdurazzoq Faqiriyning lirikasida eng ko'p uchraydigan badiiy san'atlar: *qaytarish, izdivoj, ittifoq, tashbeh, talmeh, tazod, tanosib, ta'dil, ruju'* va ularning qo'llanilishi haqida muxtasar fikr yuritdik.

She'riy san'atlar sharq she'riyatining shunchaki bezagi emas, balki har bir janrga xos badiiy mazmunni ochib beradigan, asarning qimmatini belgilaydigan muhim omillardan biridir. Shoir Faqiriy o'zining g'azallarida ham barcha san'atlardan unumli foydalanadi.

> *Faqiriykim ajab xushado erur,*
> *Fasohatlik tili burro erur.*
> *Fazilatda anga monand yo'q erur,*
> *Hama xalq so'zidin xushnud erur [1].*

Badiiy san'atlar ichida *"eng mumtoz va maqbullaridan biri"* (Rashididdin Vatvot) hisoblangan **qaytarish** san'ati mumtoz poetikaga doir qo'llanmalarning

aksariyatida **radd ul-ajuz il-as-sadr**, ba'zilarida **mutobiqa**, ayrimlarida esa **tasdir** deb atalgan. Mumtoz poetikada baytning boshi **sadr,** oxiri **ajuz** yoki **zarb**, birinchi misraning oxiri **aruz**, ikkinchi misraning boshi **ibtido** va har ikki misraning o'rtasi **hashv** deyiladi. Adib bu san'at turidan o'z ijodida unumli foydalanar ekan, buni bir yoqlama tushunib, shaklbozlikka yo'ymasligimiz kerak, albatta. Chunki qaytarish san'ati orqali she'rning shakliy jozibasi nechog'lik ortib borsa, bu esa, o'z navbatida, uning ma'no tomoniga ham shunchalik ta'sir o'tkazadi. O'quvchining she'r mutolaasi davomida takroriy so'zlarning uyg'unlashuvidan estetik zavqi ortadi, zerikmaydi, g'azalning mazmun-mohiyatini teranroq anglaydi. Faqiriy she'rlarini tahlil qilish jarayonida uning ijodidagi qaytarish san'ati namunalarini qisqacha guruhlashtirishni lozim topdik:

1. Radd-us-sadr ilal-ibtido (bayt boshidagi so'zning ikkinchi misra boshida kelishi):

Va'dangga qilg'il vafo, bo'lma pushaymon, dilbarim,
Va'dani buzsa bo'lur behad yomon, arzim eshit [2].

2. Radd-ul-aruz ilal-ibtido (birinchi misra oxiridagi so'zning keyingi misra boshida kelishi):

Yig'latib mazlum elini ko'p zamonlar qon-qon,
Qon yoshidin ichdi nochor, haz etibon boda xon [3].

3. Radd-ul-aruz ilal-ajuz (birinchi misra oxiridagi so'zning bayt oxirida kelishi):

Ahli majlis ko'rsalar maqbuli tab' bo'lg'ay debon,
Nuqtadonlarg'a bu so'zlar yodgor qolg'ay debon [4].

4. Radd-us-sadr ilal-hashv (bayt boshidagi so'zning misra o'rtasida kelishi).

Yaxshi yeb, yaxshi kiyib, yotg'ay farog'at ro'z-u shab,
Aylagay tun-kun maishat ahli davronlarg'a bahs [5].

5. Radd-us-sadr ilal-ajuz (sadrning ajuzda takrorlanishi):

Ko'rsa kimdin foyda ta'rifini aylar oldida,
Bu tama'chin zohid-u baxti qarolarni ko'rung [6].

6. Radd-ul- hashv ilal-ibtido (birinchi misra o'rtasidagi so'zning ibtidoda takror kelishi):

Yuz o'gurdim bevafolardin, base bezorman,
Bevafo-u bemuruvvat chashmi maston istaram [7].

7. Radd-ul-hashv ilal-hashv. Buni quyidagicha uchta guruhchaga ajratish maqsadga muvofiq:

Haqiqat do'st shuldur – bo'lsa do'sti jonig'a muhtoj,
Chin oshiq ulki, tun-kun bo'lsa o'z jonig'a muhtoj [8].

8. Radd-ul-hashv ilal-ajuz (misra ichidagi so'zning keyingi misra oxirida kelishi):

Ki, sodadil bo'lib har kimki borsa xizmat aylarsiz,
Ne bo'lsa muddaongiz ikki olamda ravo bo'lg'ay [9].

9. Radd-ul-aruz ilal-hashv (birinchi misra oxiridagi so'zning keyingi misra ichida ham kelishi):

Hamisha mundog' o'lsun ikkimizga ahd ila paymon,
Yana bo'lmang g'arazgo'y, ahlining paymonig'a muhtoj [10].

10. Radd-ul-ibtido ilal-hashv (ikkinchi misra boshidagi so'zning shu misra o'rtasida kelishi):

Jamolingdur alarning muddaosi, balki behuda,
Yomondin *qoch,* **yomonlar** *birla bo'lg'an usru nodondur [11].*

Mumtoz lirikamizda juda keng tarqalgan an'anaviy **tashbehlarni** Faqiriy ijodida ko'plab uchratish mumkin:

Yorsiz jannatga kirsam zulmat-u zindon erur,
Nola, afg'on tortibon bir mohitobon istaram [12].

Yuqoridagi baytda "yorsiz jannat" bevosita "zulmat-u zindon"ga mengzalmoqda. Bu esa yashirin tashbeh asosiga qurilgan tazod san'atining yana bir go'zal namunasidir. Ma'lumki, tasavvuf adabiyotida "oshiq" timsoli bilan "zohid" timsoli bir-biriga qarama-qarshi qo'yilgan. Zohidning tarki dunyo qilishdan asosiy muddaosi narigi dunyoda jannatga doxil bo'lish bo'lsa, oshiq esa mutlaqo boshqa yo'ldan boradi. Uning uchun jannat yoxud undagi hur-u g'ilmonlar emas, aksincha Yaratganning vasliga sazovor bo'lish eng oliy va muqaddas rutbadir. Bunday tasavvufiy qarashlar Navoiyning *"Zohid, sanga hur-u, manga jonona kerak"* degan misralaridan boshlanib, Faqiriy ijodida ham o'zining takomilini topganligi ko'rinib turibdi.

Faqiriy keng qo'llagan she'riy san'atlardan biri **talmehdir**. Ma'lumki, talmeh badiiy asarda mashhur tarixiy voqealar, afsonalar yoki adabiy asar qahramonlariga ishora qilish san'atidir. Faqiriy ijodida an'anaviy keng tarqalgan Farhod, Shirin, Majnun, Layli, Iskandar, Qorun, Yusuf, Zulayxo kabi shaxs nomlari qo'llangan. Bu esa shoir ijodida ushbu san'atning ham yetakchi mavqeda turishini ko'rsatadi:

Ne bo'lg'ay, men Faqir, benavodin uzmasang ko'ngling,
Manam vobastaman, Yaqub nechukkim mohi Kan'ondur [13].

Baytda keltirilgan "Kan'on" aslida Yusuf alayhissalomning yana bir nomidir. Bu yerda o'g'li Yusufdan ayriliqda ko'z yosh to'kaverganidan ko'zlari ojizlanib qolgan Ya'qub payg'ambar qismatiga ishora bor. Mumtoz adabiyotimizda esa Ya'qub alayhissalomning ayriliqdagi hayoti "Bayt ul-hazan" ("G'am uyi") deb nomlanishi shundan kelib chiqqani ma'lum.

Faqiriy ijodida **ruju'** san'atiga asoslangan baytlar ham uchraydi. Ma'lumki, ruju' arabcha "qaytish" ma'nosini bildirib, she'riyatda shoirning oldingi misra yoki baytda ifodalangan fikri, qo'llangan badiiy tasviriy vositasidan qaytgandek bo'lib, keying misra yoki baytda unga qaraganda kuchliroq ifoda, she'riy san'atni keltirish yoki oldingi fikrni aniqlashtirish, to'ldirish usulidir.

Xati mushkin bila gulshandag'i sunbulni ko'rgach,
Xato qildim, xati zulfinki anbarbora o'xshatdim [14].

Mushtarak san'atlar ichida eng faol qo'llanadigani **tazod** usulidir. Bu tasvir vositasi baytda bir-biriga mazmunan qarama-qarshi bo'lgan tushunchalarni qo'llash orqali shoir fikrini yorqin ifodalashga qaratilgan bo'ladi.

Kosib-u mullo, avom, faqr-u g'ino, shoh-u gado,
Xohiki kofir, juhud, jumli musulmon bo'ldi pech [15].

Baytda tazod san'atini bevosita yuzaga keltirgan so'zlar mazmun jihatidan zidlikni hosil qilgan. Ular jamiyatdagi ijtimoiy tabaqalarning nomlarini ifodalagani uchun bunday tushunchalarni qo'llash tanosib san'atini ham yuzaga keltiradi. Bu esa shoir mahoratining yana bir qirrasini namoyon etgan.

She'r baytlarida ma'no jihatidan bir-biriga yaqin tushunchalarni anglatuvchi so'zlarni qo'llab, ular vositasida obrazli ifodalar, lavhalar yaratish san'ati **tanosib** deyiladi. Bu tasvir usuli ham Faqiriy g'azallarida faol namoyon bo'ladi. Ayniqsa,

ishqiy mavzudagi she'rlarida yorning a'zolari tasvirida namoyon bo'ladi:

Yuz-u qadini ko'rgan chog'da sarv-u gul dedim oni,
Ikki shaxlo **ko'zini** nargisi xunxora o'xshatdim [16].

Mazkur baytda shoir **yuz, qad, ko'z** so'zlari orqali tanosib san'atini yuzaga keltirgan bo'lib, ma'shuqaning betakror go'zallik egasi ekanini ta'kidlashga xizmat qildirilgan. Shuningdek, yor yuzini gulga, qaddini sarvga, ko'zlarini esa nargisga o'xshatish orqali bevosita tashbeh san'ati ham yuzaga keltirilgan.

"To'g'rilamoq" ma'nosini anglatuvchi ta'dil san'ati ham Faqiriy g'azallarida faol qo'llangan mushtarak san'atlardan biridir. Mazkur tasvir usuli ot turkumiga kiruvchi so'zlarni yonma-yon, ya'ni uyushiq holda qo'llash orqali hosil bo'ladi.

Faqiriy ta'dil san'atini xilma-xil mavzudagi g'azallarida o'rinli qo'llagan. Quyidagi baytda **aql, hush, idrok** so'zlari ta'dil usuli uchun asos bo'lib, unda shoir o'z yorining shunday sifatlarga ega ekanligidan behad xursand ekanligini e'tirof etadi.

O'zing ham xo'b bo'lursan, bo'lma har kim bila hamsuhbat,
Aql-u, hushing-u, idroking, *shukur, behad farovondur [17].*

Ma'naviy san'atlardan biri **ittifoq** bo'lib, fors-tojik va o'zbek mumtoz she'riyatida uning ishlatilishi uzoq davrlardan mavjud bo'lgan. Doiy Javod ta'rifiga ko'ra, ittifoq san'atining mohiyati shunday: shoir she'rda biror nom, ism yoki taxallusni nihoyatda chiroyli ko'rinishda shunday o'rinli ishlatadiki, o'quvchi xayoliga bir paytning o'zida ana shu so'zning ham lug'aviy, ham istilohiy ma'nosi keladi *[18]*. "O'zbek adabiy taxalluslarining lisoniy tahlili" maqolasida keltirilishicha, faqirona hayot kechirgani uchun o'z she'rlarini "Faqiriy" taxallusi bilan e'lon qiladi. "Faqir" so'zi arabcha so'z bo'lib, "Muhtoj" degan ma'noni bildiradi *[19]*. Shuning uchun shoir g'azal maqta'sida o'z nomini keltirish orqali o'zining faqirona hayotiga ishora qilgan o'rinlar talaygina.

Gar Faqir ersang bu savdodin senga yo'q zarra sud,
Haq bila bo'lg'il kiming bor ko'pka xosdor o'zgaga [20].

Mazkur baytni o'qir ekanmiz, ba'zan uning zohiriy ma'nosiga e'tibor qaratib, shoir o'z taxallusini keltiribdi-da, deyishimiz mumkin, biroq baytda taxallusning lug'aviy ma'nosidan anglashiladigan botiniy ma'nosiga diqqat qilmog'imiz kerak.

Faqiriyning lirikasida qo'llanilgan badiiy san'atlardan yana biri **ishtiqoqdir**. Bu san'at „Tarjimon ul-balog'a"da **muhtazab** deb nomlangan. Bu san'atning mohiyati shundan iboratki, etimologiya jihatidan bir o'zakka mansub bo'lgan so'zlar muayyan doirada ishlatilsa, ishtiqoq san'ati hosil bo'ladi. Shoir tubandagi baytda o'zining taxallusining „faqr" so'zidan kelib chiqqanligidan foydalanib, shu san'atning betakror namunasini yarata olgan:

Faqiriy *emdi kelmish* **faqr** *elining davri davroni,*
Shu davron madhini ham bitgusidir yangi maktablar [21].

Lafziy go'zalliklar jumlasidan bo'lgan **izdivoj** (juftlashmoq) mohiyatiga ko'ra baytda ikki yoki undan ortiq qofiyadosh so'zni yonam-yon yoki bir-biriga yaqin qilib keltirishdan iborat. Faqiriy bu san'atdan ham yetarlicha foydalangan va asar matnining lafziy go'zalligini ta'minlashga erishgan.

Menga bordur seningdek **mehribon,** *emdi ne* **armondur,**
Muloyim xush so'zingdin xasta ko'nglum shodi xandondur [22].

Faqiriydan bizga badiiy topilmalarga boy lirik meros qoldi. Yuqorida zikr etilganidek, shoir mumtoz adabiyotimizga xos barcha lafziy va ma'naviy

san'atlardan to'laqonli foydalangan, asar qimmatini bevosita oshirishga erisha olgan. Bu esa shoir mahoratining beqiyosligini ko'rsatib turibdi. Bugun bizning oldimizda turgan vazifalardan biri ham Xiva adabiy muhitida alohida mavqega ega bo'lgan shoirlardan biri bo'lmish Abdurazzoq Faqiriyning lirik merosini to'laqonli o'rganish va uning ijodida yetakchilik qiladigan ustuvor g'oyaviy yo'nalishlarni belgilash orqali shoirning ijodi bilan keng ommani tanishtirishdan iborat bo'ladi. Faqiriy ijodining o'rganilishi zarur bo'lgan qirralari juda ko'p. Uning adabiy merosi mazmuni jihatidan ham, hajmi jihatidan ham salmoqdor.

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OGAHIY RUBOIYLARIDA MUSHTARAK SAN'ATLARNING QO'LLANILISHI

Annotatsiya: *Ushbu maqolada shoir Ogahiyning ruboiylarida qo'llanilgan she'riy san'atlar haqida qisqacha fikr bildirilgan. Shuningdek, Ogahiy qalamiga mansub bir qancha ruboiylar va ularning badiiy tahlili ko'rsatib berilgan.*
Kalit so'zlar*: Tarixiy asar, hadis, g'azal, tasavvuf, badiiy san'atlar.*

Mushtarak san'atlar ham lafzga, ham ma'noga aloqador bo'lib, ularni Atoulloh Husayniy **lafzi-yu ma'naviy go'zalliklar** deb ataydi [1].

Mushtarak san'atlar ichida eng faol qo'llanadigani **tazod** usulidir. Tazod badiiy tafakkurning dastlabki mahsullaridan biri sanaladi. Bu tasvir usuli bir-biriga zid tushunchalarni ifoda etuvchi so'z yoki iboralarni ma'lum bir munosabat nuqtayi nazaridan ishlatishdan iboratdir.

Yo rab, qilibon g'amingni mahbub manga,
Dardingni tun-u kun ayla matlub manga.
Ruhimni hamisha nafsga g'olib etib,
Nafsimni hamisha ayla mag'lub manga [2].

Allohga murojaat va munojot tarzida yozilgan ushbu ruboiyda ruh va nafs, g'olib va mag'lub so'zlari tazodiy munosabatni yuzaga keltirgan. Ta'kidlash kerakki, ruh va nafs masalasi tasavvufiy adabiyotda hamisha markaziy o'rin egallaydi. Shoir mazkur ruboiyda ruh va nafs tushunchalari orqali o'zining irfoniy qarashlarini yashirin holda ilgari surgan. Zero, insonning nafs ustidan qiladigan g'alabasi hamisha ruhni yuksaltirish, poklash orqali bo'ladi.

Ogahiy o'zining muhim axloqiy qarashlarini bayon qilishda tazoddan o'rinli foydalangan.

Qilmoq bila parvarish tikan gul bo'lmas,
Ham tarbiyat ila zog' bulbul bo'lmas.
Gar asli yomonga yaxshilik ming qilsang,
Yaxshilik oning niyati bilkull bo'lmas [3].

Mazkur ruboiyda tikan va gul, zog' va bulbul so'zlari yordamida tazod san'ati yaratilgan bo'lib, shoir unda o'z zamonasi va zamondoshlari fe'l-atvoridan kelib chiqqan holda "asli yomon" kishining baribir tamoman yaxshi sifatli inson darajasiga ko'tarilmasligini ifodalagan.

To kajlik ila kirdi falak davrong'a,
Dono ham non gadosidur nodong'a.
Tuzluk bila aylansa edi gar gardun,
Nodon yuzi tutshmagay edi bir nong'a [4].

Ushbu ruboiyda shoir falakning kajraftorligidan shikoyat qilar ekan, dono va nodon so'zlarini qo'llash orqali tazod san'atini qo'llagan. To'rtlikda ifodalangan mazmunda Sharq shoirlari ijodida ham talaygina baytlarni kuzatish mumkin. Jumladan, Lutfiy "Tortadur" radifli g'azalida o'z davri ta'rifini quyidagicha aks ettiradi:

Yo'qturur yolg'z bu Lutfiy jonig'a javri raqib,
Qayda bir dono durur, ul javri nodon tortadur [5].

Ko'rinib turibdiki, baytda jaholatga qarshi norozilik juda ochiq ifoda etilgan.

Ogahiy ishqiy ruboiylarida ham ma'shuqa va oshiq munosabatlarini ifodalashda tazod san'atiga murojaat etgan.

Har necha jafovu javr erur yorg'a ish,
Yuz oncha vafovu mehr bu zorg'a ish.
Gar sham' o'tiga har necha kuysa, o'zini
Urmoq anga parvonayi nochorg'a ish [6].

Mazkur ruboiyda jafovu javr va vafovu mehr so'zlari orqali shoir ma'shuqaning beparvoligi, oshiqning esa unga vafodorligini chiroyli ifodalagan.

Ogahiyning Allohga murojaat va munojot ruhidagi ruboiylarida ham tazod san'ati izchil qo'llangan bo'lib, shoirning jismoniy va ruhiy holati ifodasini tasvirlashda qo'l kelgan:

Umrim o'tubon qilib gadolig', yo Rab,
Qoshimg'a yetushmadi ravolig', yo Rab.
Maqsadg'a hama yetdi, vale qoldi manga,
Oq saqqol ila yuzi qarolig', yo Rab [7].

She'r baytlarida ma'no jihatidan bir-biriga yaqin tushunchalarni anglatuvchi so'zlarni qo'llab, ular vositasida obrazli ifodalar, lavhalar yaratish san'ati **tanosib** deyiladi. Bu tasvir usuli ham Ogahiy ruboiylarida faol namoyon bo'ladi. Ayniqsa, ishqiy mavzudagi ruboiylarda ma'shuqa a'zolari bilan bog'liq holda ko'p uchraydi.

Ham mehri jahon tob sanga chehrayi ol,
Ham ikki qoshing hay'at aro ikki hilol,
Ham obihayot ikki labing ichra zilol,
Ham sabzayi xat anda erur Xizri timsol [8].

Mazkur ruboiyda shoir **chehra, qosh, lab, xat** so'zlari orqali tanosib san'atini yuzaga keltirgan bo'lib, ma'shuqaning betakror go'zallik egasi ekanini ta'kidlashga xizmat qildirilgan.

Ogahiy zohidlar tanqidiga bag'ishlagan ruboiylarida ham mazkur tasvir usulini qo'llash orqali, o'zining malomatiylik g'oyalarini ilgari suradi:

Masjidda namoz o'qub mudom, ey zohid,
Gar topmas esang murod-u kom, ey zohid,
Ixlos bila kirib xarobot ichra,
Soqiy qo'lidin ich to'la jom, ey zohid [9].

Ushbu ruboiyda tanosib ikki obraz bilan bog'liq holda yuzaga kelgan bo'lib, birinchisi zohid, ikkinchisi esa soqiydir. **Masjid** va **namoz** so'zlari **zohid**, **xarobot** va **jom** so'zlari **soqiy** timsoli bilan bog'liq holda tasvirlangan.

Shoir o'z hasbi holini ifodalovchi ruboiylarida ham tanosibdan o'rinli foydalangan:

Qish qottig' o'lub yog'di base qor-u qirov,
Yoqmoq uy aro asru zarur o'ldi olov.
Mandek qari, albat, to'ngub o'lg'usidir,
O't boshida gar yemas esa yog'li palov [10].

Ushbu ruboiyda **qish, qor, qirov, o't** so'zlari yordamida tanosib hosil qilingan bo'lib, unda Xorazm qishining izg'irinli, qor-u qirovli bo'lishi aks ettirilgan.

Ogahiy o'z ruboiylarida **muvozana** usuliga ham murojaat etgan. Muvozana **"vazn jihatidan tengdoshlik"** degan ma'noni anglatib, bayt yoki band misralaridagi barcha so'zlarning vazn jihatidan o'zaro teng bo'lishini nazarda tutadi.

Gul bo'lmog'usi yuzing jamoliga evaz.

Sarf o'lmog'usi qading niholiga evaz.
Jon bersa o'lukka nechakim obi hayot,
Bo'lg'usi qachon labing zululiga evaz [11].

Ushbu ruboiyda birinchi va ikkinchi misralardagi gul – sarf, bo'lmog'usi – o'lmog'usi, yuzing – qading, jamoliga – niholiga, evaz – evaz so'zlari o'lchov va ohang jihatidan o'zaro teng ekanini ko'ramiz. Dastlabki ikki misradagi so'zlarning bu xil muvofiqligi ohangdorlikni, musiqiylikni kuchaytirishga xizmat qilgan.

Quyidagi ruboiyning ham dastlabki ikki misrasida bu usulga murojaat qilingan:

Ko'rmak yuzini diydayi giryong'a ta'ma,
Quchmoq belini bu tani uryong'a tama'.
So'rmoq labining sharbatini jong'a tama',
Tutmoq qo'lini dili parishonga tama' [12].

Ushbu o'rinda muvozananing tarse'dan farqini ko'rsatib o'tsak. Ma'lumki, tarse'da baytning birinchi misrasidagi har bir so'z yoki ibora ikkinchi misradagi har bir so'z yoki ibora bilan ham vazn, ham qofiya jihatdan mos keladi. Masalan:

Muruvvat barcha bermakdur yemak yo'q,
Futuvvat barcha qilmakdur demak yo'q. (Navoiy)

Demak, tarse' muvozanadan qofiya jihatdan mos bo'lishi bilan farq qilsa, vazn jihatdan mos kelishiga ko'ra o'xshashdir.

"To'g'rilamoq" ma'nosini anglatuvchi **ta'dil** san'ati ham Ogahiy ruboiylarida faol qo'llangan mushtarak san'atlardan biridir. Mazkur tasvir usuli ot turkumiga kiruvchi so'zlarni yonma-yon, ya'ni uyushiq holda qo'llash orqali hosil bo'ladi.

Ogahiy ta'dil san'atini xilma-xil mavzudagi ruboiylarida o'rinli qo'llagan. Quyidagi ruboiyda **riyo, makr, hiyla** so'zlari ta'dil usuli uchun asos bo'lib, unda shoir o'zini elga ko'z-ko'z qiladigan shayxning illatlarini dadil fosh qiladi.

Xalqa qurubon qilma alolo, ey shayx,
Olamga o'zing aylama rasvo, ey shayx,
Kim barcha riyo-u, hiyla-u makringni
Fosh etma ulus aro saropo, ey shayx [13].

Tubandagi ruboiyda esa bahor fasli ta'rifida ta'dilga murojaat etilgan bo'lib, unda **gul, lola** va **nasrin** so'zlari yordamida bu san'at turi hosil qilingan:

Yetkurdi safo yer yuziga fasli bahor,
Ochildi gul-u lola-u nasrin bisyor,
Kelgilki, chamanlar ichra bazm tuzub,
No'sh aylagali tarab mayini, ey yor [14].

Ogahiy ishqiy mavzudagi ruboiylarida ham bu usuldan samarali foydalangan:

To tushti firoq o'tig'a bemor ko'ngul,
Yuz dard-u g'am-u alamga duchor ko'ngul,
Davron sitami tig'idin afgor ko'ngul,
Bo'lmish mandin malul-u bezor ko'ngul [15].

Mazkur ruboiyda **dard, g'am, alam** so'zlari yordamida ta'dil qo'llangan bo'lib, oshiqning og'ir ruhiy holatini ifodalashga xizmat qilgan.

Ta'kidlash kerakki, mumtoz adabiy janrlarda ta'dil san'ati asosan misra yoki bayt doirasida tasvirlanadi. Ammo Ogahiy o'zining iqtidorini to'la namoyon qilib, uni butun ruboiy misralarida qo'llaganki, bu holdan hayratga tushmasdan iloj yo'q.

O'n aql, to'qquz sipehr-u sekiz jannat,
Ham yetti munir axtar-u ham olti jihat,
Ham besh his-u to'rt unsur-u uch mavlid,
Ham ikki jahon bir sanga aylar xizmat [16].

Mazkur ruboiyda **o'n aql, to'qquz sipehr, sekiz jannat, yetti munir axtar, olti jihat, besh his, to'rt unsur, uch mavlid** va **ikki jahon** birikmalari orqali ta'dilning go'zal namunasi yaratilgan. Shoir mazkur birikmalar orqali o'zining borliq va insonga bo'lgan munosabatini falsafiy ifodalagan.

Ogahiy ham lafzga, ham ma'noga aloqador mushtarak san'atlardan tazod, tanosib, ta'dil va boshqa turlarini qo'llash orqali ruboiylarda ko'zda tutgan g'oyaviy-badiiy niyatni o'quvchiga yanada yorqinroq, yanada ta'sirchanroq qilib ifodalab bergan. Bu esa, o'z navbatida, Ogahiy hazratlarining badiiy iste'dodi, ijodiy salohiyati naqadar yuksak ekanligining yana bir isbotidir. Bizning oldimizda turgan vazifalardan biri ham, aynan, o'zbek adabiyotida Navoiydan keyin ikkinchi o'rinda turadigan Ogahiyning adabiy merosini to'laqonli o'rganish va o'ziga xos jihatlarini aniqlash, she'riyatida qo'llanilan poetik vositalar, shakliy izlanishlarni haqqoniy baholashdan iborat. Mazkur maqolada ham shoirning ruboiylarida qo'llanilgan mushtarak san'atlar haqida atroflicha fikr yuritdik.

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ROBERT BURNS AND SCOTTISH NATIONALISM

Annotation: *The following article emphasizes the role of Robert Burns' poetry in creating the Scottish nationalism and introduces the literary movement Robert Burns pioneered, the pre-romanticism, to depict the overall character of Burns' work and his approach to poetry.*
Key words: *literary movement, poetry, pre-romanticism, national bard.*

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РОБЕРТ БЁРНС И ШОТЛАНДСКИЙ НАЦИОНАЛИЗМ

Аннотация: *данная статья подчёркивает роль поэзии Роберта Бёрнса в создании шотландского национализма и представляет впервые введённое поэтом литературное течение предромантизм, в целях обрисовки общих черт деятельности Бёрнса и его подхода к поэзии.*
Ключевые слова: *литературное течение, поэзия, предромантизм, национальный бард.*

Bernard Shaw and the other "reformers" were enabled by the copious volume of Burns' poetry that directly addressed the question of royal authority in 18th century Scotland. Burns wrote several poems that were overtly critical of the new Georgian regime, and harkened back to the reign of the Stuarts as an aspirational model. Given the dangerous climate in which he was writing, it was imperative that such poems remained anonymous, and most were circulated amongst friends or as part of the *Scots Musical Museum,* which served as a relatively safe means of transmitting dissent. Burns worked upon *The Museum* between 1787 and his death in 1796. Works that might have otherwise been considered seditious were tolerated in the musical museum, since the magazine was supposedly a collection of past Scottish folk songs and sentiments, and thus did not possess the immediately threatening connotations of contemporary dissident prose and poetry. Notably, Burns was credited as an "editor" rather than as an "author" of the "Scots Musical Museum," and though the title was technically correct (most, if not all, of the final songs had their basis in previously known songs), his "editing" was so transformative that it often changed the entire meaning of the work [1, 86].

"Scots Wha Hae" serves as one of Burns's most enduring works, maintaining a legendary status within Scottish Nationalist circles. In the song, Burns implicitly addressed some of the issues raised by French revolutionaries while explicitly recalling the triumph of Scottish forces against the English at the Battle of Bannockburn.

Unusually for such a politically charged work, the song was published in a London magazine in 1794. However, for English publication, Burns was forced to

add the disclaimer that the poem was "a thing [the editors] have met with by accident, and unknown to me." Burns's most directly confrontational song charged directly into nationalist rhetoric, invoking Scottish heroes, William Wallace and Robert the Bruce, in the first stanza and continually referencing English "oppression" and Scotland's enforced "servitude." Burns knew exactly what he was doing with his inflammatory language; in fact, he had been warned to tone down some of the more openly rebellious passages by a patron. In a letter to his editor George Thomson, Burns admitted that "I showed the air to Urbani, who was highly pleased with it, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming nature." Burns's adamant refusal to tone down his fiery rhetoric led to the production of an undiluted patriotic ode, and his explicit connection between the "glorious struggle for freedom" and his own "rhyming nature" invoked a muse far more troublesome than the "poetic genius of [his] country" that inspired the Kilmarnock edition of his poetry [2, 178].

In publication, Burns's rhetoric was tempered by Thomson's suggestion that the song was to be "adapted to modern times" by reading "Gallia" and "Britain" for "Edward" and "Scotland" respectively. This effectively neutered the poem, turning Burns's declarations against English hegemony into support for Britain's conflict with the French revolutionaries.

Burns expresses a number of potentially seditious sentiments, not the least of which is his avowal that Scotland possesses an independent "King and Law." The question of kingship was particularly sensitive in the wake of the failed Jacobite rebellions, which had attempted to place a Stuart back on the throne. Though biographers such as Currie were to later dismiss Burns's support of Jacobitism as a passing fancy, his continued advocacy of Scotland's separate royal line undermined this interpretation. The poem sets forth a desirable past- in which Scotland was independent, in direct opposition to the present situation, where the English have taken over. The use of "usurper" was an intentional gesture in this direction. According to Joshua Donaldson, a scholar who has worked on Jacobite songs, the term "usurper" had "only one connotation, and directly links the Wars of Independence [of the fourteenth century] with the Jacobite Risings as national struggles." "Scots Wha Hae" represents a unique political poem for Burns precisely because of its treatment of time. While most of his political squibs dealt directly with contemporary issues through a contemporary lens and were therefore relatively "disposable" (in the same fashion that modern political cartoons have a limited span of relevance, before they become artifacts of the circumstance that produced them), Burns's invocation of the past in "Scots What Hae" makes the song universal, and makes Scottish "oppression" a shared generational experience.

Writing in *The Scottish Historical Review* in 1917, W.P. Ker attempted to distance Burns from his references to revolution. He claims, that "the French Revolution counted for very little in the poetry of Burns, for the good reason that in 1786 the French Revolution was not yet in sight at any rate from the horizon of Mauchline." Ker's entire analysis rests upon his complete disavowal of all of Burns's poetry, produced after the Kilmarnock edition, blithely dismissing the rest of his work with the statement "to understand the politics of Burns it is necessary to think

of his position with regard to the scene and substance of his poetry- the poetry of 1786 and 1787, to which he never added another volume of the same sort in the ten years remaining, and scarcely a poem except 'Tam o'Shanter.'" Though the factual errors in Ker's article are glaring, they are important as representative attempts to de-problematize Burns's poetry [3, 91].

Sir Walter Scott similarly dismissed Burns's political views by arguing, "his Jacobitism...belonged rather to the fancy than the reason." The differentiation between "reason" and "feelings" were continually expressed in terms of Burns's political beliefs. Scott excuses Burns by stating, that "a youth of his warm imagination and ardent patriotism, brought up in Scotland thirty years ago, could hardly escape this bias. The side of Charles Edward was the party, not surely of sound sense and sober reason, but of romantic gallantry." Scott and Ker's infantalization of Burns delegitimizes his political poetry, and through that poetry his nationalist views. In addition to "Scots Wha Hae," Burns wrote another poem, which celebrated the supremacy of the Stuart reign, preserved as "Lines on a Stirling Window." The description of the poem suggests that it was "written by somebody in the window of an inn at Stirling on seeing the Royal Palace in ruins" and further establishes Burns's support of the deposed Scots:

> *Here Stewarts once in triumph reign'd,*
> *And laws for Scotland's weal ordain'd;*
> *But now unroof'd their Palace stands,*
> *Their sceptre's fall'n to other hands;*
> *Fallen indeed, and to the earth,*
> *Whence grovelling reptiles take their birth.*
> *The injur'd STEWART-line are gone,*
> *A Race outlandish fill their throne;*
> *An idiot race, to honor lost;*
> *Who know them best despise them most.*

These lines contain more contradictions and complications for those who attempted to understand Burns's poetry. Though poems such as "A Man's a Man for a' That" suggest that Burns was in favor of democratic ideals, his acceptance of the Stuarts' line indicates that he does not necessarily have a conceptual problem with monarchy as a form of governance. There is a gap between Burns's ideological devotion to equality and his support of political causes that undermined those notions. Leith Davis suggests that "Lines Written on a Stirling Window" allowed Burns to offer an "alternative ideology of nation-ness" that defied categorization as a British or Scottish partisan [4, 53].

Unlike most of Burns's poetry, "Lines Written on a Stirling Window" provoked an immediate response. James Maxwell, a fellow Scot, published "Animadversions on Some Poets" in 1788, which attacked Burns directly. Maxwell's response demonstrates the complexities that attended contemporary understandings of Burns's poetry. The attack began by calling Burns a "wretch... disdaining truth and law... these rash fewlines shall damn thy name / and blast thy hopes of future fame." The antipathy expressed by a fellow Scot demonstrates the diversity of public opinion concerning the Stuart line. Hogg and Noble, writing in their *Canongate Burns* attempt to represent Burns as the personification of Scottish public opinion. Eventually, the final two lines of the poem fell out of circulation. In

the 1834 edition of Burns's poetry, Alan Cunningham noted that "what was improper in the days of the poet is not proper now." This commentary further supports the notion that Burns was expressing a view that was, if not explicitly forbidden (prior to the Revolution) at least controversial.

Robert Burns, the eighteenth-century Scottish poet and song writer, continues to maintain a substantial cultural 'afterlife' in the twenty first century, both within Scotland and beyond. Achieving cult status in the nineteenth century, the power of Burns as a popular cultural icon remains undiminished. Where the appropriation of Burns as national icon in the nineteenth century was made manifest in statuary, commemorative objects, and painted portraits, the twenty-first century has been marked by the proliferation of the image of Burns in new forms and technologies, with Burns as product and brand logo, museum and heritage attraction, and tourism industry selling point.

To sum up, Burns's readers have been consumed by the political implications of his poetry and songs since they were first published. The dialogue between publishers, poets, and biographers that occurred over the next two centuries demonstrates the shifting priorities of audiences in Scotland, England, and Britain. Though almost all of Burns' poetry can be considered "political" in some fashion, it is his explicit addressing of contemporary national issues that most demand attention.

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AN EXAMINATION OF WASHINGTON IRVING'S RELATION TO THE ROMANTIC MOVEMENT

Annotation*: This paper examines the American Romantic Movement, in combination with the life and works of Washington Irving, to prove that though Irving was not entirely a member of the Romantic Movement, his work shared characteristics with the work of the Romantics, as both Irving and the Romantics wrote in protest of the some of the same things; namely, development, rationality, materialism, and the fraudulence of American society.*

Key words*: romanticism, rationality, materialism, characteristics.*

As Washington Irving spent the final years of his life at Sunnyside, his country home near Tarrytown, New York, he undoubtedly reflected on the past. It is certain that from Sunnyside, he looked back to the vapid darkness of the pre-1820s American literary scene and mused over the sunrise of the American Romantic Movement. It is also certain that he thought about his own contribution to the "American (literary) Renaissance" that was, as a result of the Romantic Movement, now underway.

Washington Irving had been a harbinger, and to some extent an impetus of the American Romantic Movement. Though by no means a full fledged member of the movement (though a minority of scholars argue otherwise), Irving's writings share a number of characteristics with the work of Romantic authors and poets. The majority of these shared characteristics relate to the purpose of the writings. A brief look at the Romantic Movement, in combination with an in-depth examination of Irving's life and works serve to reveal that Irving and the Romantics wrote in protest of some of the same things, including rationality, materialism, the fraudulent nature of American society, and development.

As the rationality of the Age of Enlightenment continued to exert a profound influence on American culture, Romanticism formed in protest. American culture had turned "…to materialism and a focus on business at the cost of mind and spirit." [2, 137].

Much of the United States was undergoing rapid urbanization. American religion had been sapped of its spirituality, leaving it feeling "…cold and dry." [2, 139]. Science seemed to have replaced religion as the primary source of explanation for the workings of the world, thereby manifesting a cold vastness that arose out of revelations of man's ignorance. The divides between the guarantees of American Democracy, and the reality many were forced to face, and the glorious history many believed America to have, and the rather inglorious reality that actually constituted America's past, inspired indignancy at the fraudulent nature of American society. Romanticism came about to some extent, to counter America's embrace of materialism, development, rationality, and fraud.

Nearly forty years prior to the start of the America Romantic Movement, on April 3, 1773, Washington Irving was born in New York, New York. He grew up as the youngest child in a large family, which, as a result of his father's career as a

merchant, was quite financially comfortable. At around the age of 18, Irving decided to apprentice to a lawyer rather than go to college. His apprenticeship was cut short by health issues that necessitated a two-year stay in Europe.

Despite this, when Irving returned home to New York in late 1806, he was able to pass the bar. Yet Irving had only a transient interest in Law. Thus, Irving did not go on to work as a lawyer. Instead, he would continue to live off his family for the next 14 years. However, Irving's family tried repeatedly to set him up with a job in law the family importing business, or government, all their attempts failed. While Irving did occasionally work for his family as an agent or a lobbyist, he devoted the vast majority of his time "…to casually pursuing writing." [4, 73].

It is during this period that Irving began to write for purposes that would soon be associated with the American Romantic Movement, including the purposes of protesting materialism, development, and the fraudulent nature of American society. In 1807, Irving began his "...significant comic work", in a joint effort with his brothers William and James Kirk Paulding, on a periodical called "Salmagundi". "Salmagundi" was a deliberately vulgar and unsophisticated railing against the vulgar and unsophisticated changes occurring at the time, all in the guise of a periodical. Its style (a sarcastic embrace of the barbaric crudeness of the time), in combination with its content (unmitigated criticism), made it an effective protest both of materialism, and developments in urbanization, socioeconomic classes, and culture.

In 1809, Irving completed (what could be argued was) his second important work of protest, this time attacking the fraudulent nature of American society. Irving's "A History of New York By Diedrich Knickerbocker," which he started with his brother Peter, was a "…mock history of the colony of New Netherlands, written by the pseudounonymous author Diedrich Knickerbocker…,"which satires the American habit of glorifying and idealizing one's own past. Because Knickerbocker tries to portray his own relatives in a glorious light, and yet fails because even he cannot delude himself enough to deny their mediocre reality, the book effectively illuminates American fraudulence [3, 82]. Since fraudulence is looked down upon by society merely revealing it is sufficient to protest it.

After publishing "A History…" Irving discontinued writing for the next ten years, instead choosing to work as editor of the Analectic Magazine from 1813 to 1815, and as a representative in of the family business in Liverpool, England from 1815 to 1817. When his family's business failed, Irving turned (for the first time) to writing as a means to financially support himself [3, 96].

In 1820, while still in England, Irving published "The Sketchbook of Geoffry Crayon, Gent." The components of "The Sketchbook" where intended to be provided to the American public in booklet or pamphlet form by Irving's brother Ebenezer, and his friend, Henry Brevoork. Out of fear of his work being pirated in England, Irving published his "Sketchbook" in book form in England, to great accolades.

"The Sketchbook" was made up of a number of different types of writings.Part of "The Sketchbook" is devoted to "…giving a tourist view of England and the English past, focusing on the quaint and picturesque." The most significant contributions of "The Sketchbook" however, were the stories of "Rip Van Winkle," and "The Legend of Sleepy Hollow," which could be considered the first examples

of true short stories. (Additionally, they are both significant as evidence of Irving's desire to protest development, rationality, and materialism. Thus, "Sleepy Hollow" will be examined in depth later in this paper).

Irving continued to live in Europe for the next 12 years, trying to recycle the "formula" of "The Sketchbook". In 1822, Irving wrote "The Sketchbook, Bracebridge Hall," as a sequel to the original "Sketchbook." Unfortunately, only one short story, titled "The Stout Gentleman," was considered by critics to be "…really first rate." [3, 78]

Irving spent the next year in Germany in the hopes of writing a German "Sketchbook." Yet the German "Sketchbook" failed to materialize and what Irving did write from his time in Germany, Which was titled "Tales of a Traveler," was horribly received. The most successful of Irving's attempts at utilizing the "Sketchbook" structure to create a new work was "The Alhambra," which was written while Irving was living in Spain. It adapted Spanish and Moorish legends to discuss the "…earthly paradise the Moors had had, and had lost in Andalusia." [4, 143]

Out of disappointment at the reception of "Tales of a Traveler," Irving began focusing on writing nonfiction. While working as a member of the American Ligation in Madrid, he began writing on Spanish history. In 1828, he wrote "Voyages of Christopher Columbus," and in 1829, he wrote "A Chronicle of the Conquest of Granada."

In 1829, Irving went back to England to work as secretary of the American Ligation in London. He returned to the United States in 1832. After his homecoming,

Irving wrote a number of historical books. These works focused on the aesthetic elements of the history they tried to explain, indicating clearly that Irving is of "…the Romantic School of historian." "His understanding of the basic political, social and economic factors in history was superficial." [1, 79].

Aside from the period of time between 1842 and 1846, when Irving was minister to Spain, Irving spent the rest of his life in America. Irving died at his home Sunnyside in Tarrytown, New York on November 28, 1859.

As scholars continue to reflect back on Irving, they will never view him as one of the major players of the Romantic Movement, for his rise to fame, and what was perhaps the height of his career, came twenty years prior to the zenith of the movement. Indeed, the peak of the Romantic Movement actually occurred around the time of Irving's death.

In not being around for the peak of the movement, Irving lost the opportunity to be influenced by the finest works of the quintessential Romantic writers, and thus have his work shaped into an embodiment of the movement. Moreover, the timing of his career relative to the timing of the Romantic Movement meant that his own influence on the movement was abated, thus further reducing the relation between Romanticism and his work. Ultimately, he missed out on being a part of the synergy of the movement; synergy that both inspired and homogenized.

Yet Irving is by no means completely unrelated to the Romantic Movement. In being the first notable American author to write in protest of things the Romantic Movement would later be known for protesting, Irving bears a significant relation to the movement. He was the first ray of light to be cast across the darkness of the American literary sky by the rising Romantic sun (the still forming Romantic

Movement). Having been cast when that sun was still under the horizon, he is not identical to the suns later rays; rays like Poe Emerson, and Whitman. Yet just as a dawn ray of sunlight bears some resemblance to its noontime cousin, so did Irving to the Romantics.

By being the first ray of light cast by the first American literary movement, Irving was undoubtedly an encouragement to all the American writers who came after him. After all, it was he, who first demonstrated that a great American literature was not an impossibility. For this, Irving deserved his place at Sunnyside, not just under the sun of Romanticism as its harbinger and a partial member, nor just under the sun of American Literary accomplishment as a great writer, but also under the sun of American reverence, as a great inspiration to a young nation.

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LORD BYRON'S THE TURKISH TALES IN TERMS OF ORIENTALISM

Orientalism is a term used by art historians and literary and cultural studies scholars for depiction of aspects of Middle Eastern and East Asian cultures. Orientalism is a term used to refer to Middle Eastern and East Asian cultures. Usage of Orientalism dates from the period of European Enlightenment as it defined Eastern nation and culture as wild, exotic, uncivilized and taboo, adding to European's definition of themselves *"as the superior race compared to the Orientals."* [4, 127]. Yet it was Edward W. Said who is one of the first names to protect the concept of Orientalism, who gave his opinion on the Orientalism, which was created and used by Europeans.

Subject of orientalism in English literature started in the early eighteen century with the translation of the *Arabian Nights* into English language, some of the writers of the period such as Robert Southey, P. B. Shelley and Thomas Moore raised their interest to the oriental subject but readers did not truly recognized Orient until Byron came to the scene. Their not experienced writings based solely on word of mouth were experienced by him. He based his stories to what he saw and heard; to what he experienced and observed.

Lord Byron is an aristocrat who at the age of ten inherited his title of lord after the death of his uncle. His character was composed of divergences; as though of a noble family he did not have flawless upbringing coming from a sloppy mother and poor financial state hitherto he often presented the behavior of spoilt aristocrat in his private life.

Lord Byron showed impact with his works as much as with his personality. Being a free thinker, supporter of liberation movements in Europe and not rarely rebellious of English life-style gave him the status of an outsider and struggling character. Not being accepted by the English upper class due to his writings against them made him avoid England. This situation and the interest of Romanticism for a new, wilder, untrammeled and "pure" nature, led him towards opposite of what his country is. This will be no other than the east, orient. On the other side, we should mention the fact that Byron was attracted by Orient from his childhood as he appeared in a masquerade dressed as a Turkish boy [2, 73].

Years 1809-1811 were years of his journey to Portugal, Spain, Malta, Turkey, Greece and Albania. During his visit to Albania, he writes *Child Harold's Pilgrimage,* while Turkish Tales are written upon his return to England. These Tales are product of the traces of Balkan, respectively Albania journey. Impacts of it made him experience the culture from within. This subsidiary of Ottoman Empire, which is very much detached from European culture, gave him a glimpse of Orient. The impact of these places to his creativity and genuineness was expressed with the words: *"With these countries, and events connected with them, all my really poetical feelings begin and end." [1, 127].*

Detailed traces of Byron's journey are depicted in his work *Childe Harold's Pilgrimage* which brought him over the night fame that he did not want to loose and

continued with whatever attracted the readers. The attraction dwelt in touching the oriental subjects not common for English aristocracy and the upper class. Moreover, it never stopped the opinion of Byron's personal reflection on his heroes such as Childe Harold, who was depicted as a young man, precipitately bursting by sin, who wanders about in an attempt to escape society and his past, as mentioned by Gilbert Phelps *"Although Byron himself always denied it everybody assumed that he and his hero were one and the same person -and it is undoubtedly true that many of the more flamboyant aspects of Byron's temperament, together with many of his attitudes and emotions, find an outlet in the poem"* [1, 98].

It is well-known that he was criticized for following the same subject due to fear of losing the recognition he gained with *Childe Harold's Pilgrimage* but the general belief is that this did not put any shadow to hisuniqueness.   He   observed thoroughly and mirrored everything in his works to followfocusing   on; Mediterranean life-style, the wars, the struggle, the costumes, the architecture, life in mingled society, the hospitality, the strength, the weakness and this is what arouse curiosity of the European readers.

Once he threw a net on the eastern world and oriental themes he went further with narrative poems called Oriental tales or Turkish tales containing five tales in verses such as *The Giaour, The Bride of Abydos, The Corsair, Lara* and *The Siege of Corinth.* Each of the five tales brought different novelty from the western world. Some depicted as rebellious heroes as Byron himself, some the mysterious environment, some the customs, some the women rights, some love and some ethics but all in all they depicted Orientalism. The choice of subject and dominant Oriental content in Tales fortifies Byron's admiration of this region. His motto was to *"stick to the East"* as "the *public was Orientalizing* this is how he continued and advised his friends to do the same.

Turkish Tales attracted its readers with the visual depictions and protagonists who were some perceived as figure of abhorrence and some as figures of enthrallment. Substantial oriental colors and the violent events exposed in the plots are praised by Abdur Raheem Kidwai as all described with Byron's "eye *for detail, his meticulous accuracy, and his positive appreciation of the Orient.*" Subsequently compilation under one name as *Turkish Tales* and having the similar if not the same cultural impact depicted relies to this fact.

Peter Thorslev, in a study of the Byronic hero, says that "all *of these romances depend primarily on their protagonists, rather than on plot or verse, for their effect.*" [5, 81]. We definitely do not deny this yet we want to point out that genuineness of the Tales lies in their setting as well. Most of the *Turkish Tales* are sited in the Greek scene, which confirms the point of his admiration to Greece not forgetting the impact of the fact that Greece was a part of Ottoman lands at that time. The brilliant and moving description of landscape, as rocky coast of Greece and seascape, as blue waters of Aegean carry its own value, which is rather discordant with the violent actions of the characters; yet this is the true beauty of the poet. Knowing that one of the strong sides of his tales is the setting itself he never alienated himself from the lyrical description of the Greek islands, visualization of the surrounding with the oratory which would give perfect picture of the scenery such as the case of depiction of Islamic graveyard.

The first of Oriental Tales is *The Giaour.* Giaour, carries the meaning of the foreigner or infidel and it is more complicated than any other Turkish Tale. The length and constant revision of the original version turned it into *'snake of a poem'*. However, the expanded form was loved by the readers as Marchand remarks, because of the *"lushness of its descriptive passages"* [3, 57].

Plot-wise it is of triangular love-hate relationship between Hassan, Leila and the Giaour. Leila is a girl in Hassan Pasha's harem, who falls in love with the Giaour. Leila's act of infidelity is punished by being drowned in the sea by Hassan. Upon this Giaour feels the need to revenge her lover Leila and kills Hassan after which he enters a monastery due to penitence.

Mainly the poem can be divided in two parts where in the first part up to line 786 we see most of the action. The story is said to be conform to Muslim traditions when it comes to Leila's punishment due to her infidelity.

The second part consists of dialog between the fisherman and the monk commenting the Giaour, which ends with Giaour's dying confession to the monk, sharing his reality of life since Leila's and Hassan's death. Female character Leila is not defended in any way what so ever nor anyone expresses her side giving the hint of Byron's doubts of Muslim customs yet it is the fisherman that should be followed for full appreciation of the poem. Turkish fisherman due to some prejudices expresses his hatred towards the Giaour; while his support of Leila's punishment is stirred by Muslim ethics. The Giaour's rage and hatred towards Muslims cannot be ignored neither. The Giaour himself is not criticized due to his Christian religion but more because of his disrespect of the tradition and disloyal deeds driven by personal passion. This drives to the opinion shared by Hassan and the fisherman on judging the Giaour for not having moral and loving married woman going further on revenging the angry husband more than for not sharing the same religion. This is why the reader shares his view in condemning the Giaour up to the point when he gets a chance to defend himself admitting his revenge being motivated just by his love for Leila.

Except the general language and settings used in the Tales, each tale carried different value thus among genuine parts in the first Tale *The Giaour,* more than the plot we are to touch narrative side of it where changing narrators give *"conflicting points of view from which that plot could be* viewed." [2, 51]. Poem is divided between four different narrators: line 1-179 the storyteller, line 180-797 Turkish fisherman, 798-970 dialogue between the Christian monk and the fisherman, 971-1994 the Giaour's confession.

The first narrator is the fisherman. His depiction of Giaour is clearly based on Muslim customs. He blames Giaour for Hasan's death and gives him the profile of the illicit with the words *"turban was cleft by the infidel's sabre"*. The second narrator is the Christian monk who is expected to justify his fellow believer, Gaiour's deeds. Nevertheless this does not happen. Monk surprises the reader with his hostile opinion of the Giaour. He mentions him as true infidel who does not share Christian morals which are represented by his church, going even further by worrying that their church can be cursed for accepting the Giaour whom he considered has broken Christian moral code. The last narrator is the Giaour himself who wants to justify his deeds in the eyes of the monk. While he defends his killing of Hassan he does not deny their resemblances in character where he

says he would do the same if Leila had betrayed him, nonetheless Byron emphasizes the difference since Giaour's rage comes out of love and not feeling of loss as in Hassan's case. Trying to justify the deed because of the cause did not foreshadow the fact that these two male characters of the tale carry similar mentality as a result of being brought up in the same region. Nevertheless, Byron presents Giaour as worthy of divine feeling of love thus elevates him to higher level in comparison with Hassan and purifies him in the eyes of the readers.

If we touch the viewpoint of the storyteller we can see how it differs from the fisherman and how he empathizes Western world rather than Eastern where he laments the weakness of the ancient heroic Greece surrendered to Turkish power. Apart of this section where he zealously depicts Greek incapability, the storyteller mainly struggles to stay neutral in inclining the reader yet he cannot withhold himself from calling upon the Greeks to take courage from their past and fight present oppressor.

If we look at Byron's purpose of writing the story where he depicts Ottoman customs upon a betrayal, it might be commented as he wanted to degrade Ottoman society. Hereby, we see Leila who is not content of her social position as a part of harem and for not being valued and given the status that a young woman deserves by which he insinuates that Ottomans were not able to truly love and appreciate their female companion giving them the significance of an object, a trophy and no further than that. With the condition she is set in, Leila does not represent solely herself but Orient women's state in overall. At this point Giaour is presented as a superior being, as person able to love and as civilized as to give a woman the appreciation it deserves.

"The cold in clime are cold in blood,
Their love can scarce deserve the name;
But mine was like the lava flood
That boils inЖtna's breast offlame."
Gaiour, 1099-1102 [4, 172]

With these words, Giaour is scornful of Oriental society and Byron gives them the character of incapable to understand his sensitive side; turning it into the case of Giaour versus Ottoman Hassan; true love against sexual slavery; Christian way versus Muslim way; civilized way versus oriental way. By all these we can criticize Byron for taking side of a non-Muslim Giaour and presenting Muslim Hassan as incapable to love.

J. J. McGann evaluates it as containing political and cultural points where the conflict of these two characters are involved in something that cannot be solved by love; they are victims of two different worlds that are not meant to be together. In these two worlds Byron favors heroes who are part of western world and tradition while describes Turks as cruel and tough in battle as well as in love.

Conclusion: Turkish tales written with orientalist perspective and carrying traces of Eastern civilization arouse curiosity of English reader. The genuineness of Turkish Tales and attraction of the reader comes from brilliant colors, passions and settings he candidly transmitted to his reader based on what he has seen and experienced. His narration marvelously depicted various aspects of Ottoman life-style and culture, which never stopped mingling with other cultures. Due to the culture gap, this mingling not always brought serenity to ottoman society

nevertheless it brought flavor to the tales. Having the objective of reflecting some of this flavor as well as better comprehension of our work, the conclusion we came to is favorably presented in these key points: 1) Setting of the tales in Balkans as a part of Ottoman lands, which adds to mysterious presence of the Tale and offers perfect visual imagery to the reader; 2) Oriental vocabulary and names in the tales gives closer emotional discharge and picturesque depiction for the reader of the time; 3) The first of the Turkish Tale is *"The Giaour".* It depicts Ottoman's viewpoint of women. Disrespect of love coming by Ottomans is connected to their tough characters thus, Ottoman society is degraded. Another remarkable element of the Tale is the narrative technique with its division between four narrators. The tale emphasizes religiously-moral relations, where particularly moral values are supported by both Muslim fisherman and Christian monk.

As a conclusion, Byron did not just mirror East but he went further and mirrored himself through the Eastern setting, life and culture revealing his secret admiration to Turks. He absorbed from the East and absorbed some more and in the end, he turned to his reminiscence and used it just to prove to Europe what it was missing.

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NOTIONS 'ENGLISH LITERATURE' AND 'LITERATURE IN ENGLISH'

Since the two terms, English literature and literature in English, sound somewhat similar and confusing, let us find out whether there is any difference between English literature and literature in English. The term literature refers to the collective body of literary productions scattered all over the world, apparently written in not just one language, but many. As the study of literary work has interested many people from different parts of the world for ages, literature has become a subject taught at schools, colleges, and universities offering diverse programmes for students. Since it is a broad term, it has many sub-branches which refer to literature either country-wise, e.g. American literature, French literature, English literature, etc., or chronological period-wise, e.g. Old literature, Classical literature, Victorian literature, modern literature, etc., on larger geographical area-wise, western literature, eastern literature, south Asian literature, etc. Literature is written in any language native to a country, and regional literature encompasses literary work written in many languages of the region. This article explores the differences between English literature and literature in English.

WHAT IS ENGLISH LITERATURE?

English literature is the term, which refers to literary work written not just in England, but also in Ireland, Wales, Scotland, British colonies, including the United States of America. However, with literary productions blooming in America mainly since late 18th century and early 19th centuries, a sub-branch of English literature called American literature emerged. Based on the chronological period, English literature is divided into several eras such as Old English literature (c.658-1100), Middle English literature (1100–1500), English Renaissance (1500–1660), Neo-Classical Period (1660–1798), 19th-century literature, English literature since 1901, which includes modern, post-modern, and 20th-century literature.
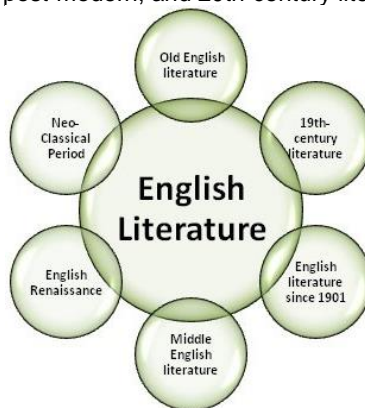
Renowned English literature writers of all time include William Shakespeare (England), Jane Austen (England), Emily Bronte (England), William Blake

(England), Mark Twain (United States), James Joyce (Ireland), Arthur Conon Doyle (Scotland), Virginia Woolf (England), T.S. Eliot (United States), Salman Rushdie (India), Dylan Thomas (Wales)to name a few. Literary works such as drama, poetry, fiction, non-fiction, short stories, essays, etc., make up English literature. Learning English literature is important as it deals with universal themes and values that help readers grow in their everyday lives [1, 1173].

WHAT IS LITERATURE IN ENGLISH?

To some, Literature in English refers to the same as English Literature. Though it may not be entirely a false perception, it is subtly different from English literature. Literature in English refers to any literary work written in any other language other than English but translated to English. For instance, French literature is entirely written in French language. However, when the renowned French novel Les Miserables is translated into English, that becomes literature in English. Thus, literary productions written in different parts of the world in different languages and scripts when translated to English are called literature in English.

What is the difference between English Literature and Literature in English?

• English literature refers to the literary works written in Great Britain and British colonies whereas literature in English refers to literary works from all over the world written in any other language.

• English literature is written in English language while literature in English is written in other languages but is translated into English language.

• English literature mainly reflects the English culture, while literature in English mirrors diverse cultures.

Judging by the above distinct and subtle differences, it is comprehensive that English literature and literature in English are two different notions although in some cases they are falsely used interchangeably.

Now, let's look through the creative work of some representatives of the multicultural literature [1, 271].

KAZUO ISHIGURO is a British novelist, screenwriter and short story writer. He was born in Nagasaki, Japan; his family moved to England in 1960 when he was five. Ishiguro obtained his bachelor's degree from the University of Kent in 1978 and his Master's from the University of East Anglia's creative-writing course in 1980.

Ishiguro is one of the most celebrated contemporary fiction authors in the English-speaking world, having received four Man Booker Prize nominations, and winning the 1989 award for his novel The Remains of the Day, In 2008, The Times ranked Ishiguro 32nd on their list of "The 50 greatest British writers since 1945".

His seventh novel, The Buried Giant, was published on 3 March 2015 in both the United States and the United Kingdom.

A number of his novels are set in the past. Never Let Me Go, has science fiction qualities and a futuristic tone; however, it is set in the 1980s and 1990s, and thus takes place in a very similar yet alternate world. His fourth novel, The Unconsoled, takes place in an unnamed Central European city. The Remains of the Day is set in the large country house of an English lord in the period surrounding World War II.

An Artist of the Floating World is set in an unnamed Japanese city during the period of reconstruction following Japan's surrender in 1945. The narrator is forced

to come to terms with his part in World War II. He finds himself blamed by the new generation who accuse him of being part of Japan's misguided foreign policy and is forced to confront the ideals of the modern times as represented by his grandson. Ishiguro said of his choice of time period, "I tend to be attracted to pre-war and postwar settings because I'm interested in this business of values and ideals being tested, and people having to face up to the notion that their ideals weren't quite what they thought they were before the test came."

The novels are written in the first-person narrative style and the narrators often exhibit human failings. Ishiguro's technique is to allow these characters to reveal their flaws implicitly during the narrative. The author thus creates a sense of pathos by allowing the reader to see the narrator's flaws while being drawn to sympathise with the narrator as well. This pathos is often derived from the narrator's actions, or, more often, inaction. In The Remains of the Day, the butler Stevens fails to act on his romantic feelings towards housekeeper Miss Kenton because he cannot reconcile his sense of service with his personal life.

Ishiguro's novels often end without any sense of resolution. The issues his characters confront are buried in the past and remain unresolved. Thus, Ishiguro ends many of his novels on a note of melancholic resignation. His characters accept their past and who they have become, typically discovering that this realisation brings comfort and an ending to mental anguish. This can be seen as a literary reflection on the Japanese idea of mono no aware. Ishiguro counts Fyodor Dostoyevsky and Marcel Proust amongst his influences. His works have also been compared to Salman Rushdie, Jane Austen, and Henry James, though Ishiguro himself rejects these comparisons [2, 81].

SIR AHMAD SALMAN RUSHDIE (/sælˈmɑːn ˈrʊʃdi/; born 19 June 1947) is a British Indian novelist and essayist. His second novel, Midnight's Children (1981), won the Booker Prize in 1981 and was deemed to be "the best novel of all winners" on two separate occasions, marking the 25th and the 40th anniversary of the prize. Much of his fiction is set on the Indian subcontinent. He combines magical realism with historical fiction; his work is concerned with the many connections, disruptions, and migrations between Eastern and Western civilizations.

His epic fourth novel, The Satanic Verses (1988), was the subject of a major controversy, provoking protests from Muslims in several countries. Death threats were made against him, including a fatwā calling for his assassination issued by Ayatollah Ruhollah Khomeini, the Supreme Leader of Iran, on 14 February 1989. The British government put Rushdie under police protection [2, 7].

In 1983, Rushdie was elected a fellow of the Royal Society of Literature, the UK's senior literary organisation. He was appointed Commandeur de l'Ordre des Arts et des Lettres of France in January 1999. In June 2007, Queen Elizabeth II knighted him for his services to literature. In 2008, The Times ranked him thirteenth on its list of the 50 greatest British writers since 1945.

Since 2000, Rushdie has lived in the United States, where he has worked at Emory University. He was elected to the American Academy of Arts and Letters. In 2012, he published Joseph Anton: A Memoir, an account of his life in the wake of the controversy over The Satanic Verses.

HANIF KUREISHI, (born 5 December 1954) is a British playwright, screenwriter, filmmaker and novelist of Pakistani and English descent. In 2008, The

Times included Kureishi in their list of "The 50 greatest British writers since 1945".

Kureishi started his career in the 1970s as a pornography writer, under the pseudonyms Antonia French and Karim. He went on to write plays for the Hampstead Theatre, Soho Poly and by the age of 18 was with the Royal Court. He wrote My Beautiful Laundrette in 1985, a screenplay about a gay Pakistani-British boy growing up in 1980s London for a film directed by Stephen Frears. The screenplay, especially the racial discrimination experienced, contained elements from Hanif's own experiences as the only Pakistani student in his class. It won the New York Film Critics Best Screenplay Award and an Academy Award nomination for Best Screenplay. He also wrote the screenplay for Sammy and Rosie Get Laid (1987). His book The Buddha of Suburbia (1990) won the Whitbread Award for the best first novel and was made into a BBC television series with a soundtrack by David Bowie. 1991 saw the release of the feature film entitled London Kills Me, written and directed by Kureishi.

His novel Intimacy (1998) revolved around the story of a man leaving his wife and two young sons after feeling physically and emotionally rejected by his wife. This created some controversy as Kureishi had recently left his own partner (the editor and producer Tracey Scoffield) and two young sons; it was assumed to be at least semi-autobiographical. In 2000/2001 the novel was adapted to a movie Intimacy by Patrice Chéreau, which won two Bears at the Berlin Film Festival: a Golden Bear for Best Film and a Silver Bear for Best Actress (Kerry Fox). It was controversial for its explicit sex scenes. The book was translated into Persian by Niki Karimi in 2005 [2, 92].

Kureishi's drama The Mother was adapted to a movie by Roger Michell, which won a joint First Prize in the Director's Fortnight section at Cannes Film Festival. It showed a cross-generational relationship with changed roles: a seventy-year-old English lady and grandmother (played by Anne Reid) who seduces her daughter's boyfriend (played by Daniel Craig), a thirty-year-old craftsman. Explicit sex scenes were shown in realistic drawings only, thus avoiding censorship. His 2006 screenplay Venus saw Oscar, BAFTA, Screen Actors Guild, Broadcast Film Critics Association and Golden Globe nominations for Peter O'Toole in the best actor category.

A novel entitled Something to Tell You was published in 2008. His 1995 novel The Black Album, adapted for the theatre, was performed at the National Theatre in July and August 2009. In May 2011, he was awarded the second Asia House Literature Award on the closing night of the Asia House Literary Festival where he discussed his Collected Essays (Faber).

Kureishi has also written non-fiction, including autobiography. As noted by Cathy Galvin in The Telegraph: "But at the core of his life, as described in his memoir, My Ear at His Heart, is Kureishi's relationship with his father, Rafiushan, who died in 1991."

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THE SKILLS OF TEACHER'S QUESTIONING IN ENGLISH CLASSES

Teachers' questioning has traditionally been viewed as an important component of teacher talk and the core of effective teaching in classroom context. Asking questions is one of the most common teaching tactics used. Qualitative questions directly influence the classroom activities. Effective questions depend on the using of teachers' skills.

A common problem that EFL (English as a foreign language) teachers are facing is to deal with a passive class, where students are unresponsive and avoid interaction with the teacher.

The validity of questioning relies on the skills of questioning. Norton and other researchers proposed some skills according to their research, they are sequence of questions, directing, probing, increasing waiting-time, encouraging student questions and so on. The skills of questioning involved four stages of questioning, they are preparation, asking question, students organizing answer, teacher providing the feedback. So the skills of questioning can divided into four parts: skills of preparing, designing, controlling and evaluating for questioning in English classes [2].

Skills of Preparing for Questioning

Effective questions request teachers' making preparation before class. Even if some teachers can ask questions extemporaneously, sometimes the arrangement of questioning lack logic in many situations, or there are problems in language organization and the questions cannot make students use the knowledge or skills to answer as expected. So before asking questions in class, the preparation is required as follows:

Deciding on the Purpose for Questioning

Teachers ask questions with several goals and aims. Different styles of lessons, teaching goals have corresponding questioning strategies. Teacher should take different skills and methods of questioning.

To lead learners in to the topic. The teacher should ask the students some preview questions to introduce the topic before the actual start of the classroom interaction. The purposes of doing so lie in two aspects: one is to arouse the learning interest and curiosity of the students for them to participate in the classroom activities promptly; the other is to direct the students to the actual process of the class interactions without having students feel bored and discouraged. And the students will automatically respond to the teacher with enthusiasm. Thus creating the satisfactory atmosphere in the classroom interaction is very important [1].

To check or test the learners' ability of understanding, or practical skills of language. In any classroom interaction, the teachers should know beforehand the basic abilities of the learners or the students to make their teaching more effective. The questions should be the basic facts of the reading materials or the general development of the stories. By these questions, the teacher will know how much

and how well the students have grasped the reading materials and how well they can do in the classroom interaction. And this also gives an idea to the students how they should do in the classroom interaction.

In all, with the goals in mind, teachers can predetermine the types of questions they are going to ask. And the goals of teachers' questioning will affect some other aspects of questioning skills, including question designing, question controlling and handling students' responses.

Selecting Content for Questioning

Teacher's questions give guidance to emphasis of students' study. It is very important for teachers to choose key contents to design questions. On the contrary, the questioning based on non-key contents will confuse students.

In classroom language teaching, students' learning is mainly based on teachers questioning, so the content teachers choose to question is quite important. This practice will lead the students to see the content that teachers view as important. If teachers have difficulties in building questions about all lessons, they should formulate questions prior to class, anticipating the range of students' possible responses. Ask focused, clearly worded questions that give students a clear indication of expectations for responses. Teachers should be sure that the content of the questions requires responses, corresponding with the purpose of the question. Do not ask students to name an example when what the teacher really wants is an explanation of an example. It may be a problem that the teacher is unsatisfied with students' responses. Analyze the questions and determine the kinds and levels of your questions. Ask questions which conform to the students' development level. If students are not knowledgeable in the content, teachers ask concrete level questions rather than abstract level questions [4].

Skills of Designing for Questioning

Compared with question planning, question designing is more closely connected with questioning skills and techniques. It refers to choosing the proper ways of asking questions and selecting the types of questions. Questioning designing strategy refers to methods and skills teachers choose to raise appropriate questions. In this part, the methods and skills include simplifying, moderating, asking thought-provoking questions, asking challenging questions, asking follow-up questions, asking questions relevant to students, and asking divergent questions.

Increasing the Number of Referential Questions

Referential questions are those questions for which the answer is not already known by the teacher. Such questions may require interpretations and judgments on the part of the "answerer". Display questions refer to those questions for which the questioner knows the answer beforehand; such questions are usually asked for comprehension checks, confirmation check, or clarification requests. It was further observed that referential questions produced more classroom interaction. Swain argues that output may be an important factor in successful second language acquisition. She suggests that output creates the necessity for the learner to perform a syntactic analysis of the language. She further notes that comprehending the input or getting the message is possible without such an analysis. Producing one's own messages, on the other hand, it may force the learner to pay attention to the means of expression to successfully convey his/her intended meaning. If it is true that such questions increase the amount of learner

output, and if output leads to better learning, then questions can be an important tool in the language classroom, especially in those EFL contexts where the classroom provides the only opportunity to produce the target language. It was inferred from the obtained data that display questions require short answers containing small pieces of information, such as part of speech, word stress, intonation, antonyms and synonyms, word pronunciation and meaning, comprehension checks, etc. Brock and Long and Sato have reported that classroom interaction was characterized by the use of display questions. However, it seems that the use of display questions can encourage language learners, especially beginners, to get interested. It may also help teachers provide comprehensible input for learners. Referential questions, typical of content classrooms and high proficiency language classrooms, and usually requiring long and syntactically complex answers contain, in fact, important points, e.g. interpretation, elaboration, giving opinions, etc. [1].

So, it would be dangerous to generalize that referential questions are more useful for language teaming or display ones are useless. Each context requires an appropriate strategy for itself. It is important for teachers to adjust their teaching style to learners' strategies.

Asking Questions Related to Students

There are always silent students in the class, and the silent students will always be there in the class. They should be encouraged to participate in the classroom activities or the classroom interactions. In order to get the silent students to be active in the class interactions, the teachers should develop some methods to arouse the learning interest of the silent students. The teacher should begin by asking some tentative questions to arouse the silent students instead of asking them what their opinions can be about the reading materials or their personal ideas about the phenomenon in the world of practice. And the students can participate in the interactions actively accordingly. And the question must related to students or the information known by students, if not, they will not interested in it or participate in it.

Skills of Controlling for Questioning

Since the focus of interactive teaching is interaction between teachers and students, in the course of teachers' questioning and students' answering, more efforts should be made on the controlling practice to enhance the interactive effect in language teaching. Some strategies employed by teachers are like these: sequencing, that is, arrange the questions from easy ones to more difficult; nominating after the question; nominating non-volunteers; question redirecting and probing; increasing wait-time and directing attention to all and so on. In this paper, a few aspects are emphasized as follows:

Nominating after the Question

The way of questioning is asking questions first, giving students time to think and then ask nominating student to answer. If you nominate students before you asking question, there will be just the nominated student thinking this question, while the other students considered not involved.

Nominating Non-volunteers

Students become distracted easily or do something by their own. When teachers ask questions, they can ask silent students deliberately, it can let students

pay attention to your class. Non- volunteers will think they are taken seriously when teachers ask a question to them. And they will feel very well and they will participate in classroom instructions after that, and they will feel spunky.

Directing Attention to All

In actual classroom interaction, the teacher will automatically cover high achievers, focus on the students in the first few rows and choose the selected few students to answer questions. And the teacher may not sometimes realize this when asking students questions. All these will result in the improper distribution of the questions to the students.

The solution to the imbalanced distribution of the students is to keep the teacher aware of the whole class in teaching activities, and the teacher should cover all the students in the classroom while focusing on high-achievers and low-achievers at the same time, thus arousing the leaning interest of all the students. And the teacher will pay attention to the whole class when asking the whole class the questions, not only high-achievers and low-achievers but also students of middle levels in the class. On the other hand, the teacher will generally ask the students in the first rows and the selected few students questions in the class. Distributing questions in this way also results in negative effects on students in that some students feel that they are neglected, thus decreases their learning interest in classroom activities [5].

There are generally two approaches to these problems in class activities. One is that the teacher should pay attention to the whole class when asking students questions. The other is that the teacher should ask questions to the whole class from simple to complicated degrees instead of focusing on the few students with difficult questions. That is, the teacher should get to know well about the personalities and individual needs of their students so that they can treat them respectively.

Distribute questions among students so that all have a chance to respond. Call on non-volunteers; students may have become dependent upon you to provide answers. Avoid depending upon the same few students to answer questions all the time. Their responses may not necessarily be representative of the larger group. Tactfully thank them for their continuous contributions, and ask for other volunteers. Call upon non-volunteers in a friendly non-threatening manner. Develop a questioning strategy: if you ask questions, do not allow only a few students to monopolize the responding. Opportunity to respond should be available to all. Note that teachers are likely to call on the same students, those who have the right answers to get the reinforcement of a correct answer. Engage many students; does not allow a minority of more confident or impulsive students to dominate the class. Present challenging and stimulating questions to all students, not just those perceived as having higher ability or knowledge. You may need to develop a plan if you want all students to participate.

Skills of Evaluating for Questioning

An important aspect of classroom interaction is the manner in which the instructor handles student responses. When an instructor asks a question, student can either respond, or give no response. The ways instructors handle students' responses are closely connected with the effect of the interaction. Teachers' feedback is very important. The feedback consists of positive feedback and

negative feedback. Positive feedback is more helpful than negative feedback to improve the students' behavior and study motivation. Moreover, students are involved in the positive feedback of questions actively.

Praising

Affective Cognitive feedback gives students information about the questions they use, while affective feedback serves as emotional support, which facilitates communication to continue. It is beneficial to learners' language development. Accompanied by positive affective feedback that is neither too discouraging to proceed nor so encouraging that learners see no need to change their output. To be exact, with the optimal affective feedback, positive feedback in the cognitive domain will serve as reinforcement of the forms used and neutral or negative feedback in the cognitive domain will encourage students to try again. Therefore, teachers must provide learners with cognitive feedback as well as affective support.

Encouraging

In language classrooms, feedback is often directed towards the accuracy of what a student says. A number of issues are involved in error feedback. These include decisions about (1) whether learner errors should be corrected, (2) which kinds of learner errors should be corrected, and (3) how learner errors should be corrected. Even than students give a complete wrong answer, teacher still should give them enough encouragement [2]

Quoting

Quoting is one kind of indirect praises. Corrective feedback is a term that is often used indiscriminately with feedback in literature; there are nevertheless shades of meaning between two terminologies. Precisely speaking, corrective feedback is an extended form of feedback encompassing feedback and additional demonstrations or explanations intended to remedy particular problems in student learning. Sometimes it is also known as error correction from the perspective of Error Analysis. Teacher can quote students' correct answer when he gives students the standard answer. It can encourage more than praised or encouraged words.

English teaching is a process that the teacher interacts with students. Asking and answering are the primary ways to communicate with each other, so questioning plays a central role in English class. It urges students to think actively and develops their creative thinking. Of course, there is not a rigid method of questioning. In this paper the author discussed the skills of questioning and the benefit of skills of questioning in English class with some examples on the base of analyzing some basic knowledge of questions. It will contribute to the English teachers. However, putting the skill into practice should not be the final aim of the English teacher. They should devise questions carefully, considering the specific situations and using them correctly in class. Finally, developing feasible and rational questioning skills and teaching skills can meet the need of the country. As long as they do like that, our society will develop rapidly and education will become more and more advanced.

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LITERARY ANALYSES OF THE STORY "THE LAST SPIN" BY EVAN HUNTER

Annotation: This article is devoted to the analysis of the character's traits and literary devices of this story. Furthermore there is given main facts from the life of author.

Key words: character's traits, setting, theme, hyperbole, irony, alliteration, simple repetition, personification, simile, idiom.

Аннотация: Данная статья посвящается анализу характеров и литературных средств использованных в рассказе. Кроме того в статье даются важные сведения из жизни автора.

Ключевые слова: характерные черты, время и место действия, тема, гипербола, ирония, аллитерация, простой повтор, олицетворение, сравнение, идиом.

Literature is the depiction of real life which incarnates both social and moral issues. Since, didactics is the first approach of the literature and education cannot be separate from discipline the literature becomes the best method for helping children to become mature person who have their own outlook about social and moral values.

Biography of the author

Evan Hunter wrote more than 50 crime-fiction novels under the pen name Ed McBain, scoring numerous bestsellers as well as a place in American letters as the creator of a new literary form.

"Without McBain, there would probably be no Hill Street Blues, NYPD Blue, or Law & Order, " asserted Adam B. Vary in Entertainment Weekly, who also claimed that in the mid-1950s the writer "essentially invented the American police procedural with a single pulp paperback."

The Last Spin by Evan Hunter
(1926-2005)

Short Story Analysis

How does the author position the reader towards the major theme using the narrative elements? The main theme in the short story "The Last Spin" by Evan Hunter is gang culture. Gangs affect everyone lives especially the people in the gang because other members make you do things that you don't want to do or that is dangerous towards you or yourself. "The Last Spin'' by Evan Hunter is a short story about two boys from opposite gangs that were forced to settle an argument over territory. The gangs in the story make the careless decision of putting one of their fellow member's lives at danger. The boys didn't seem to care that they were going to play this game at first, then as the game went on they realized what a bad mistake. They did this by playing an extremely dangerous game (Russian roulette). What they didn't expect though was that they would become closer by having

conversations in between shots and finding things that they have in common.

Every scene was described in details. An example of this, his gang's jacket is blue and gold. The author has described the jackets because it emphasizes that they are enemies.

"The jacket told Dave that Tigo was his enemy. The jacket shrieked "Enemy, Enemy!"

This quote shows how Dave knew Tigo was an enemy because of the color of his jacket.

"He broke open the gun again, and slipped the second cartridge into the cylinder. 'Now we got two cartridges in here,' he said" This quote reinforces how the gangs brainwash people to think that they have to take these kinds of risks just so they can be popular. The length of this sentence is used so that the reader can fear for the boys because they know the dangers of this game. The theme of this short story is that life can end in the blink of an eye. The most fascinating part to me is how well Tigo and Danny bonded. They started off talking about their family, and how they both disagreed about the lifestyle they chose. Then they talked about their girlfriends and make plans to go out together. "Look, you want to go on the lake this Sunday? I mean with your girl and mine? We could get two boats. Or even one if you want."Just as they made plans, and Danny was going to do one last spin, he is the one that ends up losing the game. Actually, it is worthwhile to read the story-The Last Spin. This story was well-written and excellent, we can see different characters in this novel which we can meet in real life. Actually I liked this story that's why the story was quite interesting for me it was worth spending my time on reading this book. The book is full of meaning. The story gives us very important meanings about life and help learn characters of people in our life. Personally speaking anybody can find the dangerous sides of life where in the activities of gangs in crime which were given in this story and also from the novel plenty of unfair rules of life to come across the worse behaviors of two young people who had already become to gangsters. In this novel each character was showed in a particular way, especially, they encountered opportunities which were bestowed by chance.

At first, I had happened to have trouble realizing the actions that was occurring however I could cope to comprehend the meaning of each objects that the writer mentioned. In view of the fact that the language of the novel was a bit tight to me to catch up of all. Though I experienced slightly problems as a simply reader, but at last I could catch up the main substance of the novel. The aspects which chances were given to guys appealed to me in a diddle way.

The story begins with "The boy sitting opposite him was his enemy". "The Last Spin" by Evan Hunter is about two main characters called Danny and Tigo who have been elected by their respective gangs to solve a dispute by playing Russian Roulette. They are basement, taking turns to fire the gun and as the story progresses they realize they have a lot in common and become friends. They both decide to leave their gangs and Tigo suggests the next shot should be the last but sadly Danny is killed.

The short story takes place in a small basement room where the boys are sitting at either side of a table during night. This suggests the devision between them the table separates them in the same way that their jackets do. The fact that

the room is in a basement suggests how the plays would be mirroring how "trapped" the boys are by their situation. They are always bored before the story even begins by being underground, suggesting neither of them will escape no matter who dies.

Danny, one of the main characters, wears a blue and gold jacket, came from the Bronx and is new in town. He could have avoided being in a gang, nut his mother did not allow him to enroll in the army.

Tigo is considered a bit powerful compared to Danny who has not got self-confidence.

Danny does not want to connect with Tigo – "The boys sitting opposite him was his enemy"-repeats "enemy" to enforce Danny's feelings. Danny even made Tigo feel as if they did not have to be enemies anymore.

This story could be described as intimate there are only two characters and they are sitting in a room for the whole story. The story is very heavy on dialogue to give us an insight into the characters' personalities and feelings. Now we explore them.

This is short story set in America about gang violence. It tells the story of two boys- Danny and Tigo-who are from rival gangs who have been elected by their gangs to play a game to avoid too much violence on the streets.

Raising action: the jackets told Danny that was his enemy.

The main conflict of the story was that Danny and Tigo had to get together to solve a problem between their gangs by using method Russian Roulette. They had to do this because the guys of Danny went into the " territory" of Tigo's gangs.

Climax: they played Russian Roulette settle the score. The main problem of this short is two rival gangs have an disagreement and send a representative to settle the conflict by playing a game of Russian Roulette evidence.

Falling action: they were becoming friends and setting a double date.

Resolution: they played Russian Roulette until one died and Danny was the one who died in the game.

The characters were unlikable, firstly the story commences with dialogues between the leaders of each group and then the actions of the story slow moving seeing that stillness governed the atmosphere by the way the end of the story finished with the death of Danny.

After having analyzed all details to sum up for this short story "The Last Spin" that the author had better use another type of language to describe events which occurs in activities of gangsters. Here was showed that the most insoluble issues for everyone in today's society by the writer's feeling and also thoughts. One who could read that it begins to go on a way to remark at all.

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TEACHING ENGLISH AS ESL USING INNOVATIONS AND NEW TECHNOLOGIES

Annotation*. This article indicates that Language which is spoken as either a main mother tongue or the second language on a large scale- about how manner is learned of English language. So, it gives you enough information about English language and the importance of learning English. This scientific article shows that not only learning English but also teaching it in using innovation technology.*

Key words*: ELT, MOOCs, Innovative technology, internet, ICT, ELT, Wi-Fi, MOOC, PC, notebook, tablet and smart phone*

In teaching English, modern teaching methods and innovation technology plays a main role in schools, colleges, and particularly, Universities nowadays because of showing that of epoch requirement.

Firstly, it is so important that learning English in our daily life on this article. English especially, appropriate the most main meaning in life of the young. Seven countries in the world are chosen the English language as their native ones, each other in this language as a main native language, including Great Britain, Ireland, New Zealand, Canada, Australia, United States and South Africa. So, either in learning English or teaching English have a big role of methodological processes in innovation technologies. Nowadays, teaching English is directed in a widely.

Teaching foreign languages chiefly, English language supported by innovation technologies to all the adults and the young is paid attention as one of most important priorities. In generally speaking, Learning language brings a profit every time and learners look for them easy way of learning language. Our aim is to show learners the simplest ways of achieving their purpose easily.

The following things are demanded from learners:

It's enough to have computer, telephone (Smart Phone) and chance of using of internet. One of the most important progress which is being told on this article is that nowadays any kind of learners have got so much convenience of using such as opportunities.

Every time Teachers try intently for deepening students' own knowledge, not only point of view subject, but regarding moral, cultural and also spiritually education.

Martin Peacock, who is Head of English Product Development, British Council, said about innovation technology "I remember as a fledgling teacher in the British Council teaching centre in Hong Kong listening to the Director of Studies giving a welcome speech to teachers at the start of the new academic year. The centre had begun investing heavily in computers and had just opened its 'Classroom of the Future' – a classroom with specially adapted furniture which gave students relatively painless access to computers built into desks. The Director of Studies was talking about the role of technology in the future of language learning and rather dramatically made his point by closing with the following epithet: 'The

British Council needs teachers who are confident with technology. You are either into technology or you are in the way and had better start looking for a new job."[7]

It's true that If there are so many modern technologies in our University like other university, to my mind, either there will have affects in teaching, or there will have development in learning any kind of foreign languages except English.

Again he says suitable sentences for this certain article in foreword of one book, named after "Innovations in learning technologies for English language teaching", "Strong words indeed – and at the time quite a wake-up call for a number of teachers in the room who looked nervously around at their colleagues and no

doubt made mental notes to get to grips with this new-fangled email malarkey. Times have changed, teachers have evolved, and we now have a new breed of learning technologists. As in Hong Kong, the first changes began in the classroom itself – new technologies such as overhead projectors, interactive whiteboards, laptop computers and wireless internet have opened up the classroom to the outside world. Teachers who spent their lives managing with a textbook, a tape recorder and a blackboard are now adept at using PowerPoint to present grammar, playing podcasts to practice listening skills, pulling texts off the world wide web to introduce reading skills and perhaps most ground-breaking of all – empowering students by giving them access to a wide range of web-based tools that allow them to publish work and engage with live audiences in real contexts. And that is just the beginning – because just as technologies have begun to change the way that English is learned in the classroom, even bigger changes seem to be taking place outside it. In fact, the digital revolution in learning now threatens to undermine the classroom completely as a place of study. Learning English through mobile devices gains credibility every day and the increasing popularity and rapidly diminishing cost of tablet devices reinforce this by providing a format that really is capable of delivering courseware. Factor in the growing interest in Massive Open Online Courses (MOOCs), providing large-scale (and free) learning interventions, and it is clear that technology still has much to offer ELT.

Since computers started to be introduced in language learning (and in education in general) people have rightly asked whether the investment we are making in these technologies, gives us value for money. As digital technologies have taken a hold in society in general, this particular question is not asked quite so often, but it is still important to make sure that the technologies that we have available are used effectively. People are always tempted to try to make an argument for technology having an impact on the development of pedagogy and in many cases we can see that the use of technology has enabled teachers to re-think what they are doing.[8]

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[7] Gary Motteram, Martin Peacock, Foreword: Innovations in learning technologies for English language teaching. On page 2.

[8] Gary Motteram, Issues of methodology and technology: Innovations in learning technologies for English language teaching. On page 7.

On the one hand, innovation technology is so important, on the other hand, electron service machine is so useful to learn any kind of languages, such as English. For instance, any topic is one of the most important bun is currently able to use such studies and increase their knowledge in the field of ICT skills. We know the process of the present to being global for any person who is not able to service all corners of the republic. Many of our students in the faculty of education and scientific research is conducted everywhere.

• All of the higher educational institutions and there is access to the Internet.
• Local network Wi-Fi (wireless local area network computer), the availability of local and internal computer networks.
• Any user with this method both in their devices (PC, notebook, tablet andsmartphone), there is an opportunity to work with an internal network.Based on the above-mentioned potential us again that these devices installed on the devices' Web browsers (Internet Explorer, Mozilla Firefox,Chrome, Opera).

Apart from these, lots of electronica dictionaries are so significant to use while learning and teaching, which include definitions, synonyms, antonyms and examples of certain new word, and also we can acquire phrases which belongs to the word for different level members in a time. As an example, I can illustrate that for learning IELTS and CEFR skills there are various types of programs such as dictionaries, programs for speaking and etc. This figure is called Longman Dictionary of Contemporary English for advanced learners.
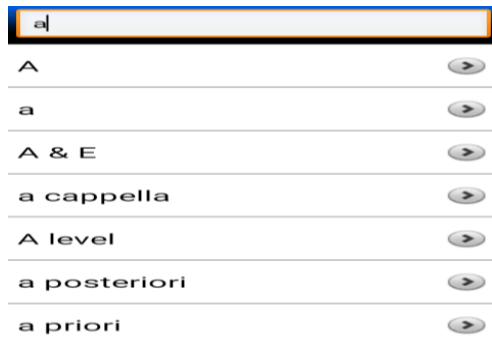
This figure illustrates the topics part 1,2,3 in IELTS speaking with answers.

And it is also able to record your voice and by this you can correct your pronunciation. If you want that you can listen to the recording of the question by the speech of the natives.

This is a big ocean of the Internet here set a goal of using any user in the first case it would be appropriate to use.

We are one of resources that address and offered the following Web URL: www.uzbek-dictionary.com

This demonstration is the address of our English language and vice versa English language alphabet and word reference dictionary, and this, in turn, translation and transcription, and see where the shape of the words'

It can be said that as conclusion, you will pay attention each detail of this article. Because it has got some kind of advice about this article which is devoted teaching English using innovation technology and ICT.

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CONTEXTUAL MEANS OF A LANGUAGE

Annotation: *This article illustrates that is about contextual means of a language and how words and their meanings are connected to each other in a written work. While reading this scientific article, readers can be aware of precious information that meaning of words and its contextual use, contextual clues, a word within the context of a sentence. the word as a noun, adjective, or adverb.*

Key word*s: contextual means, Gauge, Monstrous, Pack, cognitive psychology.*

Most words have more than one meaning. The meaning of a word is determined through its contextual use; the words in the sentence that surround the word you are trying to define will give you contextual clues to help you define the word's meaning. A word is defined within the context of a sentence. You must also pay attention to whether the word is used as a noun, adjective, or adverb.

Example: Initiative

1. Last night I was so tired from football practice that I did not have the initiative to do my homework, so I just collapsed on the sofa and watched TV instead.

2. The mayor had heard enough complaints about people drinking alcohol at the beach, so he worked to place an initiative on the ballot to make it illegal to be in possession of open containers of alcohol in public.

Example: Gauge

1. The driver looked at his gas gauge and realized that he needed to make a pit stop to fill up if he wanted to win the race.

2. The store owner was not about to be the victim of a robbery, so he kept a 12-gauge shotgun within arm's reach under the counter near the cash register.

3. The candidate for governor did not know how the public felt about additional taxes to build more schools, so he polled one thousand people to gauge the general attitude toward his proposition.

Example: Monstrous

1. We went deep sea fishing and I didn't catch a single fish all day, but Joe reeled in a monstrous yellow-fin tuna that weighed forty-five pounds.

2. The crowd at the concert was monstrous; the stadium could only hold fifty thousand people, but there were twice that number pushing against the gates to get in.

3. The student's behavior was nothing less than monstrous; he yelled, threw his book at another student, and threatened to hit the teacher.

Example: Pack

1. I am going to Hawaii this weekend, so I won't need to pack any warm clothes for the trip.

2. I would not go hiking in the forest alone because I had been told that a pack of wolves had been killing livestock in the area.

3. My back started to hurt because I had to carry so many books to school in my pack.

4. Sarah had been working for twelve hours straight at the convention before her boss told her to pack it up and go home.

Contextual meaning also gives the reader clues to the denotative (literal or specific) and connotative (interpreted or emotional) meanings of words.

Example: Snake

1. I was startled by a large black and yellow snake that was in the back yard sunning itself. My father told me that it was harmless, and that I should just leave it alone.

2. The man was a snake in his business dealings with the elderly couple. They ended up signing a contract for five thousand dollars for a new garage door when they could have purchased the same door for one thousand from another dealer.

The road snaked around the edges of the mountain. When I looked down I felt that we would slip over the side of the precipice at any moment

Syntax as part of grammar is a description of how words grouped and connected to each other in a sentence. There is a good definition of syntax for programming languages: "… syntax usually entails the transformation of a linear sequence of tokens (a token is akin to an individual word or punctuation mark in a natural language) into a hierarchical syntax tree". Later we will see that the same definition also can be used for NL. Main problems on this level are: part of speech tagging (POS tagging), chunking or detecting syntactic categories (verb, noun phrases) and sentence assembling (constructing syntax tree)

Semantics and its understanding as a study of meaning covers most complex tasks like: finding synonyms, word sense disambiguation, constructing question-answering systems, translating from one NL to another, populating base of knowledge. Basically one needs to complete morphological and syntactical analysis before trying to solve any semantic problem.

Before we try to specify how to give a semantic analysis of discourse, we must define what semantic analysis is and what kinds of semantic analysis can be distinguished. Such a definition will be as complex as the number of semantic theories in the various disciplines involved in the study of language: linguistics and grammar, the philosophy of language, logic, cognitive psychology, and sociology, each with several competing semantic theories. These theories will be different according to their object of analysis, their aims, and their methods. Yet, they will also have some common properties that allow us to call them semantic theories. In this chapter I first enumerate more or less intuitively a number of these common properties, then select some of them for further theoretical analysis, and finally apply the theoretical notions in actual semantic analyses of some discourse fragments.

In the most general sense, semantics is a component theory within a larger semiotic theory about meaningful, symbolic, behavior. Hence we have not only a semantics of natural language utterances or acts, but also of nonverbal or paraverbal behavior, such as gestures, pictures and films, logical systems or computer languages, sign languages of the deaf, and perhaps social interaction in general. In this chapter we consider only the semantics of natural-language

utterances, that is, discourses, and their component elements, such as words, phrases, clauses, sentences, paragraphs, and other identifiable discourse units. Other semiotic aspects of verbal and nonverbal communication are treated elsewhere in this Handbook. Probably the most general concept used to denote the specific object.

Parsing only verifies that the program consists of tokens arranged in a syntactically valid combination. Now we'll move forward to semantic analysis, where we delve even deeper to check whether they form a sensible set of instructions in the programming language. Whereas any old noun phrase followed by some verb phrase makes a syntactically correct English sentence, a semantically correct one has subject verb agreement, proper use of gender, and the components go together to express an idea that makes sense. For a program to be semantically valid, all variables, functions, classes, etc. must be properly defined, expressions and variables must be used in ways that respect the type system, access control must be respected, and so forth. Semantic analysis is the front end's penultimate phase and the compiler's last chance to weed out incorrect programs. We need to ensure the program is sound enough to carry on to code generation.

A large part of semantic analysis consists of tracking variable/function/type d eclarations and type checking. In many languages, identifiers have to be declared before they're used. As the compiler encounters a new declaration, it records the type information assigned to that identifier. Then, as it continues examining the rest of the program, it verifies that the type of an identifier is respected in terms of the operations being performed. For example, the type of the right side expression of an assignment statement should match the type of the left side, and the left side needs to be a properly declared and assignable identifier. The parameters of a function should match the arguments of a function call in both number and type. The language may require that identifiers be unique, thereby forbidding two global declarations from sharing the same name. Arithmetic operands will need to be of numeric – perhaps even the exact same type (no automatic into double conversion, for instance). These are examples of the things checked in the semantic analysis phase.

Some semantic analysis might be done right in the middle of parsing. As a particular construct is recognized, say an addition expression, the parser action could check the two operands and verify they are of numeric type and compatible for this operation. In fact, in a onepass compiler, the code is generated right then and there as well. In a compiler that runs in more than one pass (such as the one we are building for Decaf), the first pass digests the syntax and builds a parse tree representation of the program. A second pass traverses the tree to verify that the program respects all semantic rules as well. The singlepass strategy is typically more efficient, but multiple passes allow for better modularity and flexibility (i.e., can often order things arbitrarily in the source program).

We begin with some basic definitions to set the stage for performing semantic analysis. A type is a set of values and a set of operations operating on those values. There are three categories of types in most programming languages: Base types int, float, double, char, bool, etc. These are the primitive types provided directly by the underlying hardware. There may be a facility for user defined variants on the base types. Compound types arrays, pointers, records, structs, unions,

classes, and so on. These types are constructed as aggregations of the base types and simple compound types. Complex types lists, stacks, queues, trees, heaps, tables, etc. You may recognize these as abstract data types. A language may or may not have support for these sort of higher level abstractions. In many languages, a programmer must first establish the name and type of any data object (e.g., variable, function, type, etc). In addition, the programmer usually defines the lifetime. A declaration is a statement in a program that communicates this information to the compiler. The basic declaration is just a name and type, but in many languages it may include modifiers that control visibility and lifetime. Some languages also allow declarations to initialize variables, where you can declare and initialize in one statement.

Function declarations or prototypes serve a similar purpose for functions that variable declarations do for variables. Function and method identifiers also have a type, and the compiler can use ensure that a program is calling a function method correctly. The compiler uses the prototype to check the number and types of arguments in function calls. The location and qualifiers establish the visibility of the function (Is the function global? Local to the module? Nested in another procedure?

Attached to a class?) Type declarations have similar behaviors with respect to declaration and use of the new type name.

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IMPROVING VOCABULARY SKILLS IN COMMUNICATIVE LANGUAGE TEACHING

Annotation: This article is devoted to examine Communicative approach in language teaching, its origin and historical background as well as how to improve vocabulary skills through communicative language teaching.

Key words: Communicative approach, communicative competence, selective attention, recognition practice

Communicative competence has played a great potential in the emergence of Communicative Language Teaching approaches and shaping of well-informed language pedagogies. Because of this reason it has remained a concept that arouses researchers' curiosity. The purpose of the article is to closely examine Communicative Language teaching (CLT) and how to enhance elementary and intermediate level of learners vocabulary with the help of communicative approach.

The Communicative Language Teaching, also known as Functional Approach, is usually used to refer to a broad approach to the teaching of foreign language that is aimed at communicative competence. Rich theories on CLT have been established[9] and lots of studies were made under the theories. CLT has been seen as a response to ALM that can be described with the principal foreign language learning theory of "habit formation"[10], and as an extension or development of the notional-functional syllabus. There are two factors of CLT originally: the language needs in Europe and the diversity of linguistic theories. In the 1960s, there was an increased demand for language learning in Western Europe. The advent of the European Common Market led to widespread European migration, and consequently a large population of migrants needed to learn a foreign language for work or for personal reasons. With the introduction of comprehensive schools in 1965, a broader range of curriculums were provided to all children without selection either due to financial considerations or academic achievement, so more and more children had opportunity to study foreign languages in secondary schools. In the late 1960s and 1970s, traditional assumptions and teaching methods such as grammar-translation were greatly difficult for schoolchildren who were less academically able and by adult learners who were busy with work. The high degree of demand caused to change the teaching methods of educators. They realized that to motivate these students, an approach with a more immediate payoff was necessary. The trend of progressivism in education provided a further pressure for educators to change their methods[11]. Progressivism holds that active learning is

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more effective than passive learning   and as this idea gained traction in schools there was a general shift towards using techniques where students were more actively involved, such as group work. Foreign language education was no exception to this trend, and teachers sought to find new methods that could better embody this shift in thinking.

As is introduced above, CLT is usually characterized as a broad approach to teaching, rather than as a teaching method with a clearly defined set of classroom practices. As such it is most often defined as a list of general principles or features for a second and foreign language teaching. One of the most recognized of these lists is Nunan's[12] five features:

1. An emphasis on learning to communicate through interaction in the target language.

2. The introduction of authentic texts into the learning situation.

3. The provision of opportunities for learners to focus, not only on language but also on the learning process itself.

4. An enhancement of the learner's own personal experiences as important contributing elements to classroom learning.

5. An attempt to link classroom language learning with language activities outside the classroom.

These five features focus on learners' needs and desires. Learners' communicative needs provide a framework for elaborating program goals with regard to functional competence. The learner's communicative competence is to be developed in authentic context through negotiation and cooperation. Thus a CLT class often takes the form of pair and group work requiring negotiation and cooperation between learners, fluency-based activities that encourage learners to develop their confidence, role-plays in which students practice and develop language functions, as well as judicious use of grammar and pronunciation focused activities. The achievement in learning a foreign language is assessed in terms of how well learners have developed their communicative competence, which can be loosely defined as their ability to apply knowledge of both formal and sociolinguistic aspects of a language with adequate proficiency to communicate rather than helping them develop perfectly grammatical structures or acquire native-like pronunciation.

As it's examined above communicative approaches help teachers to develop learners' communicative competence as well as their social knowledge. In this article one of the language skills vocabulary is the main focus to be investigated: how to improve learners vocabulary with the help of communicative approaches.

Below some activities given to improve learners' vocabulary skills within communicative approaches.

Selective attention uses basic 'listen and do' techniques to focus a learner's attention on target words. It has the goal of making students certain to notice target words, which may be the first step in word acquisition. Students can be asked to underline, circle, high-light, or boldface words and phrases heard in listening texts.

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Exercises like these are thought to be the least challenging for learners.

Recognition practice provides learners with the essential parts of an exercise and asks them to recognize target words and their meanings; thus partial knowledge of target vocabulary is enough to complete these types of tasks. Examples include matching pictures after hearing target words, choosing the correct word to label a picture, or matching a target word with a definition.

Manipulation requires participants to rearrange and organize given elements to make words or phrases. They can also be used to draw on students' knowledge of grammar and word morphology. Examples of these type of exercises include changing the inflection of word endings, changing nouns to adjectives and using stems or affixes to make words.

Interpretation involves the analysis of word meanings with respect to other words in a given context (i.e., collocations, multi-word units). Teachers can ask students why certain phrases or expressions were used in a listening text or to find the odd word in series of collocationally related words. Students might also work to arrange target words into lists or define words heard in context.

Production practice requires the learner to produce target words in appropriate contexts. Examples of these types of activities include labeling pictures, answering questions using the target word, or hearing the L1 target word and providing an L2 definition.

Adapting Paribakht and Wesche's hierarchy for processing vocabulary with Nation's discussion on vocabulary acquisition through storytelling, I offer the following interactive activities for use in listening classes. The processes described above should probably be included at all stages of language proficiency, however the amount of class time devoted to such tasks should vary according to the level of the student.

True beginner to false beginner: exercises and activities

At the beginning levels of language and vocabulary acquisition, lower proficiency students – say those with a vocabulary of 100 to 200 words – need exposure to lots of words. Providing students with opportunities to notice words is probably a good first step, followed by interactive activities to help gel the learning process. Approaches like Total Physical Response and Teaching Physical Response Storytelling may have added value in injecting into learners' vocabulary, a core of essential vocabulary words. Later, as students develop their vocabulary into the 500-plus word levels, a variety of other interactive activities can take place. What follows is a proposal of exercises designed to enhance vocabulary growth through CLT.

Low-intermediate – intermediate: exercises and activities

Beginning level vocabulary and listening practices typically tend to focus on developing selective attention and recognition skills. At the intermediate level of instruction teachers can inject more focused vocabulary training, expanding on students' lexical background with more intensive practice in manipulation, interpretation, and production of words. Whereas lower-proficiency students tend to use words to communicate basic needs, intermediate-level students often struggle with the inability to say exactly what they mean. In these cases, expanding their vocabulary to include synonyms, longer word phrases and collocations may be effective. Teachers can design exercises which incorporate the skills of higher-level

processing together with other ways of addressing the same concept.

It is estimated that students get as much as 90% of their in-school information by listening to their teachers and to one another. While learning to read is a valuable skill for students to acquire, without a good foundation of frequently-used words, reading texts at best can be an inefficient use of students' time and at worse, could lead to frustration, disinterest and resignation from the task. To acquire a more advanced vocabulary, listening may be an excellent alternative to reading. Blending interactive vocabulary-building exercises together with aural input is a logical first step toward getting students' language up and running. Although activities such as the ones presented in this paper take longer to prepare and set up than conventional exercises, providing opportunities to interact with vocabulary should be a priority in every language classroom.

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ALISHER NAVOIYNING "HAYRAT UL-ABROR" DOSTONIDA INSONPARVARLIK G`OYALARINING IFODALANISHI HAQIDA

Аннотация: *В этой статье обсуждаются идеи гуманизма в эпосе Алишера Навои «Хайрат ул-абрар». А также комментарии о том,как описать художественные идеи поэта.*
Ключевые слова. *Художественная идея,лирический герой, эпос,гуманизм, художественная мастерство.*

Annotation: *This article discusses the ideas of humanitarian ideas in Alisher navoiy's poem "Hayrat ul-abror". And also comments on how to describe the poet's artistic ideas.*
Key words: *Artistic idea, lyric hero, epic, humanism, artistic skills*

Mana necha asrdirki, Sharq adabiyoti o'zining pandona ruhdagi asarlari bilan o'quvchilar mehriga sazovor bo'lib kelmoqda. Kun chiqish mamlakatlarida didaktik ruhda yozilgan asarlar alohida e'tiborga molik bo'lib, bu yo'nalishda Sharq o'z uslubiga, yo'nalishiga ega bo'lgan. Didaktik adabiyotning eng sara namunalari ham Sharq adabiyoti vakillari tomonidan yaratilganligi so'zimiz isbotidir. Kavkovusning "Qobusnoma", Xojaning "Miftoh ul-adl" va "Gulzor", Yusuf Xos Hojibning "Qutadg'u bilig" asarlari shular jumlasidandir. XV asrga kelib ham didaktik yo'nalishda ko'plab asarlar yozilgan. Ayniqsa, mutafakkir ijodkor Hazrati Navoiyning "Xamsa" si tarkibidagi birinchi dostoni "Hayrat ul-abror" o'zida yuksak insonparvarlikka da'vat etuvchi pafosni mujassam qilganligi bilan alohida diqqatga sazovordir. Bu asar haqida Alisher Navoiy asarlarining "Qomusiy lug'ati"da shunday mulohazalar bayon qilingan: "Hayrat ul-abror" inson haqidagi, uning insonlik mohiyatini anglatish maqsadida bitilgan doston. Shoir unda insonni butun mukammalligi bilan tasvirlashga erishgan. Buning uchun din va dunyo, boqiylik va foniylik, tiriklik va adam, inson va dunyo, jamiyat va shaxs, saltanat va fuqaro kabi masalalar doirasidagi fikrlarni falsafiy, ijtimoiy-siyosiy, axloqiy-ta'limiy va estetik qarashlar nuqtai nazaridan talqin etgan" [1, b. 233].

Yashashdan maqsad bu hayotda faqat yaxshi nom qoldirish, ya'ni insonlarga yaxshilik qilishdir.Asar haqidagi bu fikrlar o'z asosiga ega ekanligi uning mazmuni bilan tanishish asnosida namoyon bo'ladi. Ayniqsa, inson va dunyo masalasi dostonda navoiyona mahorat bilan qalamga olingan. Insonning ulug'ligi, uning butun borliq ko'rki ekanligi, hayot insonga faqat yaxshi amallar qilish uchun berilganligi, shuning uchun inson o'z umri davomida faqat yaxshilik qilish uchun harakat qilishi kerakligi, ana shunda u inson degan ulug' nomga chin ma'noda munosib bo'lishi haqidagi shoir qarashlari go'zal badiiy tasvirlar vositasida yuksak mahorat bilan ifodalangan.

Insoniylikning eng muhim belgilaridan biri shoir nazarida, avvalo, saxiylikdir. Dostonning saxiylik haqidagi beshinchi maqolatida shoir saxovatli insonga shunday murojaat qiladi:

Ey tushub egningga karam kisvati,

Qolmayin ilgingda diram qiymati
Panjang o'lub siym fishonliqqa fosh,
Mashriqu mag'ribda nechukkim quyosh.
Siym ila ilgingga adovat bo'lub,
Anda fano, munda saxovat bo'lub.
Chun kafing oltun sochib, andoqki barq,
Barq hayodin bo'lubon terga garq.
Boshing uza judu saxo afsari,
Afsaring ustida karam gavhari [2, b.150].

Bu misralarning mazmunini quyidagicha izohlash mumkin: saxovat kiyimini kiymoq nasib etgan, qo'lingda pulning qiymati qolmagan ey inson! Kaftingdagi kumush tanga g'arbu sharqqa nurlarini sochayotgan quyosh kabidir. Qo'ling bilan kumush kelisholmaydi. Kumush yo'qolishni, tugashni emas, ko'payishni xohlaydi, kaftingda esa saxovat, u kumushlarni ulashishni istaydi. Kafting chaqmoqdan ham ildam oltin sochib turganida, chaqmoq uyalganidan terga g'arq bo'ladi. Boshing ustida saxovat jig'asi, uning ustida esa jo'mardlik gavhari yarqiraydi. Bu boylikni Tangri senga ato qildi, karamli bo'lishni saxovat qildi. Kitobxon shoirning saxovat ahliga cheksiz ehtiromi mana shu tarzda badiiyat libosida namoyon bo'lganligini kuzatar ekan, uning qalbida ham saxovatpeshalik tuyg'ulari jo'sh uradi.

Navoiy haqiqiy saxiydan o'zini saxovatli qilib ko'rsatadigan kimsalarni ajrata bilish kerakligiga ham diqqatni qaratib o'tadi. Ya'ni o'zini saxovatli sanaydigan, biroq saxovat eshigiga yo'lamagan odamlarning saxiyligini Xizrni ko'rib qolsa, unga hayot suvini tutadigan nofahmlarga qiyoslaydi:

Xizrg'a yetgach tutar obi hayot,
Misr shakar rezig'a habbi nabot. [3, b. 153]

Darhaqiqat, Navoiy ta'riflagan bu xil kishilar hozirda dunyoning ko'plab burchaklarida qo'nim topgan. Davlati ko'pligidan mol-dunyosi oshib yotgan tanishlari uyiga nima sovg'a olib borishini bilmay o'ylab qiynaladigan "saxiylar" shular jumlasidandir. Navoiy ham xuddi shunday kishilarning xatti-harakatlarini quyidagi misralarda chiroyli o'xshatishlar orqali ta'sirchan ifodalaydi:

Uyla bulutdekki quruq bog' uza,
Yog'may o'tub, suvni to'kar tog' uza. [4, b.154]

Suvga tashna bog' qolib, qorlar makoni bo'lgan tog' bulut uchun nishondir. Axir suvsagan nihollar, ekinlar kishilarning rizq-ro'zi-ku. Demak, hayotda ana shu bulutsifat insonlar bor. Unday insonlar Navoiy zamonida ham bor edi. Afsuski, bugungi kunda ham bu singari kishilar bor. Ularning atrofiga nazar solishni istamaydigan, o'z manfaati uchungina davlatini sarf qiladigan baxil kishilardan aslo farqi yo'q. O'zlari nazdidagina saxiydirlar, xolos. Axir go'zal imoratlarni yana ham bezatgandan ko'ra ko'rimsiz imoratni uning safiga qo'shishga harakat qilgan eng maqbul yo'l emasmi? Bugungi zamondosh davlatmandlarning ayrimlari bu kabi fikrlashlari uchun Navoiy asarlarini, ayniqsa, "Hayrat ul-abror" didaktik dostonini qunt va ehtirom bilan mutolaa qilishlari ayni muddao bo'lur edi. Mag'rib-u mashriqqacha bo'lgan masofadagi har bir kishi tafakkuriga mana shunday ezgu insoniy tuyg'ular singdirib borilsa, dunyoda nonga zor ham, suvga zor ham, uyga zor ham qolmaydi. Qurbimiz yetganicha saxiylik ilinjida yursak, gunohi kabirlar egalari ham qolmaydi, nazarimizda.

Navoiy falsafasining salmoqli qismini insonparvarlik g'oyalari tashkil qiladi. Bu falsafiy dunyoqarash shoirning boshqa janrlardagi asarlarida ham o'z ifodasini topadi.

Bundan tashqari, Navoiy ijodining ko'pchilik namunalarida biz pandona ruhni ko'rishimiz mumkin. Masalan, Navoiyning "Besh emas " radifli g'azalidagi quyidagi baytning mazmuniga diqqatni qaratamiz:

Qo'y tavonoliq so'zin, yod et ajal xorinki, pil
Pashshalar nishi qoshinda notavone besh emas. [5, b.145]

(Sen kuch qudratdan gapiradigan so'zlaringni qo'y, ajal xori(tikani)ni esla, shunday katta kuch-quvvatga ega fil ham pashsha nishi(nayzasi) oldida ojiz.)

Shoir mazkur baytda tazod va tamsil badiiy san'atlarini, fil va pashsha timsollari bilan muvofiqlashtirib qo'llar ekan, inson umrining intihosi ham borligiga, uni unutib qo ' maslikka ishora qiladi. Inson qanchalar qudratli bo'lmasin, uning o'lim oldida ojizligi uni o'zidan qudratliroq zot borligiga ishonchini kuchaytiradi. G'azalning keyingi misralarida dunyo shunday o'tkinchi ekan, vaqtida solih amallar qilib qolishga ulgurgin, aks holda, keyingi pushaymon o'zingga dushman bo'lib qolishi mumkin kabi da'vatlar badiiy tarzda ifodalanadi.

Xullas, Navoiyning lirik qahramoni qalbida insoniyatga nisbatan betakror va cheksiz muhabbat yashaydigan buyuk hilqatdir. Dunyo kitobxonlari mana shunday obrazlar makon tutgan hazrat Navoiy ijodini bugun juda katta qiziqish va e'tibor bilan o'rganayotganligi haqidagi xabarlar qalbimizda hayot bardavomligiga nisbatan bo'lgan ishonchimizni yanada mustahkamlaydi. "Hayrat ul-abror" hayqiriqlari qalblardan qalblarga o'tib, butun olam uzra aks-sado beraversin. Bu aks-sado muzlayotgan qalblarga iliqlik olib kirsin. Zero, donishmand aytganiday, olamni yovuzlikdan faqat muhabbat qutqaradi. Bu muhabbat mavhum muhabbat emas. Bu insonning butun koinotga muhabbati, insonning insonga muhabbati.

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FORTUNES AND MISFORTUNES OF THE EIGHTEENTH-CENTURY NOVEL

Women, of every age, of every condition, contract and retain a taste for novels [...T] his depravity is universal. My sight is every-where offended by these foolish, yet dangerous, books. I find them on the toilette of fashion, and in the work-bag of the sempstress; in the hands of the *lady,* who lounges on the sofa, and of the lady, who sits at the counter. From the *mistresses* of nobles they descend to the *mistresses* of snuff-shops - from the *belles* who read them in town, to the chits who spell them in the country. I have actually seen mothers, in miserable garrets, *crying for the imaginary distress of an heroine,* while their children were *crying for bread*: and the mistress of a family losing hours over a novel in the parlour, while her maids, in emulation of the example, were similarly employed in the kitchen [4, 142].

Fear from Novel-Reading in 18th-Century England

It is not hard to understand that the novels as described were accessible literally to everybody at least vaguely literate. This was something the publishers and booksellers took good advantage of and on that basis novel-reading soon became a popular form of leisure and pleasure, the kind that could be easily compared to watching a television serial. Even so, an important distinction should not be overlooked: in comparison to the television, which quickly became a commodity that everybody could and did afford, books remained unavailable to a substantial part of society throughout the 18th century - something that might account for the difference in the intensity of the two moral panic reactions.

It is safe to say that once the novels came to represent a significant share in the literary market - a trend which started with an unprecedented success of Richardson's *Pamela* and gained swing in the last third of the century - critique, opposition, and aversion became the most pronounced and distinctive responses to novel-reading in 18th-century England.

Concern. Arguments *against* were numerous and they varied according to who they were addressed to and, cunningly, often even which novel they referred to, but what they all had in common revealed one and the same fear about the generally corruptive effects of novel-reading. Broadly, one could divide the reproaches into those ascribing to novels the dangerous psychological affects, triggering imitation and inoculating wrong ideas of love and life; and into those referring to the mere habit of novel-reading as a physically harmful waste of time, damaging not only the mind and the morale of readers, but also their eyesight and posture.

When contextualized, this concern is somewhat easier to understand. The novel was the first literary genre that "came into existence as a commodity". As a newcomer in the literary field, without any respectable predecessors to rely on, it evoked suspicions in itself. Written in simple, accessible prose, it was easily understood even to the non-educated, which did not exactly add to its respectability, but rather provoked rebuke. The "unparallel fecundity of authors" was seen to support the view that: "[e]very love-stricken swain and every melting nymph is qualified to write a love-story which shall pass for a pretty novel; at least with the

help of a friend, to spell it and put it together"[11]. The impression was strengthened by another defining characteristic: novels dealt with the everyday life, they focused on love and family relations and on individual quest for happiness; all of which was something everyone was an expert on, which made them generally accessible on the level of content as well. But then these plots also necessarily escaped real life, presenting it as full of adventures, emotional shifts and interesting characters. The approachable realist narrative, confidential first person address, a probable, albeit fictionalized (dramatized and emotionalized) storyline, set in a familiar context with predominantly happy endings - this altogether was exactly what was seen as dangerously serving as a possible alternative life-scenario. A credible description of an implausible sequel of events was perceived as a risky trap [2, 31].

Add to this that by the last third of the century, novels in one form or the other (either in pirate editions, borrowed from a circulating library, serialized or bought in chap-books) financially also came within easy reach of almost everybody above the lower class, and the circumstances are ripe for a catastrophe! All you need are naive, inexperienced, susceptible readers - "the young, the ignorant and the idle" - to jump at the bait. Considering that the novel-reading public was regarded as predominantly female and that women were already perceived as in all respects weaker, fanciful, more sensitive and thus more liable to bad influence, the situation seemed all the more alarming.

The contemporary press abounded in carefully detailed cases of young women, whom such reading has deluded. An article in *The Weekly Magazine* in November 1771 reports how "the lovely Flavia forsook her faithful lover and ended up in London in a tawdry silk gown and petticoat, with a meagre countenance". Mrs. Elizabeth Montagu blamed novels for the love entanglements of her acquaintance Miss Hunter, who ran away to Holland with the married Earl of Pembroke. Even readers following examples from the allegedly acceptable fiction, written by such moral paragons as 'master' Richardson himself, had fallen into difficulties.

Novels were accused of creating expectations which life could not fulfil, and of wearying the sympathies and producing callousness by constantly exposing the reader to scenes of exciting pathos. When all the rest failed, laying blame on them for distracting readers from the more useful work, and attributing to them the power of a drug, was always at hand. The novel did not stand a chance - it was necessarily guilty of something [1, 174].

Hostility. Many of the above reproaches already border on hostility, but the (often self-proclaimed) moral heralds could do much worse. It has already become clear that the main targets of 'the attack' were novels and the novel-writers, but the accusations were just as much directed to novel-readers, as to the whole growing apparatus of the literary market with its distribution channels which facilitated the access to perilous books. The enemy had many faces and this made the threat even more pronounced; or, in sociological terminology of moral panic, it "amplified the public anxiety".

The literary reviews, at the time still suspended between ethic and aesthetic, probably account for the most hostile attitude towards novelists. Often they were ruthlessly offensive. Not uncommon were judgements such as: "obscene and silly", "execrable stuff', or "amorous nonsense". After a few more examples, you are quickly convinced that this was not just criticism of individual titles, but the general

attitude towards the genre: "What we have said of the generality of our Novels, for these fifteen years past, will serve for this one. It is just as pert, as dull, and as lewd as the rest of the tribe". The response to an anonymous novel, unhappily entitled *Twas Wrong to Marry Him.*

Circulating libraries, predominantly associated with novels, were compared to brothels and gin-shops; whilst readers aroused a whole flood of reproofs on their own account. Their regard for such low literature was seen to reflect their own bad taste and dubious personal traits: they were said to be fanciful and superficial, indolent and hasty, incapable of any serious study whatsoever. They were believed to be reading only for the plot, skipping chapters, rushing to the end only to be able to immerse in a new story. Negligence and carelessness were particularly commonly associated with the readers of novels. They were accused of making excessive notations and filling pages with sentimental outbursts. With a narrative easy to follow and in a convenient duodecimo size, novels were read everywhere and frequently also literally 'on the way' or in the midst of doing something else: at the hairdresser's, while travelling in a coach, at meals, while putting on makeup - which all contributed to novel-reading being slandered as almost something indecent and slothful: "My books come home so powdered, so pomaded, so perfumed", exclaims the circulating library proprietor in *Family Secrets*. In addition, reading in bed by the candlelight was believed to risk conflagration, while women laughing out loud over a certain scene or wobbling in emotions over another, in indecent body postures, regularly incited an offensive language, resulting in a heavily stigmatized and stereotyped image of a female novel-reader - a precursor of a modern coach potato.

The reading sofa and the television couch certainly represent what 18th-century novel-reading and modern-day television-viewing seem to have in common. Analogies offer themselves as on an assembly-line and they all seem to support the concept of moral (and) media panic. The reading sofa and the television couch both invoke the feeling of leisure, as though idleness and the 'waste-of-time' were written in the furniture. The suggestive contours of the sofa almost prescribe the user's pose, inviting a certain body language, making the lewd connotations almost impossible to ignore. "Novel reading [...] seems literally to affect the backbone; the posture of the novel reader is rarely upright; [it is] associated with sofa and softness; it is supine, erotic, luxurious". It is true that the television couch is regarded as more gender-neutral, more collective in use and thus less eroticised, but then the two also share a number of other implications; from those connected to 'health and beauty' issues - lousy posture; fat, weak and limp bodies and bad sight - to the stigma of slovenliness. If novel-readers were seen as smearing books with candle-wax and causing fire, television viewers are associated with eating junk-food and spilling ketchup on the carpet. Not only did novel-reading in 18th-century England induce moral panic; it also revealed the anxieties that are still with us today [3, 69].

Consensus. The various sources of the above examples already give a sense that the fear from novel-reading was a widespread and agreed upon sentiment. Evidence range from magazine and newspaper commentaries to literary reviews; from private letters to fiction itself, and there are also conduct books, moral-religious essays, educational treatises, guidebooks, diaries, as well as the

more ephemeral material, such as book advertisements or library catalogues (both often openly addressing the problematic), all of which sufficiently 'adopted' the role of modern mass media in 'bringing out' the problem.

The way the alleged victims as well as the suspected culprits responded to the situation could also be read as a proof of consensus on the topic, and the similar manner in which authors and readers alike actively shunned the term 'novel' itself was no doubt a result of a certain 'campaign' against the genre and the stigma that stuck to novel-readers. The same strategies the latter used in disguising their reading habits - hiding the novels away, reading them under false covers or explicitly denying the act at all - all this is a sign of consent, of the recognition of the anxiety, too.

Disproportionality. In the absence of facts and figures one could simply say that what best demonstrates that the 18th-century anxiety about novel-reading was truly exaggerated is that its pernicious effects were never proved, nor any big disaster ever happened on that account, even after the number of novels, novel-readers and the whole literary network had risen considerably. If the manipulative potential of novels were in reality that great, women would be eloping in hordes. The fear certainly grew out of proportion, which is exactly what lies at the core of the moral panic effect. The belief, fed by the imaginary and artificially agitated threat, persisted despite the lack of proof. It is indeed easy to retrospectively see a situation as overdramatized, but moral panic is in itself a retrospectively recognized phenomenon and it is thus relevant to say that we now know novels at least generally do not have the power to addict and corrupt. The following examples of serious suggestions to restrict novel-reading confirm its influence was grossly overrated. In a letter, dated November 7 1789, and addressed to the editor of *The Gentleman 'sMagazine,* Mr. Urban, a certain R.R.E. reflects:

Novels have been long and frequently regarded not as being merely useless to society, but even as pernicious, from the very indifferent morality, and ridiculous way of thinking, which they almost generally inculcate. Why then, in the name of the common sense, should such an useless and pernicious commodity, with which we are over-run, go duty-free, wile the really useful necessary of life is taxed to the utmost extent? A tax on books of this description only (for books of real utility should ever be circulated free as air) would bring in a very considerable sum for the service of Government, without being levied on the poor or the industrious.

A renown English essayist, Vicesimus Knox, seems to have had something similar in mind already a decade earlier. In the essay *On Novel-Reading* he writes:

If, however, Novels are to be prohibited, in what, it will be asked, can the young mind employ itself during the hours of necessary leisure? To this it may be answered, that when the sweetened poison is removed, plain and wholesome food will always be relished. The growing mind will crave nourishment, and will gladly seek it in true histories, written in a pleasing and easy style, on purpose for its use.

These two 18th-century examples come closest to the debates about introducing legal sanctions, which commonly accompany modern examples of moral panic. Regardless of the fact that nothing ever came out of such proposals, although they were not at all that rare, this clearly shows what significance was ascribed to novels. Indeed, one could claim that endeavours to thwart their spread and restrain novel-reading resulted not only in turning the novel into the more

appealing forbidden fruit, but - paradoxically - by making it a recurrent topic of conversation, assigned it an immense importance and thus indirectly legitimated and strengthened its position as a literary, cultural and social form.

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TEACHING COMMUNICATIVE LANGUAGE SKILLS THROUGH DRAMA ACTIVITIES

Annotation: This article depicts the study of effective strategies for utilizing drama activities in English language classroom. Thus the types of activities and the ways of using them in language learning and teaching, exploring the importance of drama activities and role play games in English language teaching, finding out the ways of promoting students' motivation by using drama and role play activities in teaching the English language to students.

Key words: role-play, mime, prepared improvisation, spontaneous improvisation, simulation, pair work, group work, drama.

Teaching foreign languages to children is very challenging and difficult as well as enjoyable experience. Young learners is a special group to teach because a teacher always has to prepare and apply new and interesting approaches to reach students' attention and to encourage them to learn. While working with children a teacher has a chance to look at the surrounding world through child's eyes, he or she has a possibility to become child again. As far as teaching young learners is concerned, they usually find a lesson enjoyable when they can actively participate in the process. They are willing to play games, listen to songs, tell stories and they acquire the knowledge of foreign language unconsciously. Harmer notices that "people of different age have different needs, competencies, and cognitive skills; we might expect children of primary age to acquire much of a foreign language through play, for example, whereas for adults we can reasonably expect a greater use of abstract though." [2; 16] This is the reason why teachers should apply methods that are suitable for young learners. One of the most enjoyable and interesting methods that can be used while teaching young learners is drama. Drama has its roots in the fundamental human ability, which is imitation. Through imitation children learn how to walk, talk and perform a lot of human activities. Children observe what adults do and try to do the same and they take different roles. They are prepared to real life situations because they rehearse the language, involve the emotions and developed their imagination. This natural desire to act out gives the opportunity to acquire foreign languages because children can pretend to be different characters and they use the language that is connected to this person or thing. By taking a role, shy children may pretend to be somebody else and it helps them to overcome their shyness.

Drama helps young learners to activate language and have a great fun. The use of drama activities may have clear advantages for the second language learning. It stimulates children to speak as well as gives them an opportunity to communicate by the use of nonverbal communication, for instance, body movement as well as facial expressions. The use of drama can reduce the pressure that

students feel, so they become ready to talk sooner. A great number of other factors also make drama an extremely powerful tool that can be used in the language classroom. Reading a dialogue aloud from a course book is much more different from acting out the same dialogue. Drama involves children interaction at many levels—through the use of their bodies, minds and emotions, as well as the social interaction.

Dramatizing appeals to all kinds of learners. People receive and process information in different ways; the main ones are through sight, hearing, and our physical bodies. One of these channels tends to be dominant in each of us. When children dramatize, they use all the channels, and each child will draw on the one that suits him or her best. This means that all children in a class will actively participate in the activities, and the words of the foreign language will go through the most suitable channel for each of them. All drama activities can be used at a variety of levels. Even if an activity is designed to be an elementary activity, it can be enjoyable for intermediate or more advanced students; conversely, even a drama activity designed for intermediate students may be used with elementary students. The teacher chooses activities that are appropriate to age and students' level, and help to practice of particular language areas from you are teaching [1; 98].

Drama activities can easily be adapted and integrated to teach all subject areas. It is proven to be successful through personal experiences, recent brain research, and a study of widely accepted learning theories. "Human beings are storytelling primates. We are curious, and we love to learn. The challenge for each teacher is to find ways to engage the child and take advantage of the novelty-seeking property of the human brain to facilitate learning" [2; 29]. This is the reason and the purpose for the investigation we have done. Today's education system often put children through unnecessary stress. This stress translates to a negative attitude towards school and learning. It burns out our natural instinct to want to learn. Learning cannot take place unless the child has a motivation and is stimulated through engaging activities. Drama gives educators the opportunity to teach their students in a way, which would create a love for learning. It provides valuable problem solving, social, and creative skills. Drama embraces the child's imagination and emotions, which in many classrooms are shunned. The values of drama and all of the arts are indicated in the National Standards for Arts Education. "…Students of the arts disciplines gain powerful tools for: understanding human experiences, both past and present; learning to adapt to and respect other's (often very different) ways of thinking, working and expressing themselves; and making decisions where there are no standard answers" [2; 37]. Perhaps the most important point of all is that participants of drama are being involved in the learning. They are engaging in activities and immersed in the roles, which they assume. We are naturally equipped with the ability to use drama in our lives. It can be said that drama is a way of life. We use drama from birth to death to overcome difficult situations, prepare ourselves, or learn something new. Drama activates the whole brain and also engages many different kinds of intelligences. It reaches students who need a challenge, as well as students who are not reached through traditional teaching methods. If educators want to reach their students and teach them in the most effective possible way, then they will integrate drama and the arts into their

classroom. The impact that this kind of authentic learning can make on a child is priceless. The cognitive, affective, and psychomotor dexterity that is gained by using drama create motivated, intelligent, lifelong learners. Littlewood sums up the value and power of using drama in the classroom very well. He calls the type of learning in which students are actively engaged in the subject and have some control of their learning, "student inquiry." He writes: Organizing the curriculum around student inquiry has begun to be recognized as a powerful way to move students beneath the facts and beyond a skill-and kill approach to learning. Inquiry that centers on students' questions and real world issues is intrinsically motivating, engages students in high level critical creative thinking, and connects the classroom to the world—past, present, and future. Teachers are freed from being the authority to being an authority who can guide, assist, and wonder with students—but most of all we are freed to ask questions with students and join together in joint explorations. Perhaps someday in the near future classrooms will be littered with drama-integrated lessons. Educators will take recent research into consideration and build their methods around these new findings. Teachers will embrace the world of drama and give their students the opportunity to learn in a fun and invited environment. When this day comes there will no longer be "three R's," but rather "four R's," where the arts are given equal values as compared to reading, writing, and arithmetic. Not only can the arts be an extra enrichment and area of study, but they also can be used to teach the curriculum and the students [4; 6].

Drama and language games can serve as a natural introduction to dramatic activities proper and as preparation for role-play, improvisation, and other drama experiences. Because they involve concentration, listening, memorization, observation, interaction, and interpretation, language games extend the word power of learners, and increases their agility, fluency, and flexibility in the use of English. The following types of games could be effectively used at the start of a lesson using drama: name games, yes/no games, "Just a Minute", word association, "What's my occupation?" and of course charades. Other dramatic activities that could be used in the English language classroom include the community happening, a good way of teaching beginners and children and of involving the audience in the activities of songs, plays, painting, making things, and playing games. If the class has mixed cultural backgrounds, the final quarter of an hour of the lesson could be profitably spent getting the students to talk about their different backgrounds in a sort of dramatized story-telling. Finally, there are always puppets: the teacher could either use hand-puppets, card-puppets, or even his or her hands and paint them into a puppet. The main point here is to bring in a variety of techniques so that the students do not get bored. Besides that, drama bridges the gap between course-book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real-life situations by providing insights into how to handle tricky situations. Drama strengthens the bond between thought and expression in language, provides practice of supra segmentals and para-language, and offers good listening practice. If drama is considered as a teaching method in the sense of being part of the eclectic approach to language teaching, then it can become a main aid in the acquisition of communicative competence.

Drama activities facilitate the type of language behaviour that should lead to fluency, and if it is accepted that the learners want to learn a language in order to

make themselves understood in the target language, then drama does indeed further this end. In addition, drama could always be extended and used as a starting-point for other activities. The theme can act as a stimulus for discussion or written work going far beyond the acting out of scenes. Dramatic activities can thus be integrated into a course, which in turn could lead to them being exploited in terms of the language syllabus, for example the learning of vocabulary, even of structures. As matters stand now, drama and dramatic activities tend not to exist as a special area within the syllabus separate from all other language activities, but they often overlap with them. Perhaps one of the greatest advantages to be gained from the use of drama is that students become more confident in their use of English by experiencing the language in operation [3; 91]. The student-centeredness inherent in all dramatic activities also improves students' maturity and motivation, and the physical involvement contained in drama along with the concept of learning language through action is an effective variation on the method of Total Physical Response2 and other holistic approaches to language teaching, where the learner rather than the language or indeed the teacher is at the center of the learning process. While investigating on this theme we talked to the teachers of English language and they say that children can emerge from their everyday personality and lose their inhibitions. According to their opinion this may be extremely useful with students who are shy and afraid of speaking in general and especially shy about using English, or who do not enjoy being in group activities. If they are given special roles, it strengthens and encourages them to be those characters and to abandon their shyness or embarrassment.

Briefly to say, we are absolutely agree with this opinion, as well as we were witnesses of this during our English lessons. Because before having drama and role play activities majority of my group mates were shy and afraid of speaking in English as well as they were afraid of making mistakes and being laughed at. Then practicing much at these activities we really got rid of these shyness and fear. Without any doubt we can say that the contribution of our teacher in this is great as well as she always facilitated and motivated us even we spoke with mistakes during drama and role play activities. She managed to explain us deeply the aim of these activities as well as it was to improve our communication skills. What we liked much in her, she never interrupted our speech until we finish the activity even for correcting our mistakes as it might discourage us. In addition to this she motivated us every time we acted out our roles. She never kept silent about our any little success in our English. We think this was a big plus for us to gain a fluent speech in English and enrich our active vocabulary too.

Summing up, we can say that the role of instructor in gaining success in English through drama and role playing activities is great. These activities in the English language classroom is ultimately indispensable because they give learners the chance to use their own personalities. They draw upon students' natural abilities to imitate and express themselves, and if well-handled should arouse interest and imagination. Drama encourages adaptability, fluency, and communicative competence. It puts language into context, and by giving learners experience of success in real-life situations it should arm them with confidence for tackling the world outside the classroom.

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SELECTING EFFECTIVE WAYS FOR STUDENTS' READING AND LEARNING IN ENGLISH TO ENJOY

Annotation: This article depicts the effectiveness of approaches and principles of improving teaching reading in the English language with the usage of different effective strategies and techniques in different context and classification of them.

Key words: intensive reading, extensive reading, language acquisition, intellectual endeavour.

Reading is an activity that can add someone's knowledge about important news and also some new vocabulary items. Developing learners' reading skills in English is one of the most difficult challenges for teachers. The main problems consist of understanding a written text and distinguishing words and word expressions in their correct meaning. Therefore, it should be paid more attention to the material which is necessary for both teachers and learners.

To find better and effective ways for students to enjoy reading and learning through English, where they make more and more of the choices and decisions about what they read and how they read; where they are also guided to reflect on their learning and to set specific goals for themselves, and can make intelligent decisions about how to reach those goals. It excellent way to get students into the habit of reading and it contributes to vocabulary acquisition.

Realizing the importance of reading, some collages make it as one of subject. There are two kinds of teaching reading; Extensive and Intensive. Extensive and Intensive are different in some cases. Here we'll mention three differences between Extensive Reading and Intensive Reading; therefore Extensive Reading has more important purpose compared to Intensive Reading in broadening students' knowledge.

The first difference is that Extensive Reading covers large area, while Intensive Reading covers narrower area. According to Harmer, Extensive Reading involves students reading long texts or large quantities for general understanding, with the intention of enjoying the texts. It means that students are given freedom to choose their own topic which they think are interested to be discussed. In this case, the students also have to find supported articles related to the topic in order to give them background knowledge, so that they know more about the topic they have chosen. It is different from Intensive Reading that does not allow the students to find a topic they like. The topic is given by the teacher. The students also do not necessary to look for supported articles because the topic which is chosen by the teacher is usually short and easy to understand [4; 125].

The second difference is about students' activity in class. In Extensive Reading the students' activity is more complex than in Intensive Reading. The students, in Extensive Reading class, usually are asked to write a summary after

reading an article/ passage. As we know, writing summary is not an easy thing to do. It allows learners to assert full control, both of the main factual or fictional content of an article/ book, and of the grammar and vocabulary used to express it. Besides, the students also will do a short presentation on what they have read. By doing short presentation, the students will have knowledge of the right preparation, self- independence and autonomy [1; 35]. While in Intensive Reading, instead of writing summary and having presentation, the students are asked to answer some questions related to the topic which is given by the teacher. Usually, all of the answers are available on the text, so that the students only rewrite it.The last, Extensive Reading will discourage the over- use of dictionary on the contrary dictionary is a must in Intensive Reading. It is true that dictionaryhave an important place in reading activity, but as stated by Bernhardt that the students will focus only on the language if they always consult the dictionary every time they find an unfamiliar word. They will not pay attention to the message conveyed. Bernhardt also said that this habit will cause inefficient reading and destroy the pleasure that reading is intended to provide [1; 35].

By avoiding dictionary, the students are expected to be encouraged to jot down the words they come across in a vocabulary notebook and they can look them up after they have finished reading. It will make the students guess the meaning based on the context. By doing this, the students are able to always remember the meaning of a word because they find it by themselves. Meanwhile in Intensive Reading, students have to find difficult words while they are reading. The frequency of using dictionary is often because in Intensive Reading, a text will be used to answer some questions, so the students have to know the meaning of all words in the text in order to make them easy to answer the questions.

In addition we can say that *Extensive reading is aimed*to gain a general understanding of what is read. It is intended to develop good reading habits, to build up knowledge of vocabulary and structure, and to encourage a liking for reading. E.g. any interested books, novels, magazines and newspaper reading.

The purposes of reading are usually related to pleasure, information and general understanding. The purposes are determined by the nature of the material and the interests of the student. Typically Extensive reading involves reading massive amounts of very simple material so that the learner can read smoothly, confidently and pleasurably.

Another aspect of Extensive reading is that the learner should be reading a wide variety of texts such as novels, mystery, poems etc.

Students read as much as possible, perhaps in and definitely out of the classroom.

A variety of materials on a wide range of topics is available so as to encourage reading for different reasons and in different ways.

Another advantage of Extensive Reading is students can select what they want to read and have the freedom to stop reading material that fails to interest them. Reading is individual and silent, at the student's own pace, and, outside class, done when and where the student chooses. Reading speed is usually faster rather than slower as students read books and other material they find easily understandable.

Extensive Reading helps develop general, world knowledge. Most, students have a rather limited experience and knowledge of the world they inhabit both cognitively and affectively. Extensive Reading opens windows on the world seen through different eyes. This educational function of Extensive Reading cannot be emphasized enough. Learn new vocabulary and review old vocabulary. It can motivate learners to read. Reading material selected forextensive reading programs should address students' needs, tastes and interests, so as to energize and motivate them to read the books.

Extensive Reading helps to improve writing. There is a well-established link between reading and writing. Basically, the more we read, the better we write. Commonsense would indicate that as we meet more language, more often, through reading, our language acquisition mechanism is primed to produce it in writing or speech when it is needed. Extensive reading is effective means of fostering improvements in students writing. It helps to build confidence with extended texts

Classroom reading work has traditionally focused on the exploitation of short texts, either for presenting lexical and grammatical points or for providing students with limited practice in various reading skills and strategies. [6; 26] However, a large number of students in the world require reading for academic purposes, and therefore need training in study skills and strategies for reading longer texts and books. Extensive reading is developing students' confidence and ability in facing these longer texts.

The distinction between Intensive and extensive reading is that- Intensive reading - you read with concentration and great care in order to understand exactly the meaning of what you read. Extensive reading - you read as many different kinds of books/journals/papers as you can, chiefly for pleasure, and only needing a general understanding of the content.

Briefly to say, reading academic text books is Intensive reading. Reading novels, Magazines, Newspapers is extensive reading.Extensive reading is also referred as passive reading. To find better and effective ways for students to enjoy reading and learning through English, where they make more and more of the choices and decisions about what they read and how they read; where they are also guided to reflect on their learning and to set specific goals for themselves, and can make intelligent decisions about how to reach those goals. It is an excellent way to get students into the habit of reading and it contributes to vocabulary acquisition.

Summing up, we can say that through doing complex activities, Extensive Reading can broaden students' knowledge more than Intensive Reading. In Extensive Reading, students write summary and do presentation which lead them to minimize the use of dictionary. In opposition, the students' activities in Intensive Reading are more limited. The activities depend on the teacher's guidance only. This kind of activities will not encourage students to explore their abilities; they cannot broaden knowledge by themselves as well as in Extensive Reading.

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ANALYSIS OF READING STRATEGIES IN TEACHING ENGLISH TO B1 LEVEL STUDENTS

Annotation: This article depicts reading strategies in teaching English and investigate the approaches to develop and assess learners' progress in reading. With the help of different example, the obstacles and their solutions are explained.

Reading is a means of language acquisition, communication, and of sharing information and ideas. But we use reading for different purposes. For examples, some people may read in order to gain information or verify existing knowledge, or in order to critique a writer's ideas or writing style. "A person may also read for enjoyment, or to enhance knowledge of the language being read. A person reading poetry for enjoyment needs to recognize the words the poet uses and the ways they are put together, but does not need to identify main idea and supporting details" [1; 20].

In English there are four main skills: listening, speaking, reading and writing. They are divided into two groups - receptive and productive. The receptive skills are listening and reading. The productive skills are speaking and writing. But in this article we mainly discuss reading skill, its strategies, approaches, comprehension and etc. We know that reading is one of the most important skills like others. And also reading is regarded as the foundation of success in school learning and the key to achievement of potential after graduation. Teachers at each grade level and in every subject area from preschool through high school are providing students with the instruction needed to develop comprehensive reading ability.

In reading skill comprehension is the most important. To comprehend the text we are reading we need also reading strategies. They help to understand easily to readers and read more efficiently. And now we look through some reading strategies:

➢ Predicting
➢ Scanning
➢ Skimming
➢ Information words
➢ Phrase reading
➢ Analytical reading
➢ Marking the text
➢ Note- taking
➢ Managing vocabulary
➢ Reading with others.

The first strategy: Predicting

We may know its meaning from its name "predicting". It means that we think about the text what might be coming next. Before beginning to read the text, we use pictures may be, heading of the text to make predictions. So, predicting

involves thinking ahead while reading and anticipating information and events in the text.

Jessica stated that "it is used in reading task, it helps learners to think what will happen based upon the text, the author, and background knowledge in other words it makes students elicit their interest, activate their prior knowledge, or pre-teach vocabulary or concepts that may be difficult" [2; 126]. In this sense, predicting requires learners to use the text to decide what will happen next. Readers confirm or deny predictions with support from the text.

The second strategy : Scanning

Scanning means that to read quickly for specific information. You may not realise it, but you are already good at scanning. Scanning may allow you to 'read' up to 1,500 words a minute.It is usually considered speed-reading skill because it is not used for intensive reading. It is essential skill nonetheless, and students need to know that sometimes intensive reading is not necessary. And also one reason to scan an academic text that we have found while researching is to locate key terms as a means to assess the text's relevance.

The third strategy : Skimming

To speak about skimming, it is a bit like scanning. But they are not the same. Scanning is reading the text quickly to search for specific information. Skimming is reading the text quickly to gain a general idea. Skimming may allow you to `read` up to 1000 words a minute. And also skimming can help us to identify whether or not to continue reading, what to read carefully, and where the best place is to begin. Skimming an academic text immediately before you read it carefully can help you consider what you already know and can help you develop a purpose for reading. As with scanning, skimming does not involve reading every word. Instead, you may skim by reading:

- titles
- subheadings
- words in that are in **bold**, in *italics* or underlined
- diagrams
- a report's abstract, introduction or conclusion
- the first sentence of every paragraph
- chapter questions
- chapter objectives
- chapter summaries

The fourth strategy : information words.

There will be times when you need to do more than skim a text in the way described above, but still need to read quickly. This may require ability to conduct "surface reading".

It is worth remembering that no more than 50% of the words in an average textbook are "information" words. The other words are like glue and paint: they are there to provide connections and add interest, but are not essential for meaning. A large part of the trick involves paying attention to what the author is trying to say.

The fifth strategies : phrase reading.

Watch the eyes of a friend or a member of your family while he or she is reading. You will see that they move along each line of print in a series of jerks. The

pauses between the jerks are known as fixations. It is during the fixations that your eyes take in words.

Poor readers take in only one or two words in each fixation.

| This is | how a | poor | reader's| eyes move | along | lines| of print. |

A good reader, on the other hand, takes in several words in each fixation

| This is how | a better reader's | eyes move along | lines of print.|

The sixth strategy : analytical reading.

Analytical reading (or study reading) is needed when you want to make sure that you fully grasp and appreciate what you are reading. You may have to read statements more than once, stop to think about them, or jot down key words when using this style. As a result, your reading rate can easily drop to below 100 words a minute.

The seventh strategy : marking the text

If the text you are reading is your own copy, you could also underline key words, highlight with a marker, or make notes in margins, or alternatively, if you don't own the text, you could use little 'post-it' labels.

This process of marking texts can help you concentrate (and keep reading!) and can help you identify key points and make the book easier to survey later when you need to use it again for your assignment or to revise for an exam.

The eighth strategy : note-taking

If you don't take notes well, or don't take them at all, now is the time to develop this essential skill! "Note-taking can help you gain deeper understanding and reflection, a better ability to remember and good exam preparation materials for later" [3; 35]. When you are taking notes, you should pay keep in mind the following 7 principles:

- Record publication details
- Preview the text before you take notes
- Maintain a central place for your notes
- Paraphrase and summarise ideas
- Note your thought
- Be creative
- Review your notes

The ninth strategy : managing vocabulary

Even if you are a native English speaker, you may at times feel overwhelmed by the amount of unfamiliar vocabulary you encounter. Of course, as a university student, you have a great opportunity and need to build you vocabulary (discipline specific and general), so consult glossaries and use a dictionary. Keep a list of new words: record their definitions and write example sentences which show meaning and usage. When using your dictionary, be discerning. Know which words can be ignored, and see if it is possible to guess the meanings of words. You may be able do this if you:

1. Guess using context:

The patient suffered from respiratory ailments, skin problems, *anacritis*, and hypertension

What could anacritis mean? (NB. Not a real word!)

2. Guess using prefixes, suffixes and word stems

• *Antichocoflavourism*

• *Aquaengineacousticology*

What could these words mean? (NB. Not real words!)

The tenth strategy : reading with others

Consider getting a "study buddy" or study group. Be careful to keep focussed on what you need to do and you may find that by sharing notes, explaining, asking and quizzing each other, you can increase your ability to understand, reflect upon and remember key points in texts. This strategy is also very useful.

We may see that these all strategies are very important to increase your comprehensionin reading skill. All of them have their own technique and method. "Active readers use reading strategies to help save time and cover a lot of ground.The use of strategies results to beeffective in improving students´ reading comprehension because they can reveal us how students make sense of what they are reading and how they understand and solve misunderstandings when they are making a specific task" [4; 13]. With the purpose of improving the reading comprehension performance of our students it is relevant to consider strategy instruction as the most effective way to ensure the involvement of our students in learning process in active way. When language teachers promote the use of comprehension strategies they provide students with appropriate tools to access to different types of texts.

Common difficulties in teaching reading are:

Poor comprehensionThere is a lot going on in reading, from letter and word recognition to understanding meaning at the phrase, sentence and paragraph level. When a beginner reader encounters vocabulary they do not know or do not recognize due to inaccurate decoding, they are likely to skip ahead. The more blanks in a line of text, the harder is to make meaning and the more cognitively challenging and frustrating the reading task becomes. That is why poor comprehension can result by a student struggling with decoding, having limited vocabulary or attempting to read a text at too high level.

"Reading also requires being able to pay attention to narrative. Students need to identify gist, main ideas, and specific details and even make inferences about what they are reading" [5; 132].

The Speed of reading is to be taken into consideration.

The more students read, the more they encounter unfamiliar terms. Quite often the context in which these new words are found gives children all of the clues they need to guess at meaning. As students expand their vocabulary, they recognize more words by sight and reading speeds up. If speed is still an issue, there may be an underlying problem, such as slow processing. Reading is a cognitively demanding task and holding so much information in the mind while continuing to process text can exhaust children with slow processing. Strategy instruction may help but it is important that these learners are allowed extra time to complete tasks that require extensive reading.

In conclusion, as we have suggested above reading is the most significant part of teaching English language. That is why, to make the process more effective, every teacher should pay attention to reading strategies in detail while teaching the English language.

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SECTION: TECHNICAL SCIENCE TRANSPORT

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BIOMETRIK PARAMETRLARGA ASOSLANGAN AUTENTIFIKATSIYALASH USULLARI. ULARNING AFZALLIKLARI VA KAMCHILIKLAR

Abstract: Steganography is the art of hiding the fact that communication is taking place, by hiding information in other information. Many different carrier file formats can be used, but digital images are the most popular because of their frequency on the Internet. For hiding secret information in images, there exists a large variety of stenographic techniques, some are more complex than others and all of them have respective strong and weak points. Different applications have different requirements of the steganography technique used. For example, some applications may require absolute invisibility of the secret information, while others require a larger secret message to be hidden. This paper intends to give an overview of image steganography, its uses and techniques. It also attempts to identify the requirements of a good steganographic algorithm and briefly reflects on which steganographic techniques are more suitable for which applications.

Internet va yuqori texnologiyalardan foydalanish bugungi kun odamlarining oditiy ehtiyojlaridan biriga aylangan. Bizga ma'lum axborotni kriptografik ximoyalash usullari orqali axborot himoyalanadi. Oxirgi vaqtda insonning fiziologik parametrlari va xarakteristikalarini, xulqining xususiyatlarini o`lchash orqali foydalanuvchini ishonchli autentifikatsiyalashga imkon beruvchi biometrik autentifikatsiyalash keng tarqalmoqda.

Biometrik yunonchadan olingan bo`lib "Biyo" – hayot, "metric" – o`lchov ma`nosini anglatadi. Biometrik autentifikatsiyalash usullari an`anaviy usullarga nisbatan quyidagi afzalliklarga ega:

- Biometrik alomatlarning noyobligi tufayli autentifikatsiyalashning ishonchlilik darajasi yuqori;

- Biometrik alomatlarning soxtalashtirishning qiyinligi;

Biometrik autentifikatsiyalash usullari bajarilayotgan paytda shaxsning faqat o`ziga tegishli bo`lgan hamda boshqa odamlarda uchramaydigan belgilar asosida foydalanilayotgan odamning kim ekanligi va u ro`yxatdan o`tgan bo`lsa u haqidagi barcha ma`lumotlarni tahlil qilib uning haqiqatda shu korxona yoki tashkilotga tegishli odam ekanligini aniqlab beradigan tizimdir.

Foydalanuvchilarni biometrik autentifikatsiyalash.

Foydalanuvchilarni biometrik autentifikatsiyalash korxona tashkilotning qay darajada maxfiyligi xavfsizligi jihatdan va uning iqtisod tomonidan qanchalik

qoniqtira olishiga qarab biometrik autentifikatsiya qilish usullari tanlanadi.Xavfsizlik jihatidan biometrik autentifktasiyalash yuqori darajali hioblangani bois uni davlat miqyosida ommalashtirish ichki va tashqi ta`sirlani bir xil ushlashga yordam beradi. Biometrik autentifikatsiyalash usullarini muassasalarda qo`llayotgan paytda foydalanuvchi belgilarining natijalari faqat "HA" yoki "YO`Q" natijalari bilan amalga oshiriladi."HA" natijasi asosida foydalanuvchi mussasaga kirishi mumkin,agarda uning belgilarida o`zgarish bo`ladigan bo`lsa yoki boshqa shaxs bo`lsa "YO`Q" natija yoki biometrik eshik ochilmasligidan bilish mumkin.

1. Barmoq izlari yordamida autentifikatsiyalash.

Bu tizim biometrik autentifikatsiya qilishda "Daktiloskopik" usuli deb aytiladi.

1-rasm.Barmoq izini scanerlash.

Bugungi kunda 3 xil barmoq izlarini olish texnologiyasi bor ular quyidagicha:
- Ultratovushlar yordamida;
- Optik nurlar yordamida (FTIR);
- Yarim o`tkazgich yordamida;

Barmoq izlarining skanerlari. Barmoq izlarini skanerlovchi an`anaviy qurilmalarda asosiy element sifatida barmoqning xarakterli rasmini yozuvchi kichkina optik kamera ishlatiladi.

2-rasm.Barmoq izini skanerlash apparat qurilmasi.

Biometrik autentifikatsiya qilish tizimining apparat qurilmalari orasida eng

ishonchli hamda ommabopligi bilan ajralib turadigani **"BIOLINK"** komponiyasining biometrik autentifikatsiya qilish apparat qurilmasidir.

Barmoq izlarini skanerlashda ishlatiladigan daktiloskop qurilmalarini ishlab chiqaruvchilarning ko`p qismi asosan intergral sxemalarda foydalanmoqda.Bunday

texnologiyalarni ishlab chiqaruvchi kompaniyalar barmoq izlarini olishda xar xil turdagi elektrik, elektromagnit va boshqa usullar orqali amalga oshiradilar.Buning asosiy sababi barmoq izini olish vaqtida teri qismlarining sig`im qarshiligi olinadi va tahlil qilinadi.Tahlil vaqtida Daktiloskopik qurilmasi esa yarimo`tkazgichli datchik orqali sig`im qarshiligini aniqlash maqsadida barcha axborotlarni yig`adi.

2. Yuzning tuzilishi bo'yicha autentifikatsiyalovchi tizimlar.

Bu tizim asosan masofaviy identifikatsiya qilish vaqtida ishlatiladi.Quyida rasmdagi nuqtalar asosida yuzning o`lchamlari hisoblanadi.Ushbu nuqtalar yuzning semirganini hisobiga xam o`zgarib turadi.Ammo yuz semirgan paytda ham ozgan paytda ham uning tuzulishi geometrik o`lchamlari va burchagi o`zgarmaydi.Shu bois bu tizim eng ishonchlilaridan biri hisoblanadi.Bunda uning quyidagi nuqtalari o`lchamlari olinadi.

- Lab tuzilishi uning burchagi;
- Burun uchi va o`lchamlari;
- Ko`zning markazi va ko`z burchagi;

Bunda uning o`lchamlari bazadagi shaxslarning o`lchamlari bilan solishtirilib uning haqiqatda muassasada ishlaydigan shaxs yoki shaxs emasligini ko`rsatadi.Ammo bu tizimga xalaqit beradigan omillar ham yetarli: Ko`zoynak, soqol, yuzga bezak berish kabilar.

3-rasm.Yuz tuzilishi bo`yicha autentifikatsiyalash.

Rasmdagi holatda asosan ko`z,burun lab o`lchamlari olinadi va identifikatsiyalanadi.

3. Ko`z to`r pardasi yordamida autentifikatsiyalash.

Ko`z to`r pardasi yordamida autentifikatsiyalash usuli asosan ikki xil tartibda amalga oshiriladi.

1. Ko`z yoyi;
2. Ko`z to`r pardasi qon tomirlari joylashuv o`rni;

Ko`z yoyi yordamida autentifikatsiyalash asosan ko`z yoyining radiusi va uning o`lchamlari bilan autentifikatsiyalanadi.Quyidagi rasmda ko`z yoyi radiusi va

uning joylashgan o`rni o`lchamlari olingan holda autentifikatsiya qilish usuli ko`rsatilgan.

4-rasm.Ko`z yoyi yordamida autentifikatsiyalash.

Ko`z yoyi yordamida autentifktasiya qilishda ancha murakkab va sezilarli darajada vaqtni olishi qon tomirlar bilan ishlash vaqtida ko`zning yumilish holatlari autentifikatsiyalash jarayonida bir qancha muammolar keltirib chiqaradi.


5-rasm.Ko`z to`r pardasi yordamida autentifikatsiyalash.

Ushbu biometrik autentifikatsiyalash usuli xavfsizlik jihatdan eng yuqori darajada hisoblanadi.Shu biosdan bu biometrik autentifikatsiyalash usuli davlatlarning yuqori darajada xavfsizligi ta`minlanishi zarur bo`lgan idoralarga qo`yiladi.

4. Ovoz bo'yicha autentifikatsiyalash tizimlari.

Bu tizimlarni hamma multimediaga ega bo`lgan kompyuterlar asosida amalga oshirish mumkin.Shu sababli bu biometrik tizimlar arzonligi tarafi bilan boshqa biometrik tizimlardan ajralib turadi.Bu tizimni ishlatish uchun mikrofon yetarli.Bu tizim odamning tovush chastotasiga asoslanib ishlaydi.
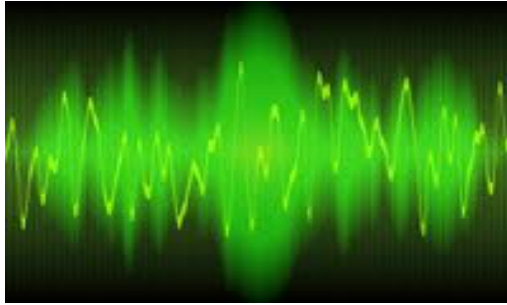
7-rasm.Ovoz yordamida autentifikatsiyalash.

Afzalliklari va kamchiliklari

Biometrik autentifikatsiyalash usullarning tahlil qilish vaqtida uning vaqt, sog`liq, mablag` tomonlama qulay bo`lishiga alohida e`tibor berishimiz lozim. Barmoq izi yordamida biometrik autentifikatsiya qilishda asosan uning jarohat yetmagan bo`lishi va uning skanerlash vaqtida kameraga to`g`ri qo`yilishiga, yuz yordamida biometrik autentifikatsiya qilishda yuzdagi ko`zoynak bor yo`qligi soch turmagi yuzga tushmaganligiga, ovoz yordamida biometrik autentifikatsiyalashda ovoz ning toniga, ko`z yordamida biometrik autentifikatsiyalashda ko`zning holati alohida e`tibor qaratish lozim.

Xozirda eng ishonchli hisoblangan biometrik autentifikatsiyalash usullaridan biri sifatida barmoq izlari olinmoqda.Chunki barmoq izi yordamida autentifikatsiya qilishda odamning irqiga e`tibor qaratish shart emas.Unda faqat uning barmoq izidagi nuqtalarning joylashishi va aylanalar qay tartibda joylashish kordinatalari olinadi.Shu sababli  bu usul dunyo bo`yicha eng ommalashgan usul hisoblanadi.

Yuz yordamida biometrik autentifikatsiya qilishda asosan shaxsning rangi ham xisobga olinishi va xonaning yorug`lik holati ham alohida e`tiborga olinishi kerak.Chunki qora tanli shaxs binoga kirish vaqtida yorug`lik yetarli bo`lmasa natija yaxshi bo`lmasligi mumkin.

Ko`z yordamida biometrik autentifikatsiya qilish barcha usullar ichida eng ichonchlisi xisoblanadi.Chunki ko`zning tuzulishi jihatdan xattoki egizaklarda ham farq qilishi kuzatilgan.Shu sababli hamda uning mablag` jihatdan narxi baland bo`lganligi uchun ham bu usul asosan davlat muassasa va tashkilotlariga qo`yiladi.

Ovoz yordamida biometrik autentifikatsiyalash usulini qo`llash uchun tinchroq hamda kam sonli xizmatchilarga ega bo`lgan binolarga o`rnatish foydaliroqdir.Chunki bu usul shovqin paytda ovozning chastotasini yaxshi ajrata olmasligi yoki xizmatchida shamollash alomatlari kuzatilsa ovozning aytilish toni ma`lumotlar omboridagi ovozga o`xshashligi kamroq bo`lsa xar bitta xizmatchi o`ziga tegishli bo`lgan parolini doimiy yonida olib yurishga majbur bo`lib qoladi.Bu esa binodagi xavfsizlik siyosatining notanish kimsalar tomonidan buzib kirilishiga yana bitta imkoniyat bo`ladi.

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SECTION: TOURISM AND RECREATION

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DISCOVERING PECULIAR FEATURES OF TRAVELLING ABROAD

Annotation. *This article presents a peculiar methodological approach on useful sides of travelling abroad. It is designed a clear and advantageous explanation by giving detailed examples.*
Key words:*Common bond, destination, overseas, adventurous, permanent place, impression, Home sickness, culture shock*

Аннотация. *Данная статья представляет собой специфические и методологические подкормки к преимуществам путешествие за границу.*
Ключевые слова: *место назначения, заграничный, авантюрный, постоянное место, впечатление, домашний болезнь, культурный шок.*

Dwelling in the century of revolution and being surrounded by artificial technology, moving overseas is perceived as the common notion on the account for tons of advantages derived but also drawbacks. Today, more and more living entities are being obsessive about relocating and finding a permanent place in foreign society. But this kind of statement also sparks controversy provoking the indisputable point that context is crammed with minuses equally with pluses.

Travelling abroad is considered to be one of the most worthwhile and rewarding experience. It does not matter that you are travelling for the first time or you are a frequent traveler, you enjoy yourself when you explore a new place for you where you have not been before. There are so many different kinds of people in the world and they go abroad for divergent kinds of purposes. For instance, some go for travelling and discover untouched places, and some go for working and studying. I think everyone should visit at least one country that a place where they want to be most because there are a great number of places, which is created by God, are so breathtaking. If anyone has an opportunity to go such kind of places, I suggest that they should get this chance without taking it for granted because yet there are so many people who cannot manage to do it. Thus, I wanted to take as an example of some quotes, which is said by famous people, to give inspiration for travelling to some people who are hesitating to do this. There are a large number of quotes but you may choose some that you consider useful. I hope they give you motivation to get everything and head out into the unknown sights, to discover the furthest reaches of our planet. One of the historical and experienced figure, Ibn Battuta, said that: "Travelling leaves you speechless, and then turns you into a storyteller." At first sight, it may seem only meaningless speech but there is a deep meaning in its root because it is a fact that everyone turns into talkative one after travelling because they want to share their impression and experience about their journey. Another opinion, said by Tim Cahill is that: "A journey is best measured in

friends, rather than miles." Travelling with friends is so adventurous and you do not feel loneliness if you are with them because there is high possibility of feeling homesick when you go abroad, If you travel with your loved ones, you may not have such kind of feelings. There is one anonymous view about travelling that: "We travel not to escape life, but for life not to escape us." As we know, time is the one of the thing that we cannot stop and life is too short so we have to spend our time and life for appreciable things such as researching an untouched sight of your life. As we have above mentioned, there are so many people who hesitate or afraid of going abroad. But there is nothing worth hesitating because devil is not so black as it is seen and there is an opinion, said by Andre Gide, which is related with such kind of situation "Man cannot discover new oceans unless he has the courage to lose sight of the shore." And "The world is a book, and those who do not travel read only one page. " – Saint Augustin. There is another quote that is written by Mark Twain: "Twenty years from now you will be more disappointed by the things you didn't do than by the ones you did do." What was he going to say by writing such kind of words, the only thing that he was going to say is that" not taking opportunities of today's developing world is foolishness." Because there were not such kind of facilities that we have today. Irving Wallace emphasized that: "Every man can transform the world from one of monotony and drabness to one of excitement and adventure." Shirley MacLaine: "The more I travelled the more I realized that fear makes strangers of people who should be friends." Caskie Stinnet's viewpoint is that: "I travel a lot: I hate having my life disrupted by routine." Oliver Wendell Holmes: "A mind that is stretched by a new experience can never go back to its old dimension." Roy M. Goodman: "Remember that happiness is a way of travel – not a destination." Susan Sontag: "I haven't been everywhere, but it's on my list." And " Nobody can discover the world for somebody else. Only when we discover it for ourselves does it become common ground and a common bond and we cease to be alone,"- Wendell Berry. After having read these inspirational quotes and ideas, we hope a little desire for heading out appears in every soul. We will be so fortunate, if we can make majestic impression on you

Let's talk about the pros of argument being discussed.

<div align="center">Advantages</div>

Nowadays, mammoth number of the young who are intending to go to breathtaking scenery is shooting day by day. In accordance with some facts obtained from the polls carried out on students, most of them have a wish to create a new environment for themselves and this is the essential trigger to push them to work in order to meet the needs of foreign places to study. Visiting to new place, making friends can support you in creating the atmosphere you want. When we are abroad what kind of privileges can we face up to ?

• have a chance to sample other kind of traditional meals

• making new foreign friends and they are the indispensable for enhancing your speaking skill owing to native speakers

• to broaden your horizon

• leading an independent life

• feeling responsibility

• gaining an opportunity to learn new experience on both study (work) and personal life

The omnipresence of the conception " new zone – new chance " is accepted as a maxim of volunteers going abroad. This might be because the potential of getting high score in particular exam related to language you are learning might be lower when there is no anyone who is a native speaker from the country whose language you are learning.

And other issue is linked with atmosphere created in foreign for studies. Climate is the crucial factor to settle your prospect of getting high level in exam.

When you are in a new place, you have to speak in a particular language in order to carry out communication or just for expressing your thoughts on something you face. In an alien society, with the aim of integrating into life, students have to use the language of that place and this is the inevitable swing in skills and the supports of promoting them to higher level.

Spending lots of time in other one might give a life to your outlook's broadening. Living in one place without moving ahead towards your targets might look like leading life in restricted area. When we have not tasted other type of conditions made in other alien country, we might approach to the conception of life from only one fixed corner of the world not revealing latent ones. Life is crammed with the things or items, views hidden and we can notice them unless we run across difficulties and comparing the life which you lead before and the life you are leading now and realize the ups and downs of it.

The life in overseas is the source of enthusiasm and spending the period of time with willing to conquer another new stage to put it on the shelf of achievements is real motivation booster. Learning study methods which is new for you from the alien students can lengthen the capacity of learning. After beginning new life from the scratch, you begin comparing your level of literacy and knowledge and give it a go to ameliorate them. This is a sensible method to accomplish your goals. And this process can show its body in personal life. We start adapting to new life and making this as a habit. So, choosing a country which is similar with culture and other aspects is highly recommended on the account for adopting new environment and take it to your own life. After this case, you might reform the system of education in your own country adding appropriate method you have learned.

According to aforementioned reasons, it is required to have an expected level of knowledge owing to the competition among the youth who have an inextinguishable wish to take a course in another country. Consequently, to win our rivals we are absorbed to the world of study and have a rewarding chance to boost our knowledge.

While not disavowing the facts which are devoted to protect the side of plus, we have to acknowledge some of the statements which are in the street of minus. This kind of way of dwelling always presents you a pack of failure and success. As well as benefits we have to cope with drawbacks equally. Here are some example of them:
- isolation
- home sickness
- financial problems
- problems related to restrictions
- not getting an expected thing

• culture shock
• language barriers

As we mentioned above, integrating into life and adaptation is inseparable part of visiting abroad. Certainly, style of life and the public are not always the same with ones in your own hometown. Especially, the young visitors complain that they have to experience the situation in which the youth from other country can not accept them as their peers and try to humiliate them for their way of dressing and other minutiae. Strange environment put all the appropriate aside and deplete the motivation of students towards study.

Daydreaming about your home and family members is other degrading condition. Being at home around friends we can elucidate our thoughts or feelings without restrictions. Contrastingly, in other locations we might find ourselves in limited world and everything we are going to do seems to be banned to our perspective. But, you should not forget this paramount fact that everything is possible even can be at higher level for you in accordance with your attempt

According to some requirements, being in the condition in which we are able to pay tuition fees is perceived as more crucial one.

However, the dreadful fact which comes into play in this stage is that the cost of accommodation or transportation is so exorbitant and more living beings find it rip-off. In order to pay all the bills, students have to be workaholic and conscious about the future expenses.

Solutions:

• isolation---being sociable and cross out the word " being reserved" out
• home sickness:

1)not to think about memories and just try to create new memories for yourself:

2) to get in touch with family and close ones often and self-suggestion about everything is going well

• financial problems---

1) before having travel somewhere, being ready for all deteriorations

2) getting a chance to have a part time job after classes (following to this advice is often recommended after finishing the first year of study. Because you will not be ready for all taxing and physically demanding tasks required at work and the exclusive conditional in this case is to focus on only study and again study in this period of time),

• not getting an expected thing---being optimist and being on the go fulfilling all of goals. If results are not the same with your wish, realize that is not the end of contest – start struggling one more time

• culture shock--- before relocating to new place, you had better find out all necessary data, about the country which you are attending to go, especially CCC: culture, currency, climate and try to create the zone which you are expecting to deal with from alien society

• language barriers--- if you have obstacles connected to language, there is no necessity to worry about. After practicing with the native, this challenge will fade and you can speak more fluently than them.

In real world, we should always bear in our mind that nobody or nothing is perfect but perceiving them in which side – positive or negative – is in our hands. While obtaining tons of privileges, avoiding any degradation to copy with is not fairness. Challenges are an open door to success and this process also occurs in the world of study. One who is determined to relocate to other conurbation should be ready for both pluses and minuses and should make

"The positive always outweigh its any drawbacks" a maxim in real life.

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