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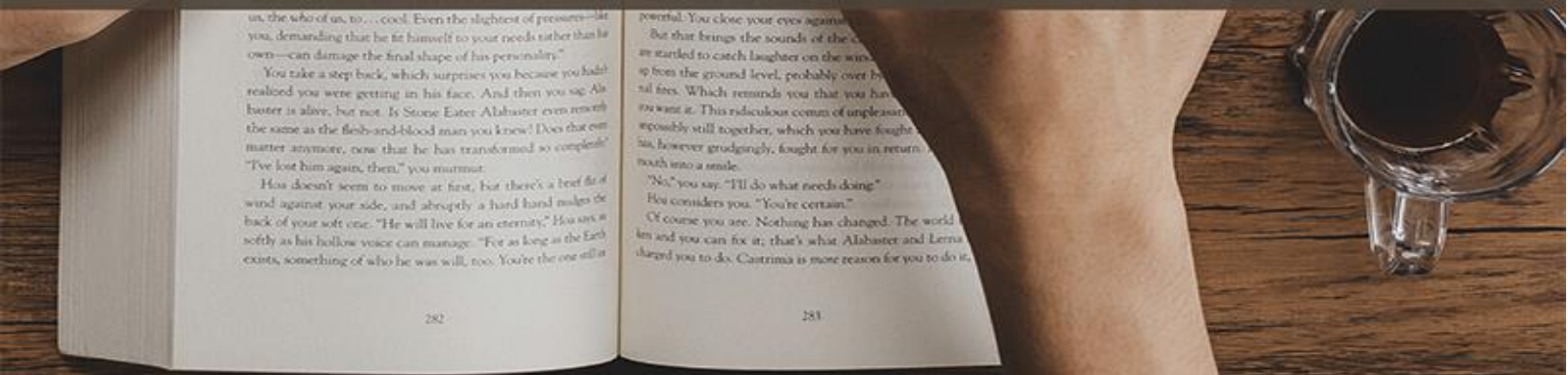

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Research Article

RESILIENCE AMID CHALLENGES: UNVEILING THE JOURNEY OF ENGLISH TEACHERS IN MALAYSIAN RURAL SCHOOLS

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ABSTRACT

This study delves into the lived experiences of English teachers in Malaysian rural schools, aiming to unveil the intricate dynamics of resilience in the face of challenges. Through qualitative research methods, including in-depth interviews and reflective narratives, the research explores the coping strategies employed by these educators to persist in their roles despite the stressors unique to their context. The findings contribute not only to the understanding of the nuanced challenges faced by teachers in rural settings but also offer insights into the resilience mechanisms that sustain their passion for teaching English. This exploration is crucial for informing educational policies and support systems geared towards enhancing the well-being and effectiveness of teachers in underserved areas.

KEYWORDS

Resilience, English teachers, Malaysian rural schools, coping strategies, persistence, well-being, challenges, educational context, qualitative research, teacher experiences.

INTRODUCTION

Within the lush landscapes of Malaysian rural schools, English teachers navigate a unique terrain, facing challenges that shape not only their professional trajectories but also their personal resilience. This study embarks on an exploration of the lived experiences of these educators, seeking to unveil the intricate journey of sustaining passion amid adversities. As global attention often

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focuses on urban educational landscapes, the stories of teachers in rural contexts remain understudied, despite their invaluable contributions to shaping the minds of future generations.

Malaysian rural schools present a distinctive set of challenges, from limited resources and infrastructure to cultural and geographical isolation. English teachers in these settings navigate a delicate balance between their commitment to imparting language skills and the stressors inherent in their daily lives. This research seeks to shed light on the coping strategies employed by these educators, revealing the resilience mechanisms that enable them to persist in their roles.

The significance of understanding the experiences of English teachers in Malaysian rural schools extends beyond academic curiosity. These insights hold the potential to inform targeted interventions, support systems, and policy frameworks aimed at bolstering the well-being and effectiveness of teachers in underserved areas. By unveiling the complexities of their journey, this study contributes to the broader discourse on teacher resilience, offering a nuanced perspective that encompasses the multifaceted realities of educators who passionately navigate the challenges of rural education.

As we delve into the narratives of these English teachers, we embark on a journey to appreciate the strength and determination embedded in their professional endeavors. Their stories, often overlooked, provide a rich tapestry of experiences that offer lessons for educators, policymakers, and researchers alike. Through this exploration, we aim not only to understand the challenges faced by teachers in Malaysian rural schools but also to celebrate their resilience and unwavering commitment to shaping the educational landscape of their communities.

METHOD

The exploration of English teachers' experiences in Malaysian rural schools involved a qualitative research approach, aimed at capturing the nuanced and lived realities of educators within this unique context. The study employed a combination of data collection methods to comprehensively unravel the journey of resilience amid challenges faced by these teachers.

Participant Selection:

A purposive sampling strategy was utilized to select English teachers from diverse rural schools across Malaysia. The selection criteria encompassed variations in teaching experience, school locations, and demographic backgrounds to ensure a comprehensive representation of experiences. Invitations were extended, and voluntary participation was emphasized, allowing for the inclusion of participants who willingly shared their stories and insights.

In-depth Interviews:

Semi-structured interviews served as the primary data collection method. These interviews were conducted in-person or via digital platforms, providing a conducive environment for

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participants to express their lived experiences openly. The interview questions were designed to explore the daily challenges encountered by teachers, coping mechanisms employed, moments of resilience, and the factors contributing to their persistence in the face of adversity.

Reflective Narratives:

Supplementary to interviews, participants were encouraged to provide reflective narratives, allowing for a deeper and more personal exploration of their experiences. These narratives, whether in written or multimedia formats, provided an additional layer of insight into the emotional, psychological, and pedagogical dimensions of their journey.

Ethical Considerations:

Ethical guidelines were strictly adhered to throughout the research process. Informed consent was obtained from each participant, clarifying the purpose of the study, voluntary participation, confidentiality, and the right to withdraw at any stage. Measures were taken to ensure the anonymity of participants, protecting their identities within the study's findings.

Data Analysis:

Thematic analysis served as the cornerstone of data interpretation. The collected interview transcripts and reflective narratives underwent rigorous coding and categorization to identify recurring themes, patterns, and connections. This systematic process allowed for the extraction of key insights, illuminating the coping strategies, resilience factors, and contextual nuances embedded in the experiences of English teachers in Malaysian rural schools.

Through these methodological approaches, the study aimed to provide an authentic and comprehensive portrayal of the challenges faced by English teachers in rural settings, while also unveiling the resilience mechanisms that sustain their passion and commitment to education in these underserved areas.

RESULTS

The thematic analysis of the narratives and experiences of English teachers in Malaysian rural schools illuminated a profound tapestry of resilience amid challenges. Key themes emerged, reflecting the multifaceted nature of their journey. These included the daily hurdles faced in resource-constrained environments, the emotional toll of cultural and geographical isolation, and the coping strategies employed by educators to persist in their roles. Participants' narratives painted a vivid picture of their commitment to fostering English education, showcasing the strength and determination embedded in their professional endeavors.

DISCUSSION

The discussion delved into the nuanced interplay of challenges and resilience strategies adopted by English teachers in Malaysian rural schools. The findings underscored the significance of institutional support, mentorship programs, and community engagement in bolstering teacher

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resilience. The emotional and psychological dimensions of their experiences were central to the conversation, emphasizing the need for targeted interventions to address the unique stressors faced in these rural settings. The discussion also touched upon the reciprocal relationship between teacher resilience and student outcomes, highlighting the potential impact on the quality of education in underserved areas.

The role of cultural adaptability and community collaboration emerged as prominent themes in the discussion. Teachers' ability to navigate and embrace the local context not only contributed to their own resilience but also fostered stronger connections with students and the community. The findings underscored the importance of a holistic approach to teacher support, recognizing the interconnectedness of personal and professional dimensions.

CONCLUSION

In conclusion, this study provides a comprehensive understanding of the resilience exhibited by English teachers in Malaysian rural schools. The challenges faced in resource-limited environments were met with a remarkable determination to overcome adversity and make a positive impact on students' lives. The findings not only contribute to the existing literature on teacher resilience but also offer practical insights for educational policymakers, administrators, and teacher training programs.

As educators persist in their roles despite the challenges, the study advocates for tailored interventions that address the specific needs of teachers in rural settings. This includes targeted professional development, mental health support, and community engagement initiatives. By acknowledging and addressing the challenges faced by English teachers in Malaysian rural schools, educational stakeholders can work towards creating a more supportive and conducive environment, ultimately enhancing the quality of education in these underserved areas.

In unraveling the journey of resilience amid challenges, this study celebrates the dedication and passion of English teachers in Malaysian rural schools. Their stories serve as a source of inspiration and reflection for educators, policymakers, and researchers alike, encouraging a collective effort to build a more resilient and sustainable educational landscape in rural contexts.

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Research Article

COMPARATIVE TYPOLOGICAL ANALYSIS OF SPEECH CULTURE: EXAMINING THE PARALLELS AND DIVERGENCES IN RUSSIAN AND UZBEK LANGUAGES

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ABSTRACT

This study embarks on an exploratory journey into the linguistic landscapes of Russian and Uzbek languages, aiming to unveil the intricate tapestry of their speech cultures through a comparative typological lens. Anchored in the realms of sociolinguistics and cultural linguistics, the research delves into the nuanced interplay between linguistic structures and cultural paradigms, seeking to illuminate the multifaceted connections and disparities that shape the speech culture of these distinct yet interconnected language systems. Employing a mixed-methods approach, the study meticulously juxtaposes various linguistic elements—ranging from phonetic, morphological, syntactic structures to pragmatic and discourse-level phenomena—within Russian and Uzbek contexts. The methodology amalgamates quantitative data analysis, primarily through computational linguistic tools applied to large corpora, with qualitative insights gleaned from semi-structured interviews and ethnographic observations. This dual approach facilitates a holistic understanding of how linguistic forms and functions are molded by, and in turn mold, the cultural ethos of the speakers.

The findings reveal a complex tapestry of similarities and divergences. On one hand, the research uncovers underlying typological parallels, particularly in the realms of pragmatics and discourse strategies, which resonate with shared historical and sociocultural underpinnings. On the other, it highlights stark divergences, especially in morphosyntactic structures and lexical semantics, which reflect the unique evolutionary trajectories and cultural imprints of each language.

KEYWORDS

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Comparative linguistics, typology, speech culture, Russian language, Uzbek language, sociolinguistics, cultural linguistics, pragmatics and discourse.

INTRODUCTION

The intricate fabric of speech culture, a multifaceted construct intertwining language with the socio-cultural tapestry of its speakers, presents a fertile ground for linguistic inquiry. This study, positioned at the confluence of comparative and typological linguistics, embarks on an analytical expedition to dissect and understand the complex interplay between the Russian and Uzbek languages, two linguistic entities that, despite their geographical and historical proximity, exhibit a kaleidoscope of linguistic variations and cultural idiosyncrasies.

The impetus for this research emerges from a critical gap in existing scholarly discourse, where the comparative analysis of speech culture, especially between Slavic and Turkic language families, remains underexplored. This lacuna in linguistic scholarship underscores the significance of this study, which aims to bridge this gap by providing a comprehensive analysis of the parallels and divergences in the speech cultures of the Russian and Uzbek languages. By doing so, the research illuminates not only the linguistic nuances but also the cultural intricacies inherent in these languages, contributing to a deeper understanding of linguistic diversity and cultural dynamism.

An extensive review of relevant literature forms the bedrock of this study. This encompasses a wide array of sources, including seminal works in comparative linguistics, sociolinguistic studies focusing on language and culture, and specific research on Slavic and Turkic languages. The literature review highlights a dearth of focused comparative analyses between Russian and Uzbek, particularly in the context of speech culture, thus underscoring the novelty and necessity of this study.

The research pivots around several key questions: How do the typological features of Russian and Uzbek reflect in their respective speech cultures? What are the parallels and divergences in the linguistic expression of cultural elements in these languages? How do historical and sociocultural influences shape the speech patterns and linguistic preferences of their speakers?

In pursuit of these questions, the study delineates its objectives: to systematically compare the linguistic structures of Russian and Uzbek, to analyze how these structures influence and are influenced by cultural contexts, and to elucidate the broader implications of these findings for the field of comparative linguistics and cultural studies.

In essence, this introduction sets the stage for an in-depth exploration of a unique linguistic landscape, weaving together the threads of language, culture, and society, and promises to

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contribute a new perspective to the existing tapestry of linguistic research.

Methodology. The methodology of this study is meticulously crafted to provide a robust and comprehensive framework for the comparative typological analysis of speech culture in Russian and Uzbek languages. At its core, the research design is anchored in a mixed-methods approach, synergistically combining qualitative and quantitative methodologies to yield a nuanced understanding of linguistic phenomena.

In the quantitative domain, the research employs a corpus-based approach. This entails the construction and analysis of extensive linguistic corpora, meticulously curated to represent a wide spectrum of linguistic usage in both Russian and Uzbek. The corpora encompass a diverse range of texts, including literary works, media articles, transcriptions of spoken language, and official documents, ensuring a comprehensive representation of both formal and informal language use. The selection of these texts is governed by stringent criteria: representativeness, authenticity, and contemporaneity. Each corpus is designed to reflect the current usage of the language, capturing its dynamic nature and contemporary nuances.

Parallel to this, the qualitative aspect of the research incorporates ethnographic methods and semi-structured interviews. This facet is crucial for understanding the cultural and contextual dimensions of language use. Participants for interviews are selected through a purposive sampling strategy, aiming to encompass a broad demographic spectrum, including variations in age, gender, education, and social background. This diversity ensures that the findings are reflective of the speech culture in its entirety, rather than being limited to a specific demographic segment.

Furthermore, the research design incorporates cross-linguistic comparison techniques, enabling a systematic juxtaposition of linguistic features across the two languages. This involves detailed analysis of phonological, morphological, syntactic, and pragmatic elements, facilitating a holistic understanding of how these linguistic layers interact with and reflect cultural practices and norms.

The second phase of the methodology, focusing on data collection and analysis, is pivotal in operationalizing the research design of this comparative typological study of Russian and Uzbek speech cultures.

Data collection: Data collection in this study is bifurcated into two principal components: linguistic corpora and ethnographic data.

1. Linguistic corpora: The foundation of the corpus-based analysis lies in the meticulous compilation of extensive linguistic corpora for both Russian and Uzbek languages. These corpora, designed to be comprehensive and representative, encapsulate a wide array of text genres. These include but are not limited to, literary texts, journalistic writings, transcribed spoken dialogues, and official documents. The selection of

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these texts adheres to rigorous criteria, ensuring they are reflective of contemporary language use, inclusive of diverse stylistic and regional variations. This approach facilitates a panoramic view of the linguistic landscape, capturing the richness and diversity of each language.

2. Ethnographic data: Complementing the corpus analysis, ethnographic data is collected through semi-structured interviews and participant observation. The interviews are designed to delve into the subjective experiences and perceptions of language use among native speakers of Russian and Uzbek. A diverse array of participants is selected, aiming to capture a cross-section of society in terms of age, gender, socioeconomic status, and educational background. The interviews are meticulously transcribed and annotated for subsequent analysis. Participant observation, conducted in various social settings, further enriches the data, offering insights into the naturalistic use of language in everyday contexts.

Data analysis: The analysis of the collected data is a multi-layered process, incorporating both quantitative and qualitative techniques.

1. Quantitative analysis: The corpora undergo a series of computational analyses. This includes frequency analysis of linguistic features, collocation analysis, and concordance analysis. Advanced statistical tools are employed to identify patterns, trends, and anomalies in the data, providing an objective measure of linguistic phenomena. This quantitative analysis forms the backbone of the study, enabling a systematic comparison of linguistic features across the two languages.

2. Qualitative analysis: The qualitative analysis of the interview data and observational notes employs thematic coding. This involves identifying, analyzing, and reporting patterns (themes) within the data. The thematic analysis is guided by a combination of deductive and inductive approaches, allowing for both theory-driven and data-driven coding. This process is instrumental in uncovering the nuanced ways in which cultural factors influence language use and perception.

In essence, the data collection and analysis methodology of this study is an intricate tapestry, weaving together computational linguistics and ethnographic insights. This blend of methodologies ensures a comprehensive and multi-dimensional exploration of the speech cultures of Russian and Uzbek languages, providing a rich, contextual understanding of their typological characteristics.

Results. In this segment of the study, we unfold the initial findings, delineating the descriptive data derived from our rigorous analysis of Russian and Uzbek linguistic corpora, augmented by primary observations from our ethnographic research. It is imperative to underscore that this phase exclusively presents the data without delving into interpretative analysis, providing a foundation for the subsequent analytical dissection.

Quantitative findings from linguistic corpora:

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1. Frequency analysis: The frequency analysis of linguistic elements in both Russian and Uzbek corpora reveals intriguing patterns. For instance, the prevalence of certain morphological constructions, such as case endings in Russian and agglutinative affixes in Uzbek, is quantitatively charted. This analysis illuminates the distinct morphological characteristics inherent in each language.

2. Collocation analysis: Our exploration into collocations offers a glimpse into the lexical associations within each language. Russian demonstrates a propensity for certain verb-noun pairings, reflective of its syntactic structure, while Uzbek exhibits a distinctive set of collocations, underpinned by its Turkic roots. These collocations provide insights into the lexical choices and combinations prevalent in each language.

3. Concordance analysis: The concordance analysis, focusing on specific linguistic expressions and their contexts, presents a detailed view of usage patterns. This analysis highlights the syntactic and semantic preferences in each language, revealing how particular phrases and expressions are uniquely employed within each linguistic framework.

Ethnographic observations:

1. Language use in social contexts: Preliminary observations from ethnographic fieldwork shed light on how Russian and Uzbek are utilized in various social settings. These observations encompass the use of language in formal and informal contexts, revealing differing levels of linguistic formality, code-switching practices, and the influence of socio-cultural norms on language use.

2. Speaker perceptions and attitudes: Initial findings from interviews and interactions with native speakers reveal diverse attitudes and perceptions towards linguistic elements and their cultural connotations. These findings suggest a complex interplay between language, identity, and cultural values in both Russian and Uzbek-speaking communities.

In summary, these descriptive findings lay the groundwork for a comprehensive understanding of the linguistic landscapes of Russian and Uzbek. They provide quantifiable data and primary observations that serve as the empirical basis for the forthcoming comparative and interpretative analysis, which seeks to unravel the deeper linguistic and cultural connections between these two languages.

In this pivotal section, our analysis transcends beyond mere descriptive findings, venturing into a meticulous comparative examination of the Russian and Uzbek languages. This exploration, steeped in linguistic nuance, unravels the complex interplay of elements that construct the speech culture of these distinct tongues.

At the morphological level, a stark contrast emerges. Russian, entrenched in the Slavic tradition, exhibits a rich tapestry of inflectional morphology, using an array of case endings and verb conjugations to articulate syntactic

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relationships. Uzbek, with its roots in the Turkic language family, adopts an agglutinative approach, stringing together a series of affixes to denote grammatical connections. This morphological divergence is not a mere linguistic artifact; it mirrors the deep-seated cultural and historical narratives intrinsic to these languages.

The syntactic realm further accentuates the linguistic dichotomy. Russian, characterized by a degree of syntactic flexibility, permits varied word orders, enabling subtle shifts in emphasis and meaning. In contrast, Uzbek adheres to a more stringent subject-object-verb order, a hallmark of the Turkic linguistic framework. This syntactic variation is not simply a structural characteristic but reflects the differing cognitive landscapes and cultural backdrops in which these languages have evolved.

Delving into lexical semantics, we encounter a landscape marked by both contrast and convergence. Despite a shared repository of loanwords, born out of historical interactions, the core vocabularies of Russian and Uzbek diverge, echoing their unique cultural and environmental milieus. The study of collocations in each language reveals distinctive lexical preferences, shedding light on the cognitive orientations and cultural predilections of their speakers.

The analysis extends into the domain of pragmatics and discourse, where linguistic nuances become vessels of cultural expression. Russian discourse patterns, marked by specific markers and strategies of politeness, mirror its cultural ethos. Conversely, Uzbek demonstrates a distinct set of pragmatic norms, sculpted by its unique social and cultural landscape. This facet of comparison transcends linguistic structures, offering a glimpse into the underlying cultural codes that permeate language use.

Phonetic and phonological comparisons further embellish this linguistic tapestry. The palatalization and vowel reduction phenomena in Russian form a striking contrast to the vowel harmony and consonant clusters prevalent in Uzbek, underscoring the phonological diversity that shapes the auditory identities of these languages.

Discussion. This discussion serves as the interpretive nucleus of our study, where the complexities of our findings on the comparative typological analysis of Russian and Uzbek speech cultures are dissected and contextualized within the broader academic landscape. Our exploration traverses beyond mere empirical data, delving into the realms of theoretical and practical significance, while conscientiously acknowledging the inherent limitations of our research and paving the way for future scholarly endeavors.

At the heart of our inquiry lay the intricate interplay between linguistic structures and cultural dynamics, a relationship that our findings have illuminated with newfound clarity. The morphological, syntactic, and lexical distinctions uncovered between Russian and Uzbek not only delineate the diverse linguistic paths these languages have followed but also reflect their unique historical and cultural milieus. This correlation answers our initial research questions,

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revealing the profound impact of typological features on the speech culture of a language and, conversely, the influence of speech culture on these linguistic attributes. The nuanced understanding of the linguistic and cultural interrelations between Russian and Uzbek, unraveled through this study, adds a rich layer of knowledge to the existing corpus of comparative linguistic research.

In comparing our findings with established literature, it becomes evident that our study fills a critical void in comparative linguistics, particularly between Slavic and Turkic languages. The insights offered by our research resonate with prior studies in the field, yet they venture further, shedding light on the socio-cultural implications of linguistic structures. This not only enriches the academic discourse in linguistic typology and cultural linguistics but also extends its boundaries, demonstrating the profound entanglement of language with culture.

The theoretical implications of our study are significant, advancing the understanding of linguistic typology in the context of cultural dynamics. It underscores the value of comparative linguistic analysis as a potent tool for unraveling the cultural and cognitive frameworks that underpin language use. On a practical level, the insights from this study bear implications for fields such as language education, translation studies, and intercultural communication. A deeper grasp of the subtleties distinguishing Russian and Uzbek can inform more culturally attuned language teaching methodologies and translation practices.

Nevertheless, our study is not without its limitations. The range of linguistic elements analyzed, though extensive, is by no means exhaustive. Future research could broaden its scope to include areas such as idiomatic usage and non-verbal communication, which are pivotal to understanding speech culture. Expanding the corpus to encompass more varied sources, including digital media and colloquial speech, would offer a more rounded view of language use in contemporary settings. Further research could also explore a wider array of Turkic and Slavic languages, enriching our understanding of the typological and cultural dynamics prevalent within these language families.

CONCLUSION

As this inquiry into the comparative typological analysis of speech culture in Russian and Uzbek languages draws to a close, we arrive at a moment of reflection and synthesis, encapsulating the core findings and their implications. This study, embarking on an exploratory journey through the linguistic landscapes of these two distinct yet interwoven languages, has illuminated the intricate tapestry of their speech cultures, revealing a realm rich with both parallels and divergences.

Central to our findings is the realization that the linguistic structures of Russian and Uzbek, deeply rooted in their respective Slavic and Turkic origins, manifest unique cultural narratives. The morphological and syntactic comparisons have highlighted a pronounced divergence in language construction and usage, reflective of the distinct

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historical trajectories and cultural identities of these languages. Simultaneously, our exploration has uncovered underlying similarities, particularly in the realms of pragmatics and discourse strategies, resonating with shared historical and sociocultural underpinnings.

These findings respond to our initial research questions and hypotheses, affirming that the typological aspects of a language are inextricably intertwined with its cultural and historical context. The nuanced differences and similarities between Russian and Uzbek speech cultures underscore the complex interplay between language, culture, and identity, revealing the dynamic nature of linguistic evolution.

In conclusion, this study contributes significantly to the fields of comparative linguistics and cultural studies. It not only provides a deeper understanding of Russian and Uzbek as distinct linguistic entities but also highlights the value of comparative typological analysis in uncovering the broader socio-cultural dynamics at play in language development.

Based on our findings, we offer several recommendations for future research. There is a need for more extensive studies exploring other linguistic aspects, such as idiomatic expressions and non-verbal communication, which play a crucial role in speech culture. Additionally, expanding the comparative framework to include other language pairs, particularly within the Eurasian region, could offer further insights into the typological and cultural dynamics at play. Such research would not only enrich our understanding of these languages but also contribute to the broader discourse on language, culture, and identity in a rapidly globalizing world.

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Research Article

PRAGMATIC PROBLEMSOF TRANSLATION

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ABSTRACT

The thesis deals with grammar, semantic and pragmatic

problems of translation. A communicative effect is virtual: e.g., an advertising text may persuade a receptorto buy something but the receptor may remain indifferent to the promotion.

KEYWORDS

Communicative competence, locution, illocution, per locution , a sense .a communicative intention.

INTRODUCTION

Semiotics as a sign study posits that each sign, including a language one, be

viewed in three perspectives: syntactic, i.e. the relations of signs; semantic, i.e. the

relation between a sign and a real situation; and pragmatic, i.e. the relations of the

sign and its users.

Each utterance in a speech act is aimed at somebody. Combined together, wordsmake up a syntactic scheme of the sentence. They refer to specific events,

persons or objects, acquiring, thus, a sense.

There are two types of language sign users: an addresser (author) and an

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addressee (receptor). When speaking, an addresser has a communicative

intention, or purpose of the speech act. An utterance has a communicative effect

on the receptor: it can inform a receptor of something, or cause some feelings, etc.

A communicative effect is virtual: e.g., an advertising text may persuade a receptorto buy something but the receptor may remain indifferent to the promotion. Thepotential effect of the utterance is its functional force. The communicative effectmay override both literal sense and functional force and add further consequencesdepending on the situation. For example, Shut the door is imperative in a sense. Itscommunicative intention may be to carry the force of a request, but thecommunicative effect could be to annoy the receiver.Communicative intention does not always coincide with the communicative

effect. A vulgar anecdote, told to make the audience laugh, may have a contrary

effect of disgusting the listeners.

In terms of linguistic pragmatics, developed by J. Austen, the three types of

relations are locution (reference and the utterance sense), illocution

(communicative intention and functional force), and per locution (communicative

effect).

The adequate translation is the one whose communicative effect is close to

that of the source text; at best, its communicative effect coincides with the author's

communicative intention. Regarding this principle, P. Newmark introduced two

types of translation – communicative translation, which attempts to produce on

its receptors an effect as close as possible to that produced on the readers of the

original, and semantic translation, which attempts to render, as closely as the

semantic and syntactic structures of the second language allow, the exact

contextual meaning of the original. Taking these concepts into consideration, the

sentence Beware of the dog! could be rendered as Осторожно, злаясобака!

(communicative translation) or Опасайтесьсобаки! (semantic translation).

Close to translation adequacy is the concept of translation acceptability,

developed by Israeli theorist of translation studies Gideon Toury. A translation is

considered acceptable when the end-product is admitted into the target system. In

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other words, an acceptable translation is the text with language use in the natural

situation. In summary, translation pragmatics is a multi-aspect approach. Its analysis requires discussing the role of each of the translation situation components.

The communicative effect of the source and target text upon the receptor should be similar. A lot depends on the functional style (register), genre, language and speech norms. Neither of them can be changed in translation because, ultimately, they make up the functional force of the text, so important from the point of view of pragmatics.

Disregard of the style or register produces a strange impact upon the receptor.

Imagine a person declaring love in a businesslike manner – he will not be esteemed in the proper way. Very often genre requirements of the text are so strict that they cannot but be met in translation, or the target text may be spoiled. For instance, when translating patents, one should observe all the elements of the structure and the necessary formulas and set phrases.

Shifting a set of language units leads to changes in text perception. For example, a scientific text is characterized by impersonal constructions, such as passive voice and indefinite structures. If a text is abundant in personal pronouns, interjections and other expressive means, it will never be considered as belonging to theCommunicative intention does not always coincide with the communicative effect. A vulgar anecdote, told to make the audience laugh, may have a contrary

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Incorrect choice of words may result in comic consequences contrary to the expectations of the text author. A. Chuzhakin in his practicum-book "Мир перевода-2" quotes a number of signs and notices discovered in different countries. They are funny because of the violation of speech and English language norms (incorrect meanings and collocations). A notice in a Bucharest hotel lobby:

The lift is being fixed for the next day. During that time we regret that you will be unbearable. An ad in a Greek tailor shop: Order your summer suit. Because is big rush we execute customers in strict rotation.

Thus, a translator should have a good command not only of the target language but also of the style and genre requirements, in particular of style and genre distinctive features in the two languages.

Sometimes the translator faces the contradiction between a text form and its function. In this case, the function predominates. It is the text function that should be kept in translation first and foremost, not the form. For example, the phatic function of formal greeting in English normally has the form of the interrogative sentence: How do you do? In Russian translation, the form is shifted by the imperative Здравствуйтеto preserve the function.

In non-literal texts, it is necessary to distinguish between the functions of the source text and those of the translated texts. The reasons for commissioning or initiating a translation are independent of the reasons for the creation of any particular source text. This idea brought to life the so called Skopos theory developed in Germany in the late 1970s. The Greek word skoposis used as the technical term for the purpose of a translation. Hans Vermeer, the founder of the theory,

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postulates that it is the intended purpose of the target text that determines translation methods and strategies. The initiator's, or client's needs determine the skopos of the target text. The skopos of the target text should be specified before the translation process begins.

Depending on the skopos, the translation can be full or partial (restricted).

This classification, in terms of the extent of translation, belongs to J. Catford. In full translation, every part of the source text is replaced by the target language text material. In partial translation, some part or parts of the source language text are left untranslated. According to the commissioner's needs, translation can be adapted (that is, adjusted to the target language culture), free, literal or it can be a faithful imitation of the source text. A translator should be aware of the author's purpose of introducing this or that element into the text. Some problems are associated with this requirement:

A regional dialect may be introduced into the text either as a means of the author's narration or as a means of a character's speech characteristics. When used as a means of the author's narration , the regional dialect is neutralized in translation, since it is inappropriate and misleading to substitute a Russian dialect with an English one. Of course, this can lead to the loss of local coloring in translation, but the miss can be compensated by using realia belonging to the region. Socio dialect is used in the text for the stratifying characteristics of a character, that is, to show social class the person belongs to.

A translator is free to manipulate these locally and socially colored elements.

S/he can make the compensation in some other part of the text. When rendering a foreigner's speech, it is necessary to take into account contrastive typology of the languages under consideration and traditions of the target language literature.

Regarding typology, a translator must know the contrastive features that differ one language from another and reveal a foreigner at once. For example, a typological mistake made by a foreigner speaking Russian is the usage of the verb aspect form.

English-speaking person tends to use analytical forms of the verb, since their mother tongue is analytical, unlike synthetic Russian. Therefore, it is typical for an English to say in Russian Ябудууходить. instead of Япойду.

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Research Article

IMPORTANCE OF PUNCTUATION IN COMMUNICATIVE COMPETENCE

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ABSTRACT

Communicative-pragmatic approach to studying punctuation indicates the importance of its functional description. In the successful completion of communicative activity, it is important not that the writer correctly uses punctuation marks, but that he was able to achieve a goal aimed at expressing a certain meaning. The unanimity of the writer and the reader in the mutual understanding of the text is of primary importance. It should also be taken into account that situational communication provides a special informative content and expressiveness of speech. Also, the norms of the situation are determined by the nature of the information in the text, and the punctuation marks expressed in accordance with the norm perform logical-semantic, highlighting, expressive-emotional and signaling functions. It is a mistake to classify the signs subject to the norm of the situation as created by the author, because they functionally reflect the general stylistic features of different texts. Such signs are among the common signs that are codified only by the semantics and structure of the created text.

KEYWORDS

Communicative-pragmatic approach, expressiveness of speech, stylistic features, comparative analysis.

INTRODUCTION

The traditional legality characteristic of punctuation marks in various systematic languages mainly creates the need to advance the criterion of marking in the development of the

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principles of systematic regulation of the writer's use of punctuation marks in the process of text creation. It is also necessary to take into account the functions of punctuation marks in the process of communicative communication of a speaker or writer. In the process of communication or reading, the writer and the reader express themselves based on their basic knowledge of punctuation. At the same time, codified rules of punctuation help to understand the meaning of the text correctly, while those used inconsistently with the rules hinder the understanding of adequate meaning. However, without clarifying the attitude of the reader, it is completely wrong to talk about the mutual understanding of the participants of written communication, especially the functions of punctuation marks that serve to clarify this issue. Although many studies are devoted to the study of oral speech, the issue of its expression in writing remains neglected. Although speech is oral, its analysis is carried out through a written text.

In the analysis of the use of punctuation marks in the actual process of written communication, taking into account the communicative interaction between the human factor, that is, the writer and the reader, makes it possible to determine the expression of punctuation marks. In contrast to the expression of ideas in writing, the use of punctuation marks in accordance with the norm to express the communicative purpose and, on the other hand, the use of the same meaning by the writer and the reader, helps to adequately understand the content of the written text. It shows the social essence of the punctuation marks, which are coordinated in terms of their stability and norm to the signs with a common task and meaning in the expression of the written text.

In contrast to the expression of ideas in writing, the use of punctuation marks in accordance with the norm to express the communicative purpose and, on the other hand, the use of the same meaning by the writer and the reader, helps to adequately understand the content of the written text. It shows the social essence of the punctuation marks, which are coordinated in terms of their stability and norm to the signs with a common task and meaning in the expression of the written text.

MATERIALS AND METHODS

It is also worth saying that N.D. Golev stated that "the need to study the communicative significance of punctuation marks in terms of the impact of punctuation marks on the perception of the text leads the researcher to syntactic uncertainty, in particular, the homographism of punctuation marks". As long as this is the case, it can be clarified that homonymous meanings expressed by the writer in the text are separated by means of punctuation marks.

Communicative and functional issues of English punctuation have found their basis in the research of some linguists.

Also, the study of punctuation marks within the framework of the norm requires the study of

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speech culture in a wide range, rather than the issue of language expression.

A number of foreign linguists emphasized the need to refer to imperfect speech in the process of clarifying speech-creating tools. In this sense, in foreign psycholinguistics, special attention is paid to the study of speech errors, that is, the expression of hesitation (hesitation), specific methods of correcting speech errors.

Communicative-pragmatic approach to studying punctuation indicates the importance of its functional description. B.S. According to Schwarzkopf, "there are two conflicting approaches to the functional-systemic description of punctuation,

1. Recognized punctuation marks from the point of view of conveying information, which is one of the main tasks of communicative communication;

2. The point of view of the reader's perception of punctuation marks in the text.

That is, the writer conveys the text through the expression of meaning, and the reader perceives the meaning hidden in the finished text.

Sometimes, "violations of norms in writing, including punctuation errors, are caused by the expression of the semantic-stylistic task in the text, which is a unique aspect of the social features of the punctuation system." Currently, it is recognized that the incorrect use of punctuation marks has a negative impact on the processes of perception and understanding of written text. However, according to N.D. Golev, "coming to such a conclusion requires proof by performing analyzes within the framework of different systematic languages, because different forms of written speech expressed without punctuation cannot cause misunderstandings in communicative dialogue."

It is known that world and English linguists recognize the existence of four types of sentences, including affirmative, interrogative, command and exclamation types. According to grammarians, "pronouns only serve as an evaluation factor representing a certain situation or level of communication, therefore, the meaning determined by the author can be determined only by means of tone." The following exclamatory sentence has a positive and negative meaning:

"What a book!"

In the Uzbek language, as in the English language, it is possible to observe that exclamatory sentences express two different meanings, for example:

“Buncha aqllisan!” - In this sentence, the positive meaning means surprise, and the negative is expressed in a sarcastic tone. Also, such words are said with a strong rising, wavy tone, implying emotionality:

- Qurib qolibsiz, xuddi payraxa, limonday sarg‘ayib ketibsiz!

Yolg‘iz yashagandan ko‘ra ikki kishi bo‘lib yashash yaxshi-ku!

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- Agar u rostdan ham kvartira va xarajatini baham ko‘rmoqchi bo‘lsa, xizmatiga tayyorman!

According to Ye.S. Petrova, "it is not important that exclamatory sentences express a special color, because they express information of little importance. Therefore, such statements should be considered a separate communicative type. Also, it is necessary to take into account that although there is an exclamatory sentence in written speech, there may be cases where there is no exclamation mark.

RESULT AND DISCUSSION

From the analysis of the above sentences, it is clear that in addition to the grammatical function of punctuation marks in English and Uzbek languages, they also express pragmatic meaning, they are a) logical-spiritual b) emotional-separative c) expressive-emotional and g) exhibits symbolic properties. It is worth noting that despite the fact that the places of use in English and Uzbek languages are different, it has been proven that the expressions of meaning are the same.

It is known that in the theory and practice of translation, one of the main goals is to correctly perceive the content of lexical units, phrases, sentences and texts, and to present an alternative in the translated language. However, research conducted in recent years shows that not only the stylistic coloring of lexemes, but also the role of punctuation marks, which are directly related to the content, are incomparable in expressing the content of the text. When it comes to translation, it should be noted that any words and symbols used in the text should not be overlooked by the translator. At this point, we found it permissible to quote the opinions expressed about the translation. V. A. Zhukovskii explains that "a translator of prose is a slave of the original, a translator of poetry is an opponent," and he says that "since he has opinions and tools that he uses independently on the text, the translator becomes its creator" in relation to the translation of poetic works. puts forward the idea that. The opinions of M. N. Kholbekov that "translation is a high art: the translator is a creator" and SH. Z. Dolimov that "the translator of fiction is actually an independent writer" indicate that the translator becomes the author of the work created in the original language with his own work. As G. Salomov noted, "...just as there are various types and types, styles and methods of the art of words, there are also various activities, ways, methods and techniques in its translation." Types of translation, including "creative translation, literal translation, free translation, adapted translation," are intended for both prose and poetic works, and the translator chooses and uses the one that suits him and the text. . Sometimes the translator does not find the linguistic tools provided by the original author in his native language and is forced to create them in his own language. In the translation of a poetic work, the translator must preserve the stylistic tools of the original. Otherwise, the reader will be deprived of the spirit of the original. As Goethe said, "It is not the words, but the thought that gives life to the work." Therefore, the translator should choose the path that is acceptable to him, whether it is in prose or

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verse. Consequently, the use of punctuation marks depends on the tone, meaning and grammatical construction, and fundamentally changes the meaning of the sentence. If the position of the punctuation marks changes in the sentence, the content and syntactic structure of the sentence also changes. The use of punctuation is different in each language, including English and Uzbek. To be sure of this, we will consider the unique and similar aspects of punctuation in English literary texts and their Uzbek translations. Jack London's work "Martin Eden" and punctuation marks reflected in its Uzbek translation texts can be used as reference. They are clearly described, among other things, in the speech addressed to one of the heroes of the work - Martin Eden and another hero - Arthur:

– «Hold on, Arthur, my boy», he said, attempting to mask his anxiety with facetious utterance. «This is too much all at once for yours truly. Give me a chance to get my nerve. You know I didn't want to come, an' I guess your fam'ly ain't hankerin' to see me neither» .

– «Artur, azizim, birpas sabr qilsangiz, – dedi u o‘zining xijolat bo‘lganini yashirish uchun hazilomuz ohangda. – Dabdurustdan bunchalik dabdaba men uchun judayam ortiqcha bo‘lib ketdi. Nafasimni rostlab olay. O‘zingiz bilardingiz, bu yerga kelishni istamovdim, undan keyin, oila a’zolaringizniyam meni ko‘rishga ko‘zlari uchib turgan bo‘lmasa kerak» .

The comparative analysis of the original and its Uzbek translations shows that in English and Uzbek languages, addresses and personal names, that is, proper nouns, are separated by commas. In the text quoted from Arthur Conan Doyle's story "White with Red", we can see that the reference is expressed with a comma:

“My dear fellow, what does it matter to me?

In the Uzbek version, a comma is also used after the reference:

“Azizim, menga nima foyda?”

In the following texts quoted from the work "Martin Eden", it is observed that the alternative of the exclamation mark indicating the character's emotionality is used in the translated text:

“He staggered along like a drunken man, murmuring fervently aloud: (1) "By God! By God!".

Uzbek translation:

“U xuddi mast kishidek gandiraklab borar va eshitilar – eshitilmas g‘o‘ldirardi:

– Voy, jin urgur! Voy, jin urgur!

The above analysis shows that the role of not only lexical units, but also punctuation marks in creating an adequate translation text is incomparable. They play an important role in the correct expression of the content of the text and in improving the quality of the content of the translation.

CONCLUSION

If the functions of the punctuation marks used in the text are expressed together, it causes

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problems in understanding the content of the sentence. The general norms and rules for the use of punctuation marks depending on the speech forms and functional styles of the literary language are determined based on the stylistic principle, and the texts are divided according to their meaning and content. Therefore, each punctuation mark used in the text, in addition to its codified standard, has aspects that affect the content of the text and, if necessary, radically change it. depends only on the reader's knowledge and worldview.

In the analysis of the use of punctuation marks in the actual process of written communication, taking into account the communicative interaction between the human factor, that is, the writer and the reader, makes it possible to determine the expression of punctuation marks. It is worth noting that pragmalinguistic features are expressed in sentences with exclamation marks, and it was found that the positive meaning in the text means surprise, and the negative one shows an ironic tone.

Dividing the text into parts using punctuation marks is of great importance in making the content of the writer's imagination understandable to the reader. This means that the writer and the reader must understand the sign in the same way, that is, the creation and reception of the text must be based on a single rule. Punctuation is a social phenomenon when it serves to express the requirements of written communication and is perceived equally by the writer and the reader.

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Research Article

INTERPRETATION OF ENGLISH AND UZBEK PHRASEOLOGICAL UNITS WITH COMPONENT "WOLF"

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ABSTRACT

The present article is devoted to investigation of English and Uzbek phraseological units with name of wild animal "wolf". The component-zoonim gives key meaning to the phraseological unit. Zoonym possesses various definition in dictionaries and scientists viewpoints, which is described in the article research. Special attention is paid to differences and similarities of Uzbek and English phraseological units with component-zoonym "wolf". Theoretical content of the article is approved by examples.

KEYWORDS

Phraseology, phraseological unit, component- zoonim, somatic element, proverb.

INTRODUCTION

Throughout history, animals have been constant companions to humans, serving as subjects of inadvertent observation. Regardless of the linguistic tradition one follows, individuals tend to attribute characteristics to animal depictions that may not be inherent to the animals themselves. This inclination stems from the genetically inherited experiences of distant ancestors, religious convictions, mythological narratives, and similar factors.

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Many works within the field of linguistics focus on the vocabulary associated with the animal kingdom. In the 1960s, the term "zoonym" emerged, supplanting the term "nickname" in referring to proper names for animals.

A.V. Superanskaya, in her publication "The General Theory of Proper Names," observes that "zoonyms," which are names for various animals and birds, constitute a distinct branch of onomastics with unique traditions that exhibit considerable variation among different cultures and across different historical periods.

Nevertheless, a distinct interpretation of the term "zoonym" has emerged in linguistic literature. It is employed to describe not just the proper names of animals but also their generic or specific names, that is, the common names.

In the Universal Dictionary of Foreign Words, the term zoonym is characterized as a word denoting the name of an animal. For example: elephant, wolf, pig, cow, horse, etc.

Zoonyms integrated into phraseological units constitute a substantial layer within the phraseological repertoire of numerous languages. According to E.S. Yakovleva, the coexistence of humans and animals, as neighbors interconnected by the shared reality and human consciousness illusions, is evident. Clearly, these intricate and distinctive relationships find linguistic expression. The lexico-semantic category involving animal names stands out as a crucial segment of the conceptual realm, serving as a linguistic and cultural representative—a sort of prism reflecting national worldview and mentality.

Every animal-related element in phraseology gathers a collection of conventional notions about the conduct, customs, and characteristics of a specific animal. Phraseological expressions containing zoonyms are frequently employed to depict individuals, employing metaphor and serving a symbolic function. In this context, specific human behaviors in various situations are metaphorically likened to analogous behaviors exhibited by animals in comparable circumstances.

Wild animals differ from domestic animals in their unpretentiousness, endurance and vitality. They can be divided into two types: carnivores, or predators, and herbivores. Since the appearance of man, the inhabitants of the wild nature have accompanied him, and have become the reason for man's observation of their behavior and habits. As a result, many phraseological units with the names of wild animals have appeared in many languages of the world.

One of the common predators is the wolf. Although the wolf causes damage to economic structures, at the same time it helps to maintain the ecosystem as a whole, controlling the number of animals and exterminating weak and sick individuals.

Phrases with the zoonym “wolf” are often used in English and Uzbek linguistic cultures. Somatic elements complement phraseological expressions with the “wolf” component. In English have a wolf

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by the ears means " to be in a dangerous position"; the wolf can lose his teeth , but never his nature – a wolf may lose its teeth, but never changes its habits; the wolf change his skin , but not his disposition - a wolf changes its skin, but does not change its disposition - a person's innate traits do not change. Let's consider Uzbek examples: bo'ri qulog'i ovda - the ears of a wolf on prey ; keep your eyes open - about vigilance and sensitivity, bo'rining ozig'i – burnida – the wolf food in his nose – about a sharp sense of smell and flair; bo'ri yesa ham og'zi qon, yemasa ham og'zi qon – a wolf's mouth is always bloody, whether he has eaten or not – about treachery and treason; bo'rini oyeg'i bokadi – the legs feed the wolf , i.e. to feed yourself, you have to work hard.

The image of a wolf is associated with such concepts as hunger, prey, hunting: hunger drives the wolf out of the wood, i.e. people in dire need are forced to do things that would be unwise or undesirable under other circumstances ; a hungry wolf is fixed to no place – a desperate person will look for a way to satisfy his need; throw somebody to the wolves - to sacrifice someone, allow harsh criticism or rude treatment of someone without trying to protect him; keep the wolf from the door - have difficulty making ends meet, fight poverty. In many phraseological units, a sheep is described as a wolf prey: who makes himself a sheep will be eaten by the wolves - a person who is easily influenced can be misled; set the wolf to keep the sheep - allow someone to go where he is especially harmful and acts for selfish purposes; it is foolish sheep that makes the wolf his confessor – you cannot trust a person you are not sure about; never trust a wolf with the care of lambs; the death of the wolves is the safety of the sheep.

The Uzbek language also contains phraseological units and proverbs with the component "wolf". Traditionally, in Uzbek proverbs and sayings, the victim and prey of the wolf is the sheep: bo'riga rahm qilsang, qo'yning sho'ri quriydi - you will regret the wolf, the sheep will die out , i.e. you cannot show pity for bad and evil people; bo'rini bo'riligi uchun emas, qo'yni yeganligi uchun o'ldiradilar - wolves are killed not because they are wolves, but because they eat sheep, i.e. people are punished for harm and damage caused to other people, for cruel treatment of them; bo'ri bor bo'lsin desang, qo'y but bo'lmas - if the wolf is alive, there will be no living sheep (about short-sightedness, improvidence and incompetence of man); ko'ngil o'yga to'lmas, bo'ri - qo'yga - the soul will not be filled with thoughts, and the wolf will not be satisfied with the sheep (about the greed, avarice and self-interest of man); qo'y qarg'ishi bo'riga o'tmas - the scolding of a sheep has no effect on the wolf (about the strength and helplessness of man); tangri asragan tuklini bo'ri yemas – a wolf will not eat a well-protected lamb (about caution and prudence); qo'ton bo'risiz bo'lmas, el - o'g'risiz - a flock of sheep cannot exist without wolves, a people cannot exist without thieves (about the insincerity, hypocrisy and deceit).

A number of English and Uzbek phraseological units with the zoonym "wolf" imply friendship, unity and harmony. In English: a thief knows thief

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as a wolf knows wolf; bo'ri hamsoyasiga ola qaramas - the wolf does not envy its neighbor ; bo'ri bo'rini yemas – a wolf will not eat a wolf ; bo'ri bo'rini saqlar – the wolf protects the wolf ; Bo'rining topgani bo'riga - hunted by a wolf for a wolf ; yetti bojani bir bo'ri yer - one wolf will eat seven brothers-in-law.

The image of a wolf in English can also indicate gluttony and insatiability: greedy as a wolf; growing youth has a wolf in his belly ; to eat like a wolf.

From the examples considered, it can be determined that the animal "wolf" in general has a negative connotation in the phraseological units of both languages under study. Phraseological combinations with the name of the animal "wolf" also imply greed and mistrust in two unrelated languages. In English, they illustrate the following features: a dangerous situation, deep-rooted deficiencies, need, despair, rough treatment, poverty, weak character, gluttony. In Uzbek linguistic culture, phraseological units with the zoonym "wolf" depict betrayal, cruelty, damage, hindsight, incompetence, greed, insincerity, hypocrisy, hostility, fear, regret and grief.

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Research Article

CATEGORY OF GRAMMATICAL NUMBER IN ENGLISH

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ABSTRACT

In linguistics, grammatical number is a morphological category characterized by the expression of quantity through inflection or agreement. Modern English like most other languages distinguishes two numbers: singular and plural. The meaning of singular and plural seems to be self-explanatory, that is the opposition: one and more than one. With all this, expression of number in different classes of English nouns presents certain difficulties for a foreigner to master.

KEYWORDS

Category of grammatical number, singular and plural nouns , grammatical and stylistic features of plural nouns.

INTRODUCTION

Countable nouns (or count nouns) are common nouns that can take a plural, can combine with numerals or quantifiers (e.g. "one", "two", "several", "every", "most"), and can take an indefinite article ("a" or "an"). Examples of countable nouns are "chair", "nose", and "occasion". Uncountable nouns (or mass nouns) differ from countable nouns in precisely that respect: they can't take plural or combine with number words or quantifiers. Examples from English include "laughter", "cutlery", "helium", and "furniture". For example, it is not possible to refer to "a furniture" or "three furnitures". This is true, even though the furniture referred to could,

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in principle, be counted. Thus the distinction between mass and count nouns shouldn't be made in terms of what sorts of things the nouns refer to, but rather in terms of how the nouns present these entities. The separate page for mass noun contains further explanation of this point. Some words function in the singular as a count noun and, without a change in the spelling, as a mass noun in the plural: she caught a fish, we caught fish; he shot a deer, they shot some deer; the craft was dilapidated, the pier was chockablock with craft.

In linguistics, grammatical number is a morphological category characterized by the expression of quantity through inflection or agreement. As an example, consider sentences below:

That apple on the table is fresh.

Those two apples on the table are fresh.

The number of apples is marked on the noun "apple", singular number (one item) vs. "apples", plural number (more than one item) , on the demonstrative, "that/those", and on the verb, "is/are". Note that, especially in the second sentence, this information can be considered redundant, since quantity is already indicated by the numeral "two".

A language has grammatical number when its nouns are subdivided into morphological classes according to the quantity they express, such that:

Every noun belongs to a single number class. (Number partitions nouns into disjoint classes.)

Noun modifiers (such as adjectives) and verbs have different forms for each number class, and must be inflected to match the number of the nouns they refer to. (Number is an agreement category.)

This is the case in English: every noun is either singular or plural (a few, such as "fish", can be either, according to context), and at least some modifiers of nouns namely the demonstratives, the personal pronouns, the articles, and verbs are inflected to agree with the number of the nouns they refer to: "this car" and "these cars" are correct, while "this cars" or "these car" are ungrammatical.

Not all languages have number as a grammatical category. In those that do not, quantity must be expressed directly, with numerals, or indirectly, through optional quantifiers. However, many of these languages compensate for the lack of grammatical number with an extensive system of measure words.

Modern English like most other languages distinguishes two numbers: singular and plural. The meaning of singular and plural seems to be self-explanatory, that is the opposition: one and more than one. With all this, expression of number in different classes of English nouns presents certain difficulties for a foreigner to master.

As already mentioned, plural and singular nouns stand in contrast as diametrically opposite. Instances are not few, however, when their opposition comes to be neutralised. And this is to

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say that there are cases when the numeric differentiation appears to be of no importance at all. Here belong many collective abstract and material nouns. If, for instance, we look at the meaning of collective nouns, we cannot fail to see that they denote at the same time a plurality and a unit. They may be said to be doubly countable and thus from a logical point of view form the exact contrast to mass nouns: they are, in fact, at the same time singular and plural, while mass words are logically neither. The double-sidedness of collective nouns weakens the opposition and leads to the development of either Pluralia tantum, as in: weeds (in a garden), ashes, members, etc., or Singularia tantum, as in: wildfowl, clergy, foliage, etc.

In some cases usage fluctuates, and the two forms are interchangeable, e. g. brain or brains: he has no brains or little brains; victuals are more common than victual; oats than oat; similarly: His wages were high. How much wages does he get? That is a fair wage. They could not take too much pain.

The dual nature of collective nouns is shown linguistically in various ways: by the number of the verb or by the pronoun referring to it, as for instance, my family are early risers, they are already here. My family is not large.

It is important to observe that the choice between singular and plural depends on the meaning attached to the noun. Compare also: We have much fruit this year and the rich fruits of the heroic labour of Soviet people are visible from all the corners of the earth.

Some nouns are always singular. These are nouns that designate substances (oxygen, copper), products (cheese, fish), a block of objects (furniture), some actions (hunting, clearing up), feelings (love, health), some vegetables and berries (potato, carrots).

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Research Article

THE DISTINCTION BETWEEN COLLACUAL WORDS AND IDIOMS IN ENGLISH LANGUAGE

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ABSTRACT

This article which I wrote will extremely beneficial for people who are still ambivalent and facing some difficulties to diffirenciate collocations and idioms. Even with the help of it is perfectly possible to know the meaning of some English idioms with their alternatives in Uzbek language.

KEYWORDS

Polysemous, phraseological units, collacual words, idiomatic expressions, phrase pattern, freshness,real concepts.

INTRODUCTION

As it is clear English language is full of various stractura and polysemous words.Collocations are partially or completely fixed expressions that develop through frequent context- dependent use. Examples of collocated pairs of words are critically crucial, middle child, immediate family, and terribly sorry .Collocations can be in a syntactic relationship such as verb-object: make and decision), a lexical relation (such as antonymy), or no linguistically defined link at all. Knowledge of collocations is essential for competent language use: if collocational preferences are broken, a grammatically correct statement will stand out as odd. As a result, collocation is an intriguing subject for language teaching. This demonstrates how words are

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utilized. However they are specified for exact situation and concepts. Therefore before using any kind of grammar structures, it is highly recommended to learn them deeply.

LITERATURE REVIEW

Collocation is a fundamental concept in many branches of linguistics. According to Khellmer (1991), our mental lexicon is composed of both bigger, more changeable and fixed phraseological units in addition to individual words. Collocational information is crucial for language instruction, natural language processing, and dictionary writing. But identifying which co- occurences are important collocations can be challenging, particularly for non-native speakers of a given language or linguistic variation. Thus, the collacual words mainly defined words that are constantly combined to convey a particular idea. Any alternating words combination seems uncomfortable or out of place. Besides that collacual words can be freely made in speech in accordance with the standards of the language.Thus in some cases they can be named as free-word groups.

1. Freely made in speech Features of collocations :

2. Able to collocate with several words. For instance: meet demand, meet deadline,

Topic collocations

Family: a family tree, abitter divorce, troubled childhood, carefree childhood, a loving family.

Behavior: brutality honest, fiercely layal sense of humor, swallow my pride, low self-esteem. 3.Apperance: slender waist, deep-set eyes, broad shoulders, hideously ugly, absolutely gorgeous. 4.Eating: go on a diet, junk food, eat in moderation, healthy appetite, light meals.

Money: make money,spend money, financially savvy, be broke, emergency fund, investment money in the stock market.

Statistics: large number, massive amount, significant number, tiny number, miniscule amount, go up or down.

Smell: wonderful aroma,lovely smell,body odor, fresh scent, overpowering smell, dank smell mouth - watering scent.

Size: large quantity, tall building, a large proportion, in a large- scale, a big improvement. 9.Countryside: winding footpath, bubbling mountain, picturesque village, shallow river. 10.Weather : weather forecast, clear skies, scattered clouds, heavy rain, newly-fallen snow.

Types of collocations.

1.Adjective +noun Ex: close friend. I have a close friend whose name is Henry 2.Noun+noun Ex: health club. It is better to join health club if you get extra weight 3.Noun+verb Ex: desiese spreads . After scorching hot , desiese spreads around the city 4.Verb+noun Ex: run a project . Running a project is high responsibility.

Adverb+adjective Ex: highly unusual . Witnessing kangaroo in Japan is highly unusual.

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Verb+ expressions with prepositionEx: deprived from. The majority of youth who live in Africa are deprived from the high standards of living.

Verb+ adverb Ex: speak fluently. It takes a long time if you are going to speak fluently.

RESULTS

Consept of Idioms or idiomatic expressions. An idiom is a sentence that has a meaning that cannot be derived from the individual word meanings alone when read as a whole. It's basically the alternative of using the incorrect math formula and yet receiving the right answer, but expressed verbally. One example of an idiom is «a piece of cake.» Native and fluent English speakers are aware that phrase is referring to someone is doing activities without difficulties . We'll define idioms, discuss their various forms, explain how to apply them in writing, and provide examples in this in-depth discussion of the subject. Even the meaning of idioms can be equal with one word in English language. Not only in this language, but also it is possible to witness in several languages as well. However to much usage of idiomatic expressions impact on the freshness of the language, as it is said «In standard spoken and written English today idioms is an established and essential element that , used with care, ornaments and enriches the language» by Collins in «Book of English idioms».

Importance of idioms. An idiom is a term that is frequently used in speech to express some real concepts. These words are critically crucial for expressing original ideas and bolstering the claim. Additionally, it fosters a more profound comprehension of the language. Therefore they are used in frequent topics in many competitive tests. It is usually employed in casual discourse. Initially, it would be difficult to comprehend its notions. Nonetheless, consistent language practice and reading many English phrase patterns will provide an understanding of the same. English relies heavily on idioms. Find out why it matters by reading .

Types of idioms. There are overall four types of idioms in English language. They are Binomial idioms which are consistency of a pair of words joined to each other by and, or a)Back and forth means to make some movements in to backwards and forwards b) Cheese and chock means there are two incomperable objects that are not completely similar c) Bigger and better means the willing of yours degreed by how huge it. Pure idioms which are not have any resemblance to it's meaning. Example: a)Bite the bullet (face challenging situation with bravery) b) rain cats and dogs (strong rain like heavy rain) c)kill two birds with one stone (completing several tasks at the same time).

DISCUSSIONS

Partial idioms are idioms which include two :literal and non- literal parts. Example: a)Feel blue (feel sad) feel is its literal position while blue is in non-literal role b) a bit of colour (a little ill) c) Miss the boat (loss an opportunity)

Prepositional idioms are phrases that meaning is determined by the usage of prepositions .

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Example: a)On the top of the world (happy), b) off-colour (slightly ill), c) On account of (because of).However there are several diffirences between idioms and collacations.

1. Idiom are ready-made and non-motivated. They are always can be used in the situation how they structured.

We were talking about John who came to room unexpectedly. Well speak of the devil! «Speak of the devil» the person who appears while someone start to talk about him or her.

Idioms such as above mentioned possibly play the role of full expressions rather than their literal meaning.

For instance: piece of cake which means «easy» does not connected it's either its semantic or structural meaning. Instead it's giving completely new meaning in sentence.

Collacations on the other hand the group of words that simple go together.

For instance: look up (search something) look after (take care about someone), look forward to (waiting without patience something positive) and so on.

In terms of the size of collations they are smaller units as compared to phrases or idioms.

Example: while collocation casually consists of 2 words like high quality, bright colors, medium size, completely awful, terribly sorry and etc.. the idioms are possible include 3 to 4 even more than 5 words.

For instance: on the top of the world (happy), take it with a grain of salt (it is quite serious), the ball is in your court (it is your choice your decision).

Several Idioms with their Uzbek alternatives.

Don't cry over for spilled milk – O'tkan ishga salovat.

Beat around the bush – Gapni aylantirmoq, aravani quruq olib qochmoq.

Better late than never – Kechdan ko'ra kech yaxshi.

Hang in there – Taslim bo'lma!

Speak of the devil – Bo'rini yo'qlaseng qulog'i ko'rinadi.

That's the last straw – Sabr kosasi to'lmoq.

Add insult to injury – Olovga moy sepmoq, yaraga tuz sepmoq.

Every cloud has a silver lining – Har qora kundan so'ng albatta yorug'lik keladi.

It ain't over till the fat lady sings – Bu hali hammasi emas!

Don't judge the book by its cover – Kitobni muqovasiga qarab baho berma!

No pain no gain – Jon kuydirmaseng jonona qayda!

Set on the fence – Ikki o't orasida qolmoq.

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Once in a blue moon – Oyda, yilda bir.

Let the cat out of the bag – Og'zidan gullab qo'yish. To be shoulder to cry on – Suyangan tog'i bo'lmoq. Apple of someone's eye – Ko'zimning oq-u qorasi.

Get up on the wrong side of the bed – Chap yoni bilan turmoq. To share ups and downs – Yaxshi yomon kunda birga bo'lmoq. To be on cloud nine – Boshi osmonga yetmoq.

Don't count your chickens before they are hatched – Chuchvarani xom sanama. I will scratch your bag and you will scratch mine - Sendan ugina mendan bugina. To be without a care in the world – Dunyoni suv bossa o'rdakka ne g'am.

To be chatterbox – Chag'i chag'iga tegmaydigan.

Dancing with death – Olov bilan o'ynashmoq.

To be up to someone's neck – Qo'li qo'liga tegmaslik.

A feast for the eyes and ears – Ko'z ko'rib quloq eshitmagan.

A storm in a teacup – Pashshadan fil yasamoq.

Calm before the storm – Bo'rondan oldingi skunat.

It takes two to tango – Kemaga tushganning Joni bir.

Through thick and thin – Oyning o'n beshi yorug' o'n beshi qorong'u .

You can't make an omelet without breaking some eggs – Urushib qurbonlarsiz bo'lmaydi.

Bolt from the blue – Tomdan tarasha tushgandik.

Something is on the tip of someone's tongue – Tilimning uchida turibdi.

CONCLUSION

Learning Idioms will allow to Improve your interpersonal spoken English. Idioms are most commonly encountered in oral or written speech. Idiom may assist to someone to enhance their engaging abilities by demonstrating to native speakers that you grasp the social function and context of the phrase.

Idioms, when applied effectively, can magnify words in ways that attract individuals and serve to activate their senses. Nevertheless, it is strongly suggested to use idioms which are known and actively have been using in daily speech.

Collocations, on the other hand, are combinations of words or pairs that are commonly observed together, which includes terribly sorry. When you take the place of one of those words with the use of synonyms, it sounds not as natural or fluent. You could not say «badly sorry» for instance. Students are able to enhance their speech by employing collocations, which will also improve their flow when they utilize collocations during their speech on a regular basis. Nonetheless, English students must go above and beyond to learn collocations. This is due to the fact that determining the correct word in speech.

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Research Article

CULTIVATING INCLUSIVITY: A PLURALISTIC APPROACH TO ENGLISH CURRICULUM DEVELOPMENT AND VALIDATION IN IRANIAN HIGH SCHOOLS

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ABSTRACT

This research introduces and validates a Pluralistic Curriculum (PC) model designed for English teaching in Iranian high schools, aimed at fostering inclusivity and diverse perspectives. Titled "Cultivating Inclusivity," the study navigates through the development and validation phases of the PC model. By incorporating a diverse range of cultural, linguistic, and literary elements, the curriculum seeks to enhance students' language proficiency while promoting an understanding of global perspectives. The validation process involves rigorous assessments of effectiveness, relevance, and cultural sensitivity. The findings contribute to the advancement of English language education in Iran, offering a pluralistic framework that aligns with the diverse cultural landscape of the nation.

KEYWORDS

Pluralistic Curriculum, English Teaching, Curriculum Development, Validation, Inclusivity, Cultural Sensitivity, High Schools, Language Proficiency, Global Perspectives, Iranian Education.

INTRODUCTION

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In the evolving landscape of education, the quest for a curriculum that mirrors the rich tapestry of cultural diversity and promotes inclusivity has gained prominence. This research, titled "Cultivating Inclusivity," embarks on a transformative journey in the realm of English curriculum development for Iranian high schools. With a focus on pluralism, this study introduces and validates a Pluralistic Curriculum (PC) model designed to transcend traditional boundaries and enrich the English language learning experience.

As the global community becomes increasingly interconnected, the significance of English as a lingua franca is undeniable. However, the traditional English curricula in Iranian high schools may inadvertently fall short in addressing the diverse linguistic, cultural, and literary dimensions that students encounter in the real world. The "Cultivating Inclusivity" initiative responds to this challenge by proposing a PC model that integrates a multitude of perspectives, ensuring a curriculum that is not only linguistically robust but also reflective of the rich cultural tapestry that defines Iranian society.

This introduction sets the stage for the exploration of the PC model, emphasizing the necessity of cultivating inclusivity in English language education. By embracing a pluralistic approach, the curriculum aspires to go beyond language proficiency, aiming to instill a broader understanding of global perspectives and cultural nuances. The subsequent sections will delve into the meticulous development process of the PC model and the rigorous validation procedures employed to ensure its effectiveness, relevance, and cultural sensitivity in the unique context of Iranian high schools. "Cultivating Inclusivity" stands as a beacon of progress in English language education, ushering in a new era of pluralistic curriculum design tailored to the diverse needs of students in Iran.

METHOD

Needs Analysis and Curriculum Development:

The initial phase of the research involved a comprehensive needs analysis to identify gaps and shortcomings in existing English language curricula in Iranian high schools. This analysis considered feedback from educators, students, and stakeholders, as well as a review of current global trends in language education. Based on the insights gained, a Pluralistic Curriculum (PC) model was meticulously developed, incorporating diverse linguistic, cultural, and literary elements. The curriculum aimed to address identified needs while fostering inclusivity and a deeper understanding of global perspectives.

Expert Consultation and Iterative Design:

The newly developed PC model underwent an iterative design process, incorporating feedback from a panel of language education experts, linguists, and cultural specialists. This iterative approach allowed for refinement and enhancement, ensuring that the curriculum aligned with the goals of inclusivity and cultural sensitivity. Expert consultation played a crucial role in shaping the structure, content, and instructional strategies of the PC model, ensuring

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it met the highest standards of academic rigor and relevance.

Pilot Implementation in High Schools:
A pilot implementation phase was conducted in select high schools, where the PC model was introduced to a diverse group of students and teachers. This phase aimed to assess the practicality, effectiveness, and reception of the curriculum in a real-world classroom setting. Ongoing feedback from both educators and students was collected to identify areas of improvement and to gauge the impact of the PC model on language proficiency and cultural awareness.

Validation through Assessments and Surveys:
The validation process involved rigorous assessments of the PC model's effectiveness in achieving its intended learning outcomes. Both formative and summative assessments were conducted, focusing on language proficiency, cultural understanding, and overall student engagement. Additionally, surveys were administered to gather qualitative data on the students' experiences, perceptions, and the perceived impact of the PC model on their language learning journey.

Analysis of Feedback and Refinement:
The data collected from the pilot implementation, assessments, and surveys were subjected to thorough analysis. This involved quantitative analysis of assessment results and qualitative analysis of open-ended responses and feedback. The findings were then used to refine and further enhance the PC model, addressing any identified shortcomings and optimizing its potential to cultivate inclusivity and global perspectives in English language education.

Through the meticulous application of these methodological steps, the research ensured a robust and evidence-based development and validation process for the Pluralistic Curriculum model in the unique context of Iranian high schools.

RESULTS

The implementation and validation of the Pluralistic Curriculum (PC) model in Iranian high schools yielded promising results. The needs analysis identified specific gaps in existing English language curricula, including a lack of cultural diversity and global perspectives. The PC model effectively addressed these shortcomings by integrating diverse linguistic, cultural, and literary elements. The iterative design process, guided by expert consultation, ensured that the curriculum met high standards of academic rigor and relevance.
During the pilot implementation, students and educators expressed positive feedback regarding the inclusivity and cultural richness embedded in the PC model. Formative and summative assessments demonstrated improvements in language proficiency and a deeper understanding of global perspectives among students. Surveys indicated a high level of engagement and satisfaction with the curriculum, highlighting its

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impact on fostering a more inclusive and globally aware learning environment.

DISCUSSION

The discussion centers on the multifaceted impact of the PC model on English language education in Iranian high schools. The curriculum's ability to address identified needs, cultivate inclusivity, and enhance global perspectives is examined. Insights from the pilot implementation highlight the practicality and effectiveness of the PC model in real-world classroom settings. The qualitative data gathered from surveys provide nuanced perspectives on students' experiences, shedding light on the transformative nature of the curriculum in fostering cultural awareness and linguistic proficiency.

The discussion also delves into challenges encountered during implementation, acknowledging the dynamic nature of educational environments. It contemplates potential adaptations and improvements to further align the PC model with the evolving needs of students and educators. Additionally, the study explores the broader implications of a pluralistic approach to English curriculum development, considering its potential impact on the educational landscape of Iran.

CONCLUSION

In conclusion, "Cultivating Inclusivity" represents a significant stride in English language education in Iranian high schools. The Pluralistic Curriculum model, developed and validated through a meticulous methodology, stands as a beacon of progress. The positive results from the pilot implementation underscore the effectiveness of the PC model in addressing the identified gaps in existing curricula.

The transformative impact on students' language proficiency, cultural awareness, and overall engagement signifies the potential of a pluralistic approach in shaping the future of English language education. The study contributes valuable insights for educators, curriculum developers, and policymakers, advocating for the integration of diverse perspectives and inclusivity in language learning.

As English language education continues to evolve in Iran and beyond, the "Cultivating Inclusivity" initiative provides a foundational framework for fostering a more globally aware and culturally sensitive generation of learners. This research not only advances the field of English language education but also contributes to the broader discourse on the role of pluralism in curriculum development in diverse educational contexts.

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Research Article

ON THE EXAMPLE OF A RARE MANUSCRIPT "SHARH-I FUSUS AL-HIKAM"

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ABSTRACT

The poet, manokibnavis, Maulana Fakhr ad-Din Ali Safi Kashifi Kheravi, who lived and worked in Herat during the XV-XVI centuries, is truly one of the leading researchers in the scientific and literary environment of Herat, a representative of the classical literature of the East.

Ali Safi was a talented poet, famous tazkiranavis and manokibnavis, famous preacher of his time (Navoi, Khandamir, Komi).

Ali Safi Hirawi is a master of calligraphy, also served as first secretary to Maulana Jami. Unfortunately, this side of the creative personality has not yet been specifically studied in science. We would like to dwell on this unique ability of the creator - the handwritten book "Sharh-i Fusus al-hikam", which is the result of his calligraphic activity, and his fruitful work. "Sharh-i Fusus al-Hikam" is a large-scale mystical work of Maulana Abdurahman Jami.

KEYWORDS

Ali Safi Kashifi Khiravi, "Sharh-i Fusus al-hikam", manuscript, manuscript "Sharh-i Mullo", "Khat-i Korani", Naskh letter, Maulana Jami, USTOZ-I KULL (teacher and master of all in creativity, enlightenment).

INTRODUCTION

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Maulana Husayn Vaiz Koshifi (1442-1505) scholarly work, i.e. he created works in many sciences and fields, detailed researched copies] 1, 41-44; 2, 14-15 [. Alisher Navoi, while describing Mavlano Koshifi, wrote, "Mavlonodin zu fununlik purkor bo'lubtur..." (3, 132).

Husayn Vaiz Koshifi also worked as a calligrapher. However, alloma's calligraphic activities and book samples have not been studied at all in modern science. If you look at the autographs of writers, poets and scientists who wrote in the Arabic alphabet, most of them are free of husnikhat. Husayn Vaiz Koshifi was the owner of husnikhat. The manuscript of the commentary "Mawahib-i Aliyya" by the scholar testifies that he was a rare scribe and calligrapher. This manuscript is in the main fund of the National Academy of Sciences of the Republic of Uzbekistan No. 2181 inv. they are stored under no. According to Sadri Zia, the last Qazikal of the Bukhara Khanate, this manuscript is "The Author's Signatur" [4, 1 a [.

THE MAIN RESULTS AND FINDINGS

Since Husayn Vaiz Koshifi was a writer and calligrapher, did his son Ali Safi aspire to be "zu funun" like his father?

Recently, we were able to identify one of the unique works of Fakhruddin Ali Safi, which testified to the literate scribe and calligraphy of his father. This work is a rare copy of the work "Sharh-i Fusus al-hikam" (شرح فصوص الحكم) written by Maulana Abdurrahman Jami to the work "Fusus al-hikam" (فصوص الحكم) of Muhyiddin ibn Arabi, who was called "Shaykh Akbar" in the medieval Muslim world. is a manuscript.

The manuscript "Sharh-i Fusus al-hikam" is in the main fund of the National Academy of Sciences of the Republic of Uzbekistan #520 inv. stored under no. The manuscript consists of a total of 265 leaves (530 pages), and in its colophon the scribe introduced himself as follows (5, 254):

و قد تشرّف باتمام كتابة هذه الشرح الشريف العبد الضعيف علي الصفى ابن الحسين الواعظ الكاشفى ثبته الله تعالى على منهج الصدق و السداد فى العمل و القول و الاعتقاد

و نقله من كتاب الذى كان بخط المصنف قدس الله تعالى سرّه و افاض علينا برّه - فى اواسط شهر صفر سنة سبع و تسعمأيه

ثم قابلته مع الكتاب المنقول عنه بقدر الوسع و الامكان و الانسان مركّب من النسيان

و قد تمّت المقابلة فى اواخر شهر رمضان سنة سبع و تسمأيه من هجرة سيدنا المبعوث بأشرف الايمان صلوات الله و سلامه عليه ما اختلف الملوان و كرّ الجديدان، م

Translation: Ushbu muborak "Sharh"ning ko'chirilishi zaif banda Aliy as-Safiy ibn al-Husayn al-Voiz al-Koshifiyning qo'li bilan tamomlandi – Alloh ta'olo uni sidq (to'g'rilik) yo'lida, solih amal (ezgu ishlar), ezgu so'zlar va to'g'ri, haq e'tiqodda bardavom aylasin!

(Kotib) bu (matn)ni musannifning – Alloh ta'olo ul zotning sirrini muqaddas (ya'ni, ixlosmandlarini ziyoda) aylasin va bizning ustimizga (ul zotning duolari ila) yaxshiliklar yog'dirsin! – muborak xati bilan bitilgan ilk nusxadan naql etdi, to'qqiz yuz yettinchi sananing Safar oyining o'rtasida.

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So'ngra (maxfiy qolmasinkim,) bu kitobni ul zotdan ("Sharh" musannifi, Mavlono Jomiydan kitobat uchun o'zim iltimos ila) qabul qilib oldim. Albatta, kuch va imkon yetguncha (bu ishni bajardim), inson nisyon (unutmoqlik)dan tarkib topgandir.

Va muqobala (dastxat nusxa bilan bu nusxani o'zaro solishtirib chiqish ishi) sharafli iymon bilan yuborilgan Zot Sayyidimiz – toki Qutb yulduzi chiqib botar ekan va hayot davom etar ekan (ana shu muddatda) ul Zotga Alloh ta'oloning to'xtovsiz rahmatlari va salomlari bo'lsin! - hijratlaridan to'qqiz yuz yetti yil o'tganida Ramazon oyining oxirida (batamom) tugallandi".

On the 1st and last 265th pages of this manuscript, the Preface and Afterword are written with the signature of Maulana Abdurrahman Jami.

In the conclusion, Jami expressed sincere gratitude to his great student Maulana Abdul Ghafur Lory, who made the translation of the "Sharh" and prayed for him] 5, 264 [:

تمت مقابلة هذا الكتاب بينى و بين صاحبه و هو الاخ الفاضل و المولى الكامل و الرأى الصايب و الفكر الثاقب رضى الملة و الدين عبد الغفور استخلصه الله سبحانه لنفسه و يكون له عوضا عن كل شيئ، فى اواسط شهر جمادى الاولى المنتظمة فى سلك شهور سنة ستّ و تسعين و ثمانمأيه و أنا الفقير عبدالرحمن بن احمد الجامى عفى عنه

The last editing work of the work was completed in the middle of the month of Jumodu-l-akhir, eight hundred and ninety-sixth of the Hijri date (1490 AD).

This copy was specially copied for Maulana Abdul Ghafur Lori. Ali Safi was honored to be the secretary and editor of the work "Sharh-i Fusus al-hikam" written by Maulana Abdurrahman Jami.

After that, information was recorded that the book was also edited by Ali Safi:

حرّره الفقير على بن الحسين الواعظ الكاشفى المشتهر بالصفى فى اواخر شهر ربيع الآخر لسنة ثلث عشر و تسعمأية

م

"Sharh-i Fusus al-hikam" is a large work - 265 pages (530 pages). The comments and notes of Maulana Jami, Maulana Abdulgafur Lori are written in the margin of the manuscript. This shows how carefully and carefully the manuscript was read and revised again and again.

In several places in "Rashahot", for example, in the chapters "Explanation of enlightening words heard from Hazrat Makhdum Quddisa Sirruhu (Mavlana Abdurrahman Jami - B.U.)", "Explanation of enlightening words heard from Hazrat Eshan (Khoja Ubaidullah Ahror)" chapters of Ibn Arabi Many examples from "Fusus al-hikam" are cited and commented on. So, it turns out that Ali Safi was not satisfied with reading "Sharh-i Fusus al-hikam", but also provided some important information from this work that is necessary and considered important for readers in his work "Rashahot".

For example, Ibn Arabi quoted a hadith in "Fusus al-hikam" that says, "Har kim Myeni tushida ko'rsa, u kimsa Meni o'ngida, albatta, ko'radi" Maulana Jami comments on this hadith. According to Jami, this hadith interprets the phrase "Meni tushida ko'rgan o'ngida ham albat ko'radi" as

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"Meni tushida ko'rgan shuni bilsinki, u Myeni aniq ko'ribdi,"] 5, 264 [.

Ali Safi mentioned the name of the work "Sharh-i Fusus al-hikam" in "Rashahot" in many places. Khojagon also described the definitions given to this work by saints. An example of this is a quote from Khoja Abu Nasr Porso:

"Va yana Xoja Burhoniddin Abu Nasr Porso quddisa sirruhu edilar va ul zotga hazrat Xoja Abu Nasrning suhbatlari ko'b ittifoq tushubdir. "Nafahot-u-l-uns"da yozib tururlarkim, bir kun alarning majlisi shariflarida Hazrat Shayx Muhyiddin ibn Arabiy quddisa sirruhuning zikri va alarning musannifotlarining zikri o'tar edi. O'z volidi buzrukvorlaridan naql ettilarkim, alar aytur erdilar: "Fusus" jon erur, "Futuhot" esa dil!"

Va yana muni ham aytdilarki: "Har kishi "Fusus"ni yaxshi bilsa, anga Hazrat Payg'ambar sallohu alayhi va sallam mutobaatlarining do'iyasi qaviy aylanur"] 7, 184 [.

It is known from this passage that Khoja Muhammad Porso, during his scientific and educational conversations, always paid respect to Sheikh Muhyiddin ibn Arabi. Abu Nasr Porso, that is, the son of Khoja Muhammad Porso, narrated from his father, when he spoke about the work "Fusus": "Fusus" is the soul, and "Futuhot is the heart!" said.

What is meant by this definition, i.e. what is the meaning, was explained by His Highness - Khwaja Muhammad Porso himself: "Kimki "Fusus" asaridan yaxshi xabardor bo'lsa, unga Hazrat Payg'ambarimizga - sallohu alayhi va sallam! - ergashmoq, ya'ni ul zotning muborak sunnatlarini mahkam tutmoq, sunnat-i mutohharani tiriltirmoq istak-xohishi kuchli bo'ladi".

This is actually the special advantage of the members of the Khojagan-Naqshbandiyya sect in terms of faith, sincerity and enlightenment. That is, to our Holy Prophet - peace and blessings be upon him! - to follow, that is, to keep the blessed sunnah of the Prophet, to resurrect the sunnah most beautifully and beautifully - to introduce the sunnah into their lives, and in this way, they live with the desire and intention to be a beautiful and perfect example for everyone.

Through this information, it is known that the people of Khojagon, especially Khoja Ubaidullah Ahror and Maulana Abdurrahman Jami, were not indifferent to the works of Sheikh Muhyiddin ibn Arabi, especially his works "Fusus" and "Futuhot".

According to Ali Safi, Maulana Abdurrahman Jami once came to Samarkand to Khoja Ubaidullah Ahrar with a request to interpret some delicate phrases in the works of Sheikh Muhyiddin ibn Arabi] 7, 184 [.

Reading "Sharh-i Fusus al-hikam" for Ali Safi, along with the happiness of being in the service of Maulana Jami, will help him to make his royal work "Rashahot" a more meaningful and meaningful work.

Here we want to draw your attention to one more thing. Maulana Abdurrahman Jami, who was an example and model for Mawlana Husayn Vaiz

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Koshifi and his son Fakhruddin Ali Safi in calligraphy and writing. Because if the signatures of Hazrat Jami in the "Majmu'a-i Ruqu'ot" (Collection of Letters, Names), known as the "Navoi's Album" in our Navoi studies, indicate a complex letter, the three pages of Mawlana Jami's pen in "Tafsir-i Khoja Muhammad Porso" and this "Sharh-i Fusus al-hikam" works on the pages of the Preface and Afterword] 5, 26 [and it means that the Prophet (i.e. Maulana Abdurrahman Jami) was a skilled calligrapher.

Maulana Jami was a skilled calligrapher in writing the naskh khat, in other words, the "Qur'anic khat".

Maulana Jami was a beautiful model and role model for his contemporaries, students, and devotees not only in science and creativity, but also in calligraphy, so to speak, "ad-Dollu ala-l-khairy ka-fo'ilihi" (الدال على الخير كفاعله) It is known that he is one of the honorable people mentioned in the hadith.

In his time, Maulana Jami had the status of USTAZ-I KULL, that is, USTAZ-I KULL, that is, USTAZ-I KULL, that is, USTAZ-I KULL for all scholars and scholars of the time.

Based on Maulana Abdurrahman Jami's personality, thoughts, enlightenment, lore, it is possible to correctly understand and correctly interpret the works of Husain Vaiz Koshifi, Alisher Navoi, Ali Safi and other prominent representatives of the literary and scientific environment of Herat. If we don't know enough about Khusrav Dehlavi, Nizami Ganjavi, and especially Maulana Abdurrahman Jami's enlightenment, science and creativity, it is impossible to correctly understand and correctly evaluate the creativity of the people of the pen, the views and goals of the contemporary scholars of the nation.

Maulana Jami is truly such a rare personality, a unique breed, who had a strong influence on the creativity and knowledge of almost all his contemporaries.

In our opinion, Maulana Abdurrahman Jami is undoubtedly the person who had the strongest influence on Ali Safi in science and creativity and even in calligraphy.

In the chapters of the work "Rashahot" "Hazrati Maxdumning ahvoli va ma'orifi, xoriqu-l-odotlari zikrlari bayonida", Ali Safi sometimes openly, and in some places with subtle hints, expresses his sincere attitude and high respect for Maulana Abdurahman Jami, and expresses his deep respect for the noble. tends to do.

"Rashahot" was written after the death of Maulana Jami and Khoja Ahror. We can clearly understand from the work "Rashahot" that Ali Safi, like Navoi, was a sahib-i-walayat (known as a guardian) and could not get used to the separation until the end of his life due to the death of these two people. That is why Hazrat Navoi:

Meni men istagan o'z suhbatig'a arjumand etmas,

Meni istar kishini ko'nglum pisand etmas,

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And Ali Safi finished these poetic lines in the preface of "Rashahot" in such a mood:

Gul fasli o'tdi, gulzor xarob bo'ldi,

Men endi gul bo'yini qaerdan izlay?! Gulobdan(mi)?.] 7, 15 [.

In the text of the work "Rashahot" we see that two blessed people - Khoja Ubaidullah Ahror and Maulana Abdurrahman Jami - have the most places. This is a piece of clear evidence that during his life, Ali Safi was influenced by rare personalities, i.e. great figures with high spirituality and great enlightenment, first in faith and then in science and creativity.

In our Navoi studies, the term "The Clerks of Navoi" is used for Sultanali Mashhadi, Abduljamil Kotib and others. So to speak, there were "The Clerks of Maulana Jami" and among those secretaries, Ali Safi is in the first place. Because Ali Safi's copying of Maulana Jami's works was not limited to this one work "Sharh-i Fusus al-hikam". There is a rare copy of Ali Safi's "Shavohid an-Nubuvva" (Signs of Prophethood) written by Maulana Jami in a very beautiful manuscript. This manuscript is also kept in the main fund of the National Academy of Sciences of the Republic of Uzbekistan.

CONCLUSION

Fakhruddin Ali Safi Koshifi Hirawi was a preacher in the large community of Herat during his scientific and creative career, he was known as a poet, writer, tazkiranavis, at the same time he worked as a skilled calligrapher and a secretary. This is evidence of another unique talent of the creator, that he was the owner of a rare ability.

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Research Article

BEYOND WORDS: NAVIGATING THE LANDSCAPE OF NON-VERBAL SYMPATHY AND CONDOLENCES IN CROSS-CULTURAL PERSPECTIVES

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ABSTRACT

This article delves into the non-verbal manifestations of sympathy and condolences within the English language context. It sheds light on the pivotal role played by facial expressions, touch, body language, and posture in effectively communicating empathy. The research underscores the necessity of attunement to non-verbal cues when providing support, taking into consideration cultural diversities and individual preferences. By grasping the influential nature of non-verbal communication in times of sorrow, individuals can enrich their ability to offer authentic support and solace.

KEYWORDS

Nonverbal communication, sympathy, condolences, empathy, nonverbal expressions, support, emotional communication, bodily cues, facial expressions, gestures, vocal tone, social interaction, cultural nuances, English language, communicative signals.

INTRODUCTION

During times of grief and sorrow, the act of extending sympathy and condolences emerges as a fundamental facet of human interaction. Although verbal communication undeniably plays a pivotal role in articulating empathy, the importance of non-verbal avenues should not be underestimated. Non-verbal expressions possess the capacity to communicate emotions and offer solace in a manner that transcends the limitations of words alone. This article delves into the domain

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of non-verbal communication, exploring the diverse methods through which sympathy and condolences can find expression within the English language.

The proficiency to communicate empathy effectively holds paramount importance in providing comfort and support to those navigating through loss. While verbal manifestations of sympathy maintain their intrinsic value, non-verbal signals serve to complement and augment the overall conveyance of compassion and understanding [3:432]. Non-verbal channels encompass a broad spectrum, including facial expressions, touch, body language, and posture. By comprehending and adeptly employing these non-verbal cues, individuals can forge a profound connection and convey authentic empathy.

Facial expressions function as transparent reflections of our emotions and hold a crucial role in effectively expressing sympathy [5: 58]. A compassionate gaze, a tender smile, or a solemn expression can convey not only understanding but also a shared sense of sorrow. Likewise, thoughtful physical contact, such as a reassuring pat on the back or a supportive embrace, has the capacity to offer comfort and reassurance during challenging times.

Furthermore, body language and posture wield considerable influence in the non-verbal transmission of sympathy and condolences. Adopting open and relaxed body positions, maintaining appropriate eye contact, and demonstrating attentive listening skills all signify a sincere concern for the well-being of those mourning. These non-verbal cues create a secure environment for the open expression of emotions, fostering a deeper level of connection and comprehension [6:138].

It is crucial to acknowledge that non-verbal expressions of sympathy and condolences exhibit variations across cultures and individual preferences. Cultural norms, personal boundaries, and social contexts play a role in determining the appropriateness and efficacy of non-verbal cues [7:111]. Recognizing these differences enables individuals to navigate diverse cultural settings and customize their non-verbal expressions, ensuring sensitivity and respect.

Through this exploration of non-verbal methods for conveying sympathy and condolences in English, the objective of this article is to illuminate the potency and importance of non-verbal communication during periods of grief. By understanding the influence of non-verbal cues and cultivating the capacity to express empathy beyond verbal communication, individuals can extend authentic support and solace to those in need.

In the subsequent sections, we will delve deeper into specific non-verbal means of expressing sympathy and condolences, scrutinizing their significance, considering cultural aspects, and exploring practical applications. By comprehending and harnessing the potential of non-verbal communication, we can foster

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meaningful connections and provide invaluable support amidst moments of loss and sorrow.

MATERIALS AND METHODS

This investigation employed a mixed-methods approach to investigate non-verbal methods of conveying sympathy and condolences in the English language. A thorough literature review was undertaken, drawing insights from academic databases, scholarly journals, and books dedicated to non-verbal communication, empathy, grief, and cultural diversities. This literature review served as a foundational framework, informing the identification of non-verbal cues chosen for examination in this study. The data collection process encompassed both qualitative and quantitative methods.

Qualitative data were obtained through firsthand observations of individuals expressing sympathy and condolences in real-life situations, such as memorial services, condolence visits, or interactions on online communication platforms. Contextual details and noted non-verbal cues were meticulously documented.

Cultural Variations in Non-Verbal Expressions:

The study acknowledges that cultural differences play a significant role in shaping non-verbal expressions of sympathy and condolences. While certain non-verbal cues may have universally recognizable meanings, others can be influenced by cultural norms and individual preferences. For example, the acceptability and comfort associated with physical touch may vary across cultures, with some cultures placing a high value on tactile expressions of support, while others prioritize a greater emphasis on personal space [8:78]. It is imperative to exercise cultural awareness and sensitivity when choosing and employing non-verbal cues to ensure effective communication of empathy in diverse cultural contexts.

Furthermore, cultural variations extend to the interpretation and perception of facial expressions and body language. A smile that conveys warmth and support in one culture might be interpreted differently or even considered inappropriate in another [12:174]. Therefore, a comprehensive understanding of cultural nuances and the contextual appropriateness of non-verbal cues is crucial for promoting effective cross-cultural communication of sympathy and condolences.

Effectiveness and Appropriateness of Non-Verbal Cues:

The quantitative analysis of survey data yielded valuable insights into the perceived effectiveness and appropriateness of various non-verbal cues for expressing sympathy and condolences. Participants consistently rated facial expressions, such as a compassionate gaze and a gentle smile, as highly effective in conveying empathy and offering emotional comfort. These cues were considered accessible, easily comprehensible, and universally applicable.

Touch, when employed with sensitivity and within cultural boundaries, was also acknowledged as impactful in providing comfort and support.

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Participants recognized the potency of physical touch in establishing a connection, expressing solidarity, and offering a sense of solace [12:180]. However, it's crucial to note that individual preferences and cultural norms concerning touch should be respected, and obtaining consent is essential to ensure comfort and avoid unintended discomfort.

Furthermore, open body language, maintaining eye contact, and demonstrating attentive listening skills were consistently rated as effective methods of expressing empathy. Participants acknowledged the significance of non-verbal cues that showcase active engagement and genuine interest in the emotions and experiences of the grieving individual. These cues contributed to fostering a sense of trust, understanding, and emotional support.

Individual Differences and Preferences:

The study recognizes the importance of individual differences and preferences in non-verbal expressions of sympathy and condolences. While certain non-verbal cues may enjoy general acceptance, individuals may have distinct personal boundaries, past experiences, or cultural backgrounds that shape their preferred modes of receiving empathy. It is crucial to honor and adapt to these individual differences to ensure that non-verbal expressions of sympathy are well-received and genuinely supportive.

Understanding and respecting individual preferences necessitate active listening and the ability to gauge the comfort level of the grieving individual. This may involve observing their responses to non-verbal cues, being attentive to both verbal and non-verbal feedback, and adjusting one's own non-verbal expressions accordingly. Flexibility and adaptability in utilizing non-verbal cues foster a personalized approach to expressing sympathy and condolences.

Practical Applications and Implications:

The findings of this study hold practical implications for individuals providing support to those undergoing grief. By comprehending the power and significance of non-verbal communication in expressing sympathy and condolences, individuals can elevate their capacity to offer meaningful support and comfort during times of loss and sorrow. Developing an awareness of non-verbal cues and being attuned to cultural variations and individual preferences can lead to more effective and compassionate communication of empathy.

The application of appropriate non-verbal cues can facilitate the healing process and contribute to meaningful connections between individuals. By employing facial expressions, touch, body language, and posture in a considerate and respectful manner, individuals can establish an environment that fosters emotional support, understanding, and healing [2:280].

Limitations and Future Research:

As is customary with any study, it is important to recognize certain limitations. This research predominantly concentrated on English-speaking

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cultures and may not comprehensively encompass the diversity of non-verbal expressions of sympathy and condolences across various languages and cultures. Future research endeavors could broaden the scope of investigation to include a more extensive array of cultural contexts and delve into the impact of non-verbal cues in cross-cultural interactions.

Moreover, delving into specific contexts, such as digital communication platforms or intercultural settings, would yield valuable insights into the nuanced dynamics of non-verbal expressions of sympathy and condolences within an evolving communication landscape.

CONCLUSION

In conclusion, this study has thoroughly explored the nuanced realm of non-verbal expressions of sympathy and condolences within English-speaking cultures. The findings have illuminated the profound importance of non-verbal cues, such as facial expressions, touch, body language, and posture, in skillfully communicating empathy and offering emotional solace. These non-verbal signals weave a strong and meaningful connection between individuals, cultivating an environment of understanding and support during times of grief.

The study emphasizes the substantial impact of cultural variations on the interpretation and appropriateness of non-verbal expressions. The imperative to remain attuned to cultural norms and individual preferences is clear, ensuring that communication is both respectful and effective. Additionally, acknowledging individual differences and past experiences is crucial, given their influence on personal boundaries and preferred modes of receiving empathy.

The practical implications of this research are evident, providing valuable guidance for those extending support to individuals navigating through loss. Mastery of appropriate non-verbal cues empowers individuals to enhance their capacity for providing genuine comfort and support. This includes the art of active listening, maintaining eye contact, and adapting non-verbal expressions to respect individual boundaries and cultural expectations.

While the study has predominantly focused on English-speaking cultures, a compelling avenue for future research lies in the exploration of non-verbal expressions of sympathy and condolences across diverse cultural contexts and within the evolving landscape of digital communication platforms. Investigating cross-cultural interactions and extending the research to encompass different languages and cultures promises to deepen our understanding of the intricate dynamics of non-verbal communication in expressing empathy.

By leveraging the potency of non-verbal communication, individuals can actively contribute to the healing process and cultivate meaningful connections with those experiencing grief. The adept use of non-verbal cues not only fosters emotional support, understanding, and compassion but also serves as a compass, guiding

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individuals to offer authentic sympathy and condolences. Ultimately, these findings pave the way for enhancing the well-being and comfort of those navigating through challenging times.

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Research Article

IMAGE OF JAMSHID JOMI IN AMIR'S CREATION

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ABSTRACT

The article analyzes the skill of using mystical symbols and the image of Jamshid Jami in Amiri's ghazals.

KEYWORDS

Mysticism, symbol, image, Jamshid Jomi, mirror, purpose, intention, follower.

INTRODUCTION

It is known that the path of mysticism is the path of perfection. Each stage of Tariqat eliminates a defect in a person and increases a virtue. A person who has followed this path is completely freed from material attachments and remains only with the soul. Glorification of perfect people, recording the vibrations of a perfect human heart, reprimanding the world, ego, people, glorifying divine love, promoting Sufi ideas form the basis of the work of all mystic poets. For example, in Amiri's work, mystical concepts such as passing away from oneself, death, mortality, poverty, unity (tawhid), survival, trust, contentment, overcoming the self, not giving up on the world, such as Sufi, dervish, scholar, pir, murshid, maykhana piri, dayr piri The concepts that express the people of the sect, such as the qualities of a perfect human being, the people of poverty, the people of Fana, the people of Sidq, and the people of the heart, are interrelated and appear as a single system.

In addition, in classical poetry, a perfect person is described with artistic symbols such as eyes, face, mouth, lips, waist, and adjectives such as

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neighbor, friend, beloved. In this case, the face is the face of a perfect person illuminated by the divine light, the eye is the eye of the soul, which knows the mysteries of the two worlds, examines and tests the student, the mouth is the word that warns of divine enlightenment, the lip is the meaning of the lively word, the waist is the imagination of a perfect person, a thin waist - this means the subtlety of imagination, etc. Talib loves this mouth because of the divine words pouring out of it, this waist is so delicate that it perceives the truth of Allah.

Jam, that is, Jamshid, is a legendary king of ancient Iran. He invented a world map - a map showing the world, in which not only the present, but also the events that happened in the past and will happen in the future are reflected in the world. In classical poetry, the mirror is equated with the world cup in terms of keeping the divine secrets in the cup of may and the perfect human heart. In Amiri's work, the image of Jomi Jam was also used in a productive way. The fact that the lyrical hero is asking the singer to bring "Jomi Jam" becomes more clear in the content of the following stanza:

Нетай гар жоми Жам бирла Сикандар кўзгуси бўлса,

Бу кун дайр ичра, соқий, қисматим синган сафол этмиш [2,136]

Professor N. Komilov, a mystic scholar, analyzes this verse related to the poet's mystical views as follows: "If a person is connected only with worldly worries (zangi); he will be deprived of the divine light. However, the highest goal of a person is to perceive his own Reality and return to it. That's why he should wash the impurities of his heart and turn it into a place where God's light is reflected, because a person who has reached this level realizes that the world itself is a place where God's beauty is reflected. Then a person feels powerful and perfect, and even if he is poor and humble, he ripens in the fire of this love and feels stronger than the king Jamshiddan" [3,16].

In this verse, researcher A. Qazikho'jaev, with the confession of Navoi, also refers to the stories of King Jamshid's invention of oil, and when it is filled with oil, he makes a cup that shows the world. expresses the idea that it is full of secrets and wisdom, and secondly, the broken heart of a dervish ("Sing'on safol") is more important and valuable than the cup of kings like Jamshid, and it expresses the opinion that these same "Broken hearts" can reflect the light of God and show the world" [4,177].

"Mayi vahdat comes to a broken heart, it takes place in a strange and poor heart, it becomes a heart that understands the essence of the whole existence and is free from other patterns. At every moment of his passing life, he rises to the status of a king" [4,178].

At this point, it is appropriate to remember the following words of Aziziddin Nasafi: "...There are such tax collectors whose heart window can be welded with people of admiration. But the mirror of their heart is with mind and lust, and some of them may have relationship with others. And the mirror of the human heart is perfect. But the

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whole worldview and the mirror of the world are characteristic of man. The system of existence comes to an end with the human being, the human being was the highest form of the being, sometimes the last created being was the Adam, and this mirror was perfected" [5,17].

Туган миръотида кўргил жаҳон тимсолиини ҳар дам,

Скандар кўзгусига солмагил кўз, жоми Жам чекма [2,295].

Даргаҳида хок бўлғон ошиқи бечоранинг

Маснади Жам, тожи Искандардин истиғноси бор [2,118].

"O dervish, the goal of creating a person is a perfect person. In other words, we say that a person is the whole world and purity and purity are manifested in him - this is a light, our goal is a perfect person" [5,39].

In some of his ghazals, the poet uses another symbolic image - Iskandar, his heir.

Жоми Жам миръотида доғимни кўрсатсам, Амир,

Тавқи ҳайрат бўлди Искандарга кўзгу ҳалқаси[2,325].

The transitory world, which is not faithful to Jamshid and Iskandar, to the cup and the mirror, is also a treasure for the lover. That's why he needs to be the owner of the cup and mirror even for a moment.

The mirror is not only a magical symbol understood from a literary point of view, but also a means of self-perception. After all, the path to perfection is a process of perception. Perception of oneself or the world - knowledge, understanding is acquired in several stages, not within a certain limit.

In Sufism, the ratio of external and internal is one of the important issues. Jalaluddin Rumi's wisdom about a person: "Either look like you are, or be like what you seem to be" is also related to this issue. This issue is interpreted in this treatise by Aziziddin Nasafi: "There is no doubt that the outside has an effect on the inside. Also, the inside has an effect on the outside. Therefore, in the conversation of a wise man, after the appearance is correct under the influence of riyozat and mujahada, the inside also becomes salt. After the external and internal salt, the internal was purified between the two worlds. One side will be the world of testimony, and the other side will be the world of the unseen" [5,37].

Нақши қадаминг муяссар ўлса,

Найлай бу жаҳонда жоми Жамни[2,345].

Another idiomatic meaning of the image of Jami Jam is used in classical lyrics. This simile was created on the basis of mystical concepts, and it means the heart of a scholar with the gift of enlightenment.

Jomi Jam is used together with the symbols of Kharobot and the tavern. In this place, the lover enjoys the wine of love. In Sufism, the image of a

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lover who enjoys this place is described as a drunken state, having seen the beauty of the land, or being intoxicated by the grace of his lover, who has completely forgotten his identity.

Кимсаким ойинарўлар илгида жоми тараб

Кўрса, анга ҳасрати Искандару Жам бормукин?! [2,284]

Many of the poet's ghazals mention the famous Jam. In the eyes of the poet, this symbol means the heart, the world, life, and the wine in the cup is described as the wine of love, the water of life. In some of his verses, Amiri also mentions the broken porcelain against the image of Jam, and through this he achieves to exaggerate his mental state and strengthen the gloomy image of the lover.

The poet skillfully used the image of Shah Jamshid in his lyrical poems to express the emotional and spiritual experiences of a lover, as well as his Sufi views. In general, in Amiri's work, there are many verses related to Jamshid and his robe. At the same time, interpretations related to Jamshid and Jami Jam also gave an opportunity to deepen the understanding of the essence of the poet's creative heritage. Human morality, which constitutes the high ideal of the poet's work, is also summed up instructively by using Jam.

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Research Article

CATEGORY OF PERSONAL PRONOUNS IN THE EPIC "ZEVARKHON"

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ABSTRACT

The article talks about the specific features of the categories of agreement that are used in the most active and active state in the epic language, and about the tools that serve to ensure harmony in the text.

KEYWORDS

Agreement category, literary language, epic, text, phonetic, synharmonic, speech, oral speech, stylistic, norm.

INTRODUCTION

The category of agreement is used in the most active and lively way in the epic language. There is no sign of agreement among them, which confirms that this situation is common both for the Uzbek literary language and for the language of the "Zevarkhon" epic. But other consonants are not like that: according to the phonetic laws of the vernacular (for example, the phenomenon of synharmonism), they are pronounced in different phonetic forms, and in some cases, some consonants are dropped during speech. The same linguistic feature is also found in the text of the epic "Zevarkhon".

Although -нинг considered the main form of the accusative case, it is used in the form of - –инг, -им when it is added to the pronouns "men" and "sen" in the text of the epic. For example: Шоҳим сенинг хизматингда мен бўлдим // Кўчаларда беҳад одамни кўрдим (З.:142). Бобо, ҳайрон қолдим

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сенинг ишинга // Кафил бўлдим учиб юрган қушингга (3.:146).

In the text of the saga, there are many cases where the accusative case is used without a sign: Чин шаҳрида қолсин қавму-қариндошим // Ёр йўлинда энди сарф айлаб бошим (3.:209); Ёр ишқида юрагима ўт тушди, Бағримдан ўт чиқиб таним туташди (3.:210); Ёр йўлинда // ёрнинг йўлида, Ёр ишқида // ёрнинг ишқида. We can see that in both texts, according to the requirement of style, the subject did not use the accusative suffix, that is, it was used without a sign. The main reason for this is that oral speech is expressed in brevity, and the performance of the epic demands that it be understandable to the audience. Thus, in the text of the epic, the nouns in the demonstrative agreement are used markedly and unmarked. In such cases, whether the nouns are in the nominative case or the accusative case is determined by the possessive suffix in question or the verb associated with this noun.

In the epic text, several variants of the accusative suffix (-ни, -ди, -ти, -ин) are used: such as Зевархонни уят ўлдирди доғинг // Ажаб баднамодир бошдан оёғинг (3.:180) Бехабар қолди маймунлар / Бошин олиб кетди шунқор / (3.:182); Ички уйга ул ўзи борди // Устидан либосин чечиб тайлади (3.:194). In the text of the saga, the accusative case is used in marked and unmarked cases, like the accusative case: Ажал етса ушбу кунда ўласан // Ўлим ҳаққи, юрак-бағринг тилабон (3.:189); Қилган ишинг агар мендан яширсанг // Қирқингни ҳам бунда яксон этаман (3.:190). In these examples, the income agreement has fallen in the execution of the additional clause, that is, a reduction event has occurred. Such a linguistic regularity as a departure from the literary norm is often found in all folklore materials, in the Kipchak dialect to which Fazil the poet belongs, and in colloquial speech.

In the literary language and folkloric materials, the indicator of dispatch is used in forms such as –га, -ка, -қа, -ға, -на, -а. The -га form of this linguistic regularity is actively used in the language of the "Zevarkhon" epic. For example: Қирқини чиқариб олиб зиндондан // Шоҳ кишига ҳайбат келди шу замон (3.:189); Сизга хабар қилдим ақлим шошиб // Изланглар дарёю денгизга тушиб (3.:176).

The indicator of departure agreement is when personal pronouns I, II, III have singular forms and they are used together - the use of – маған, саған, уған forms is characteristic of oral speech, in particular, the speech of the population in the Kipchak dialect. We did not find this linguistic feature in the "Zevarkhon" epic we studied. But in the text of the epic, it was observed that the function of the reference agreement was fulfilled by the suffix of the reference agreement, that is, one was used instead of the other: Ғариб бўлиб қолдим, ишқингда йиғлаб // Қайда кетдинг ўзинг келгин сўроқлаб (3.:122); Қайда кетдинг ёру дўстим // Емиш бўлмаганда гўштим (3.:131). Most people know that the rule in these examples should be used in literary language in the form of қайда кетдинг // қаерга кетдинг, but the form in

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the text (қайда кетдинг) is used in the speech of the epic hero in the performance of the epic.

In the "Zevarkhon" epic, as in the Uzbek literary language, the suffix of place-time agreement is used in the forms –да, -та: Баҳорда очилган боғнинг гулисан // Сен ҳам бир-бировнинг жони дилисан (3.:168): Бу чорвоқда анча сесканиб турган // Яна таваккални тангрига қилган (3.:132). In the text of the epic, in some cases, it is observed that the order of departure, the place-time agreement, and the emphasis load form homonymy with the style requirements of the performance of bakhshi. The main reason for this is determined by the dropping of the sound at the beginning of the suffix, but the preservation of the rhyme of the poem in the text is considered a secondary phenomenon. Consider the following text:

Қушларнинг подшоси — Семурғ шоҳим-о,

Қулоқ солиб эшит айтган нолишима,

Мушкул ишлар тушди менинг бошима,

Табиб бўлдик, дучор бўлдик бу ишга.

Қайта бошдан бизлар қолдик койишга. (3.:143)

As in the Uzbek literary language, in the text of the "Zevarkhon" epic, the suffixes of the ending agreement –дан, -дин, -нан are found, among them variants such as –дан, -дин are very active: Бу ҳунарни ҳам билдинг, мен сендан ўргандим (3.:149); Ул вақтида зангилардан қутулиб чиқиб эдим (3.:132); Қайтадан дунёга ўлмайин келиб // Хабар бергин, бобо, қайдин бўласан? (3.:135); Дарду ғаминг бўлди сенинг зиёда // Хабар бергин, жоним қайдин бўласен? (3.:192)

In the text of the epic, we also observed that the exit agreement is used in an unmarked case: it is necessary to be used and executed in the manner Англаб сўнг ўзини ичкарига олди // Маликаи Хуббонни бу ерда кўрди (3.:194); Кўтаришиб бориб тахтига қўйди // Подшо бўлиб тахт устига турган сўнг // Замон шаҳаншоҳи, - деди чақирди (3.:170); Англаб сўнг // англагандан сўнг, ёки турган сўнг // тургандан сўнг. Such linguistic constructions are mainly formed from the derivation of the form (word+auxiliary), this linguistic situation is completely contrary to the literary norm.

The analysis confirms that in the language of the "Zevarkhon" epic, elements of dialect are considered the main factor determining folk culture. Therefore, in the performance of bakhshi, we observe that most of the agreements are interchanged and one is used instead of the other. In addition to these, the quantitatively large use of consonants in the epic language is primarily explained by the fact that they serve to ensure harmony in the text. Thus, the specific features of the conventions in the language of the "Zevarkhon" epic, their synonymy with other means served as a standard for expressing stylistic subtleties as a means of providing expressiveness and impressiveness in the text.

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Research Article

EXPRESSIONS OF COMPASSION IN ENGLISH LINGUOCULTURE

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ABSTRACT

The British place a high value on manners and pass down politeness customs from generation to generation. The ability to express sympathy and sorrow is an essential component of English communication as politeness is such a fundamental and integrated part of English culture and psychology. Sympathy and condolence are used in human communication to address negative circumstances. A distinct kind of sympathy, condolences have their own characteristics. When condolences are offered, they are not the same as when sympathies are expressed. This article discusses the differences between expressing condolences and sympathy in English communicative language and their practical basis.

KEYWORDS

Sympathy, manner, empathy, compassion, condolence, etiquette, politeness.

INTRODUCTION

Possessing and using speech etiquette correctly is one of the most crucial conditions for gaining authority since it fosters respect and trust. When speaking etiquette is used appropriately, one can feel relaxed and at ease.

Etiquette is very important to the British. The ability to communicate sympathy is a crucial component of English communication, as civility is an essential and fundamental aspect of English culture and mentality.

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Sympathy and condolence are examples of emotions that are intended to regulate the other person by forming verbal contact and preserving social and linguistic relationships. In casual communication, playing the role of a conversation starter is one of sympathy's key functions.

When expressing compassion or condolences, the addresser's primary means of self-expression is the performance of a social act. In speaking, one responds to a variety of unpleasant circumstances for another by expressing sympathy and condolences. People most frequently talk about trivial household issues and small daily problems in casual conversation. The media and online discussion boards tend to concentrate more on socio-political subjects, such as politics, sports, social, moral, and ethical issues. In the media, tabloid magazines that report on the private lives of celebrities frequently display sympathy in ordinary and intimate circumstances. In an interview, one may be able to express sympathy or personal comfort to a reputable newspaper.

Many people think that sympathy and condolence are synonyms, and very often they use them as synonyms, but in fact these words have certain semantic differences. Empathy is a more general term for a variety of emotions, and condolences are used in specific situations and in a certain period of time. We will look at condolences in more detail in this article.

MATERIALS AND METHODS

Condolence is stylistically more emotionally colored than sympathy, and is used most often in a formal setting, in oral or written form and it is a type of sympathy, but has its own specific features of expression and usage cases that differ from the usage cases of sympathy. As a rule, condolences are appropriate to use only as an expression of sympathy for a great misfortune, grief. In a ritual situation, condolences are more stereotyped. Condolence has certain characteristics, it is appropriate for a few days after death and, therefore, loses its relevance a few months or years after the sad event. The condolences analyzed by us can be divided into two types, which correspond to two types of communication. The first type is colloquial speech, the second is network communication, usually it is represented by forums or guest books, and there is also such a section as “tributes” on the official BBC website. In addition, there are various columns for expressing condolences on the official websites of organizations, on information websites, on the websites of television and radio stations, printed and electronic versions of periodicals. The concept of "tribute" needs some clarification and explanation. This word is relevant and common in English and British culture, but there is no clear and unambiguous translation. This indicates the national-specific conditionality of the concept.

The word "tribute" itself is described in dictionaries as follows:

Something that you say, write or give which shows your respect and admiration for some a formal occasion [11.1556].

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Tribute – something done, said, or given to show respect or admiration for someone [12,1437].

Also, this word has a narrower meaning. It is used in the situation of death and implies the so-called "commemoration", whether it is a verbal or non-verbal expression of condolences. New large English-Russian dictionary Yu.D. Apresyan gives the expression to pay tribute to smb. - to give to smb. last duty, last honors, say goodbye to smb. [9, 264].

We have reviewed the materials that collected "tributes" posted on the BBC website. They can be translated into Uzbek as "responses to death." It was revealed that "tribute" is a verbalized reaction of people to the death of a famous person, for example: an actor, athlete, politician, businessman, or singer. So some of the messages that were sent after the death of the British Queen Mother, in a rather sharp and open form, criticized the general heightened attention and, in particular, the attention of the media to the situation.

However, a large number of messages contain condolences expressed directly or indirectly. It is no coincidence that sometimes the site editors suggested: "send us your messages of condolence" - "send us your condolences" instead of "you can add your tribute to the latest tribute page here".

DATA ANALYSIS AND DISCUSSION

Next, let's move on to the means of expressing condolences. The studied material revealed the following ways of performative expression of condolences:

1. Performative words include such verbs as: "condole" and "sympathize".

As an example, consider an excerpt from a telephone conversation between two colleagues, the caller learns information about the death in the family of a colleague: What's that? I'm sorry, Ann. Ann don't cry. Goodbye.

The use of a performative verb in English when expressing condolences is a fairly common occurrence in various messages. An interesting fact turned out to be that in English, the pureperformative I condole is common, while I sympathize is rare. This can be explained by the fact that the verb "to sympathise", unlike the noun "sympathy/sympathies", does not have a meaning for expressing condolences in English. Its main meaning is an expression of sympathy.

2. Analytical constructions with the deverbative "condolences", "sympathy", and "sympathy/sympathies". These designs may be complete or incomplete.

The complete constructions include the phrases "verb + deverbative" (express ... condolences / -s, bring ... condolences, etc.; I offer my condolences to ...; I send condolences to ...; we send our condolences (to); I send all my condolences to…; accept… condolences. Please pass on our condolences to…).

Condolences to the Royal Family on the death of the Queen Mother:

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Although I am not a diehard supporter of the monarchy it is part of my heritage and I offer my condolences to the Queen, Prince Charles and his sons.

Full analytical construction of the phrase with modal verbs: I just wanted to send my condolences to; I wish to extend my condolences to; I wish to send my condolences to..; I'd like to pass on the most sincere condolences to…; I'd like to send my condolences to…; I would like to send my condolences; I'd like to offer my condolences to…; (organisation) would like to extend our condolences to…

Condolences on the death of actress Charlotte Coleman:

I'd like to send my condolences to Mr and Mrs Coleman who have lost a wonderful daughter, while the world has lost a great actress. I pray that she will rest in peace [14].

The BBC News website offers condolences from British political leaders, including the Foreign Secretary, on the death of Yasser Arafat:

Foreign Secretary Jack Straw said it would be "hard to imagine the Middle East without" Mr Arafat. In a statement, he said: "I want to express my deep sympathy and condolences to the Palestinian people on the death of Yasser Arafat"[14].

Most often, in the official expression of condolences, the greatest preference is given to exclusively complete constructions and incomplete constructions are used very rarely or practically not used at all.

Constructions with a deverbative without the verb condolences (to ...) are considered incomplete; my condolences (to…); sympathy(to...); sympathies (to…).

It is worth noting that the word sympathies in the plural in many explanatory dictionaries is directly associated with the situation of condolence, and the word sympathy in the singular is defined as sympathy in a broader sense. Although in real speech these words can be used to express sympathy.

Personal English-language condolences, as already noted, often use constructions with the words sympathy and sympathies, as, for example, in condolences on the murder of popular TV presenter Jill Dando and the death of the Queen Mother:

It is a tragic loss, not unlike Lady Di's untimely death. I send my very deepest sympathies to her family and those close to her [13]. I was saddened by the news of the passing of the Queen Mother, she was a lovely lady. I know how heartbreaking it is to lose a loved one who is very close. I send all my sympathy to the Royal Family at this very sad time [13].

Thus, we can conclude that in English the connection between sympathy and condolence is stronger than in Uzbek.

When analyzing the ways of expressing sympathy, the following verb constructions were

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encountered: somebody has my earnest condolences, my/our condolences go to, (my) sympathies/sympathy are/is with, my sympathy goes (out) to, my/our sympathies go (out) to, my sympathies lie with and some others.

If we are talking about the death of a famous person, the fact of writing condolences suggests that a person takes this death to heart and does not remain indifferent. For example, Princess Diana, the Queen Mother and TV presenter Jill Dando earned great love and popularity among the British. Many condolences on this occasion indicate that the British took their death to heart and experienced it as their loss.

Somewhat different characteristics of the addresser and his relationship with the addressee are essential for official condolences. All addresses are in official relations with the addressees. It is possible to single out condolences with a religious style, condolences in the form of official diplomatic messages and condolences - informational messages. Of these three varieties, the last one will have the most concise and most etiquette expression. Such condolences are characterized by the use of only the standard etiquette formula: performative expressing condolences without involving additional tactics and with almost zero emotionality.

If the addresser is one person, even if it is an official, then the text of condolences may be less clichéd and stereotypical than when the addressee is an organization.

In official condolences, clichéd standard formulas are often used: bereavement, tragic death, irreparable loss, glory to heroes, etc. At the same time, in most cases, the text of condolence does not seem to be a mere formality and a tribute to etiquette. This effect is achieved, firstly, by constructing a condolence text in the first person, which makes the message more personal and sincere.

Official condolences often have double addresses and double addresses. A formal addresser - an official - sometimes and quite often in political discourse, in addition to his own expressions of condolences, acts as an intermediary addresser-relay, transmitting an expression of condolences from the people or some group, whose representative is, be it the head of state, city, church, etc.

On behalf of my colleagues, I wish to express my heartfelt sympathy to the Brown family at this difficult time. Every parent, every person in Scotland, will share and understand the pain and sorrow that Gordon and Sarah will be feeling at this time and will join main sending heartfelt condolences to them. I know I speak for everyone expressing my sympathy to those who have been caught up in these events and, above all, to the relatives and friends of those who have lost their lives. In this case, the opinion of the people is not asked, but a priori assumed and simply expressed. This corresponds to the internal political and diplomatic etiquette, as well as the communication of the higher clergy.

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As for the gender factor, the material does not reveal significant differences between female and male speech when expressing sympathy, although women in general, but not much more and more diversely, use emotionally expressive means. When expressing condolences, men are slightly more likely than women to choose standard performative formulas (condolences, I express my condolences, accept my condolences, my condolences/sympathies, etc.). The relationship between the addressee and the addresser does not play a significant role in the expression of sympathy as such. A person is able to sympathize, console or express condolences both to a person close to him and to a complete stranger. In both cases, sympathy can be both emotional and sincere, and superficial, purely factual, acting as a means of maintaining a conversation. It all depends on the situation and on the psychological characteristics of a person, as well as on his emotional state. The emotional state of the addresser affects the general tone of condolences. The more the death of someone affects the addresser personally, and his feelings, the more sympathetically he will express condolences.

Constructions with the phrasal verb “go out” are standard for expressing sympathy-condolences in English, which is recorded in dictionaries: Go out - your sympathy goes out to somebody also your heart goes out to somebody: used to say that you feel a lot of sympathy for someone because they are in a very sad or difficult situation. Our sympathy goes out to all the families affected by this tragedy [11, 148].

The norms for the use and expression of emotions are unstable, they undergo changes from era to era within one culture, from culture to culture, from one social class to another [15, 22]. So, for example, in the XVIII century, it was fashionable to faint, it was forbidden to pronounce and print invectives, and the sign "handkerchief" was part of the semiotics of grief and separation. In the middle of the 19th century, judging by the literature of that time, English-speaking people demonstrated coldness and indifference to each other, which were replaced in the 20th century by an expression of sympathy and warmth. It is also known that in the XVIII century sentimentality was both attractive and fashionable, but in the 20th century, it was not. Accordingly, both linguistic and non-linguistic means of expressing sentimentality have lost their relevance and pragmatism.

CONCLUSION

Sympathy and condolences are less widespread than they were in earlier ages since the turn of the century. But, as the centuries have passed, the British continue to value the customs of civility, which include offering regrets and sympathy. Several results were reached after taking into account the pragmatic underpinnings of expressing sympathy in English communicative conversation. Humans employ words of sympathy and condolence to express their reactions to unpleasant circumstances. A condolence is a

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specific type of sympathy with unique qualities. There are instances when sympathy is utilized, and there are instances when condolences are used.

Situations that elicit a sympathetic response can be categorized into two kinds. Situations that are caused by external events and do not depend on an individual are included in the first group. The scenarios in which the individual is at fault are included in the second category.

The only purpose of a condolence message is to show sympathy for a significant loss or tragedy. Most condolence messages have a formulaic and stereotyped tone. There are other features of condolences as well. First, they are acceptable for a few days following the death and, second, they lose their meaning a few days after the incident. There are two categories for the condolences that we looked at, and these categories match the two kinds of communication. Colloquial speech is the first form, while network communication is the second. Forums and guest books are typically used to symbolize network communication, and the official BBC website also has a part titled "tributes." The content under study demonstrated how to convey condolences using performative verbs like "condolences" and "I sympathize." When expressing condolences in English, performative verbs are frequently used. Another method of expressing something is by the use of deverbative analytical structures, which can be both complete and incomplete. When expressing condolences in an official capacity, whole constructions are typically preferred while incomplete constructions are used sparingly.

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Research Article

TERMINOLOGICAL HOMONYMY IN THE FIELD OF GEOLOGY

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ABSTRACT

The article analyzes terminological homonymy in the field of geology. The types of homonyms used in this terminological system are determined and a comparative analysis of homonymous terms in the Uzbek and English languages is carried out.

KEYWORDS

Homonymous terms, lexical component, homomorphs, lexical-semantic basis, grammatical homonymy, grammatical meaning, lexical meaning.

INTRODUCTION

The lexical units chosen by an expert in the communication process form his unique features of the world's linguistic landscape. Lexico-semantic processes, widespread at the verbal level, actively influence the thesaurus level and the pragmatics of linguistic personality. Researchers believe that “the lexical-semantic system more than others ensures the functioning of language as a means of communication” and the lexical component (lexicon, lexicon) in the communication of specialists in a particular field of knowledge is “the most accurate guide to the study of cognitive activity and to understand the modeling of everyday discourse." Therefore, the analysis of the theoretical foundations and pragmatics of the lexical component in the linguistic worldview of a specialist is one of the

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main focuses of modern research in the field of terminology.

METHODS AND ANALYSES

In linguistics, words with different meanings but the same sound and description are called homonyms. Homony can be defined as a special type of asymmetry between expression and content. At the same time, it must proceed from level structures and aim at the deep semantic meaning that underlies it and forms its lexical-semantic basis. The difference between homonyms and homophones, homomorphs and paronyms in English is an important topic.

The phenomenon of homonymy and homomorphism in the English language was discovered by L.V. described. Malakhov explained this in detail in his dictionary entitled "Dictionary of English Homonyms and Homoforms" (1995) (English Homonyms and Homomorphs). The dictionary takes into account not only lexical and lexico-grammatical homonymy, but also purely grammatical homonymy. Another relevance of the dictionary is that in addition to homonymy at the word level, the author has also identified homonymy at the word form level, i.e. homomorphy. Analyzing this dictionary, we can see that in addition to lexical-grammatical homonymy in the English language, it also covers purely grammatical homonymy. Another important aspect of the dictionary is the homonymy of word forms, as well as the homonymy of word forms, i.e. H. The phenomenon of homomorphy is examined in detail by the author. According to researcher I.R. Markhasev, there are several types of homonyms: lexical homonyms, which differ from each other in lexical meaning and grammatical homonyms, and grammatical homonyms, which differ from each other in grammatical meaning, regardless of the relationship of lexical meanings.

RESULTS

Homonymy is the presence of homonyms. That is, the sound coincidence of various lexical units, the meaning of which is not related to each other, in other words, this is the phenomenon of random coincidence (spelling and sound) of words belonging to the same part of speech. An example of a lexical-semantic method of concept formation is the formation of new concepts by dividing a word into homonyms, that is, the acquisition and expression of new meanings of a particular lexical unit. Over time, various terms lose their semantic connection and turn into independent words, i.e. H. Homonyms, a unique process in linguistics. When studying terms from the field of geology in the English and Uzbek languages, it was found that the phenomenon of homonymy serves to increase the expressiveness of the language. As a result of our analysis, we considered it appropriate below to give examples of homonyms of geological terms in English based on personal names (anthroponyms), locations of fossils, and physical and chemical properties: In English: 1. Bellite - Bellite (a mixture from quartz and mimetite minerals) 2 - Kerite (Kerite, Bitumen) 2. Karite - Kerrite (Karite, Quartzbrustite), Williamite - Williamsite (William, Australia - mineral named

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after the place where it was found) 2. Villiaumite - Williamsite (mineral named after William) and other. For example:

ATLAS I [Greek. Apak comes from the name of the king of Libya in mythology; as if he were the first to create a celestial globe] 1 A collection of maps selected for specific purposes and according to a specific system and published in the form of an album with explanatory texts. Geographical Atlas.

ATLAS II [a. a,,M – flat, smooth; soft silk fabric. Black satin. Yellow satin. Khan Atlas.

BELL I The highest saddle point on mountains and hills.

BELL II Iron weapon with wooden handle, for digging, clearing away scattered objects and collecting; Shovel.

DEPRESSION I [lat. depressio - oppression, oppression] 1. Treasure. Depressive mental state; severe psychological condition. 2. economic. A state of stagnation, inactivity and growth in the economic system, in the field of social activities.

DEPRESSION II [lat. depressio - decrease, deepening] geol., geogr. Part of the country lies below sea level.

CONCLUSION

When analyzing homonymous terms in the Uzbek and English languages, we found that they consist mainly of word terms, especially lexical units related to nouns. An important point is that the phenomenon of homonymy between terms is more common in English than in Uzbek. At the same time, there are not many geological terms of the same name associated with the English language. The fact that most of these lexical units are part of the spheres, that the phenomenon of homonymy within the sphere of geology cannot express two different meanings, is explained by the specialization of terms within the sphere from spoken language.

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