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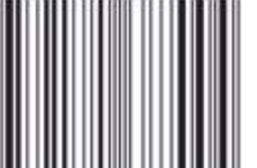


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trained pilot must perform a safe, continuous flight, otherwise the flight may end in danger.

- Hech kimni ayamas rivoj hududi!
Bizni yamladimi? Yo‘qdir e’tiroz:
Kuyib tushayotgan, bolam, vujuding,
Ko‘kda qolgan esa la’nati parvoz!

A person who develops, achieves high positions and careers, loses his identity - he loses everything in life. In the process, he loses everything, but learns a lesson from the bitter experience. This is the credo of the poet. He convincingly and effectively conveys his life conclusions and thoughts to the reader through a mythological image.

Conclusion. In the new Uzbek literature, the concept of performance lyricism is a distinctive example of lyricism in terms of content. When analyzed in terms of content, role-playing lyricism as a genre serves to reveal this type of poet’s personality. In this type of lyric poetry, the poet’s poetic conclusion is evident in the poet’s personality and his ability to convey his thoughts in the image of another person. The lyrical protagonist and poet “I” depicted in his poems, which are examples of role-playing lyricism in Osman Azim’s work, create a lyric that leads and performs the freedom of the creative spirit with literary images.

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Navoiy gulshani

THE IMAGE OF A FLOWER IN SITTAI ZARURIYA

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The ancestor of Uzbek literature, Mir Alisher Navoi, was also a classical artist who highly valued the word in Persian. Raising the level of art in both languages and being praised by teachers like Abdurahmon Jami made Alisher Navoi's name even more beloved and glorious. His Persian poems, ghazals, rubais and marsis became famous not only among masters of artistic expression, poets and poetesses, but also among the Tajik-speaking people. That is why Navoi collected these poems and compiled them into a separate book called *Devoni Foni*. We found it necessary to analyze an excerpt from the series of poems "Sittai zaruriya", which is part of this *devon*, dedicated to the depiction of flower symbols.

The great poet, through the symbols of flowers such as basil, sunflower, narcissus, tulip, jasmine, points to the divine light shining in the hearts of lovers and its radiance in various forms.

In the works of Alisher Navoi, Gul is often used as an artistic symbol. In the series of poems "Sittai zaruriya" the poet also referred to many types of flowers, such as tulips, jasmine, narcissus, suman, sunbul. The flower is used in the classical poetry of the East as a symbol of the beauty of the mistress, the memory of Allah, the manifestation of the truth.

Бунафша бар гиреҳи турра баст марғула,
Суман ба жилва даровард орази зебо.

Meaning: tied (bloomed) bells around the purple collar (giriboni). Suman smirked at his beautiful face.

Jilva is a mystical term that means flirtation, warmth, conquering the hearts of beauties, or beautiful actions. Or the divine light that shines in the hearts of the leech people. And this light drives the lover mad.

Suman-saman. The abbreviation of the word jasmine. Flowers such as basil, sunflower, daffodil are also skillfully depicted in the art of diagnostics:

Зи нисфи пўсти норанж баҳри наргиси шўх,
Пиёла кардию ў маст гашт бе сахбо.

Meaning: You made a bowl of half an orange peel for a delicious narcissus, which was drunk without a glass.

Nargis-bush, the symbol of the eye, i.e. The eye "mushabbih", nargis-mushabbihun bih. The phrase “daffodil shit” refers to beautiful daffodil-eyed beauties.11

We prove our opinion on a verse of the great poet in Turkish:

Икки ўтлуғ наргисингким қилдилар бағрим кабоб,
Биридир айни хумор ичинда бири масти хоб².

This verse, written by Alisher Navoi, expresses the beauty of Allah, the universe and man, that is, the heart of the lover was kebab from the narcissus eyes of the lover, because in the eyes of the lover there is a manifestation of the creator. The level of insight, the sharpness of the eye of the soul, and at the same time, it is the power that tests, tests the lover. The divine beauty shines in various forms and seeks a way to the heart. The source of the unseen, the fountain of mystery, the symbol of the eye, the wave, the glare, the magic, the charm. Therefore, words such as “khumor” and “drunk” were used in both couplets (i.e., in the couplet taken from the ghazal).

This symbol corresponds to the components of a complete mushabbih in terms of structure, and there is a strong logic based on this similarity. In the poem, basil is distinguished from other flower symbols:

Чу чанд рўз бар ин рафт, доди ороиш,
Зи шоҳидони раёҳин ба гулшани дунё.

Meaning: for a few days you (You) beautified, to the blossom of the world under the testimony of basil.

In this verse, basil acquires the characteristic of "witness" to man. Because according to mystical views, basil is a symbol of the light that shines in the heart as a result of purification and piety. The word "witness" was not used by the poet in vain, that is, a witness (a creature equal to the heart. The word "gulshan" in the verse symbolizes the conquest and opening of the soul, the enlightenment and enlightenment of the soul).

Руҳи чаманро аз хомаи қазо карди,
Зи лавн-лавн раёҳин чу гунагун дебо.

Meaning: with the pen of destiny you have turned the spirit of the chaman (You) into a basil decorated with colorful paints.

The poet's goal is not only to depict these flowers in a vivid, attractive way through the art of diagnosis (transfer of human characteristics to animals, birds,

inanimate objects), but also to point to the inner-enlightenment meanings through this art.

The poem emphasizes the unity of God and man, the Creator and the creature, nature and the individual through the widespread use of this (diagnostic) spiritual art:

Намуд дил зи раёҳин сӯи фавокеҳ майл,
Чу аз сароби сувар сӯи лужжаи маъно...
Либоси барг чу ашжори боғро пӯшид,
Шуд аз намоиши ҳар як чу гунбади мино...
Ва лек анжуми собит шуда фавокеҳи ў,
Ба бурж шохи савобит мисоли побархо.

Meaning: The heart turned from the basil to the orchard, and the beautiful shapes from the countless pictures turned into a mirage. A dressing of leaves covered the tops of the garden trees. From the glare of each, the shape of a turquoise sky appeared. And yet, as the stars fixed, the situation began to appear in the orchard. Just as the stars landed in the constellation, so did the horns stand on their feet.

“Leaves covering the tops of garden trees,” “standing at the feet of the branches,” is a human movement, and because of the art of diagnosis, they are transplanted into flowering trees.

In these verses, the mysteries of the universe and man are interpreted side by side on the basis of the art of diagnosis. The idea put forward by the author of the poetic work is clearly expressed, the described poetic symbols have gained brightness, vitality, charm.

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**SOCIO-ECONOMIC STATE OF CHINESE REGIONS AS A KEY FACTOR
OF THE DYNAMICS OF INCOMING INTERNATIONAL TOURISM
(periods of formation and development of the tourism market in China)**

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Abstract:

Introduction. *China is located in Central and East Asia. The vast territory of the state, covering the highest mountainous regions, vast deserts and coastal plains, determines the variety of natural conditions for tourism, as well as the border neighborhood with a large number of countries. China's seaside location is extremely advantageous in terms of tourism. At present, through the seas, China provides access to the countries of the Asia-Pacific region and the whole world. The sea and coastal areas are used to organize coastal tourism. Increasingly, China's maritime waters and ports are used for cruise tourism. China has an advantageous geographical position in relation to the segments of the world tourism market. It is surrounded by countries characterized by the active development of outbound tourism, which have a negative tourist balance - Japan, Taiwan, Republic of Korea. The article analyzes the differences in the development of inbound tourism in the cities of China, provides a theoretical basis for the development of inbound tourism in cities. The comparative method is used to analyze the current state of differences in the development of inbound tourism in the key tourist cities of China and a comparative study of the influence and role of regional and economic factors on the development of inbound tourism in cities of China.*

Methods. *In the process of working on the article, first of all, such methods of scientific research as analysis and synthesis were used, which made it possible to determine the optimal balance of forces and means necessary for the development of international tourism in China. Through these methods, connections were established between individual events and facts. In addition, other general scientific methods were used: comparative analytical methods, methods of grouping and classification, general scientific methods of a systematic approach to the study of economic phenomena.*

Results and discussions. *Provided statistics show that the current development of inbound tourism in China is very different, and the regional concentration is very noticeable. The cities with the best development of inbound tourism are mainly*