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Editors' Note

We feel so honored to have had all the authors on our side through these 8 years now. They've been our shoulder through the thick and thin. For their loyalty, support and encouragement, we say, thank you.

Of course these five years have not been all rosy. Some scholars dismissed our publication process with a wave of hand while so many others showed deep appreciation and support. Through it all we are proud that we stuck to our guns and held on to our ethos.

When others have chosen to publish 'as is', we kept the standard high, choosing rather to strenuously check for plagiarism, peer-review, copy-edit and performed other functions to ensure the quality of articles we publish.

However, the journey continues and we need our authors and editors more than ever this year 2019. Our aspirations and aims are sky high just as our faith in our authors and editors.

We aim to triple our author base, coverage and circulation this year and to also attain a level of consistency in the number of articles we publish per issue.

In addition, we aim to attain a far higher impact factor as well as far reaching impact within the scholarship. This is why we need our authors and editors more.

We sincerely believe that if we continue like this, the sky will be our starting point. We believe in our authors and editors and we are grateful in advance for their priceless contributions to our journal.

Best regards,

Arburim Iseni, PhD.
Juan José Varela Tembra, PhD.

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Research Article

ANTON PASHKU SPEAKS WITH "GOF" IN 1979 AT THE ALBANIAN DRAMA THEATER

Creative and Performing Arts

Rozina Kostani | **Actress, Director. Lecturer. Faculty of Arts. University of Tirana.**

Abstract

In order to follow the historical consistency in Albanian theater, our view encounters with very interesting approaches; both in form and content. Such is the text and its stage effect, the "Gof" play. Putting people under tension, under constant pressure and denigration, stretched not only scenically or dramatically over time and space, but this time in reality also, making the absurd not to be articulated but asserted instead,as a rebel cell which develops in this fragmented body of the nation early in time, creating a coexistence between the executioner and the victim. Rexhep Qosja, a Kosovar academic, will comment on this coexistence that has not been respected as such: …honor me if you want me to love you. And, honor - has always had this meaning: accept me the way I accept you.[1] During the observation of this historical-theatrical period, we notice that even in this theater consciously or subconsciously, an articulated Albanian spirit is starting to emerge, I mean, the directing power in this theater will no longer be in Macedonian expressions. The first Prague-educated director, Ahmet Jakupi[2], arrives in this theater, whilst the previous director M. Stefanovski, is handing over his responsibilities. The shift looks like a very cautious, political game of this community.

Anton Pashku

For the atmosphere of creation and acquisition of Anton Pashku's absurd, at this time and space in the Albanian lands treated in the political-cultural plane, we will refer to the analytical research of this figure by the Albanologist Robert Elisha,while calling him a fan of hermetic observations, his work resembling with that of great writers such as: George Orwell, Fran Kafka or even Robert Musil, which elucidate the human sensation and being, also appreciating his unique dramaturgy in the Albanian literature, which we intend to observe in both literary-dramaturgical and dramaturgical-scenic fields. In "The History of Albanian Literature" Robert Elsie comments on Anton Pashku's time and space in this work: ... *he is a writer who does not target the broad public masses, but at the educated reader who is fond of the hermetic observations and details of character analysis in psychological novels. The ferocious political repression in the first generation of writers, in the late fifties led him to withdraw from the literary creativity and create his own hermetic world. The stories, novels, and experimental plays that testify similarities with the works of George Orwell, Franc Kafka, and Robert Musil (1880-1942)*

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[1] Qosja Rexhep, Forbidden People, Encyclopedic P. House, Tirana, published by the original, RexhepQosja, Forbidden People, Mega-Medium, Pristina, 1990, pg. 11.

[2] Ahmet Jakupi (1945) director. He completed his undergraduate studies in the field of directing in Prague. He worked at Pristina's Theater and later engaged in Skopje's Albanian Theater in Macedonia. He was an inventive, witty director with the same aptitude for both drama and comedy. A. Jakupi is distinguished by the fundamental peculiarity of finding novelties within the permissible frames of perfection and fulfillment of dramaturgical texts with a universal and actual spirit, rich imagination with which animates dramatic situations by dynamizing the dramatic action. In the course of his career he has directed around 80 films in various genres of the international and national dramaturgy. The original element in his direction is the tendency for the grotesque.
Isaku Luljeta, Islami Nebi, *The Lexicon of Dramatic Arts*, Pub. OI, Pristina, 2012, pg. 256, 257.

are in themselves subtle and masterful studies of man, though they require patience from the simple reader…. Anton Pashku is one of the best stylists in the Albanian literature.[3]

During these years when the absurd in Pashku was born, in himself, his hermeticism compared to what was happening in the Albania of that time, torn apart by the class struggle, Albanians against the Albanians, completely in an absurd situation, wandering in vicious savagery, an idyllic self-destruction. Pashku's "Gofi" is impossible to penetrate into the motherland, not even as a literary affair, much less as a stage reading. R. Elsie thus describes this event in the Albanian literature, separated by two or three spaces, with the infamous line of demarcation, which divided Albanians not only physically but also into historical-political, socio-cultural perceptions: *These plays, of course, were not staged in Tirana, where such experiments were declared categorically detrimental to youth and the social progress. In the early seventies a liberalization of Yugoslavia's policy towards the Albanian 'minority' and a temporary improvement in relations between Yugoslavia and Albania brought about an increase in cultural contacts between Pristina and Tirana, with ensembles, filmmakers, actors, writers and university professors exchanges. Although these exchanges were fruitful for both parties, their usefulness was limited. The heavy dogmatism in politics and Stalinist propaganda of the Albanian side was viewed with great suspicion by the Yugoslav authorities, while the wider range and experimental, eclectic nature of a good part of the theaters in Kosovo was equally viewed with suspicion by the Tirana authorities. In these circumstances, political barriers again became an obstacle to the development of a unified Albanian culture. After the 1981 uprising in Kosovo, all cultural contacts with Albania virtually ceased. After the 1981 uprising in Kosovo, all cultural contacts with Albania ceased.*[4] Being a new trend, this play is a teaser for the intellectual thought, as it fails to touch the vast masses of readers, this spirit that seems to be surrendered, self-accepting of the destiny, closed in itself, in fact it is very provocative, making you reflect on its sublayers. In order to qualify and compare this trend in the Albanian dramaturgy, as a beginning of modern drama, prof. Dr. BesimRexhaj- the play scholar, sees Anton Pashku's play, and not only, as the founder of Albanian literary dramaturgy, as compared to the latter modern playwrights, or read years later due to the regime's censorship, such asKasemTrebeshina, who is described as one of the first modern Albanian playwrights. Prof.Dr. B. Rexhaj points out: "As I have noted at the monograph's preface, due to the implementation of the literary reception method and the Reader Response theory, the works by which modern dramaturgy is founded are those of the great creator, Anton Pashku…"[5]For the first time, the absurd speaks in Albanian, not just in the language but also in the content. Deep in it, content articulates potentials of the aftermath physics, awareness and enlightened consciousness invigorate. The breakdown of psycho-psychological situations,is embodied in flash, fluid approaches. His escalating protest is permeated by the mythical, tragic, and grotesque without the need for the element of time. Prof. Dr. Stefan Çapaliku states about understanding what the profane theater is: *Theater of the Absurd is a term derived by Albert*

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[3] http://www.elsie.de/pdf/B1997HistLetShqip.pdf seen in 16. 07. 2019

[4] http://www.elsie.de/pdf/B1997HistLetShqip.pdfparëmë 16. 07. 2019

[5] Rexhaj, Besim, *The Albanian Drama after WWII 1948-2008 (Poetics, Typology, Periodicals),* Volume I, Prishtina, 2009, pg. 7.

Camus and popularized by Martin Esslin's book "Theater of the Absurd" published in 1961, first applied to the works of some playwrights of the early 1950s in the last century. In his 1942 essay "The Myth of Sisyphus", Camus defines the absurd as a tension created by man's determination to discover purpose and order in a world that permanently prevents them from appearing.[6]

Modern Drama or Modern Tragedy - Gof

It is presented not in acts or scenes (drama conventions) but in: An epilogue. After an epilogue. Before a prologue. A prologue. So he used only two conventions: the beginning and the end, seeing this ones alsofrom the opposite. A provocative dramatic experiment. Introduces the characters: Seen and heard: Lulash, Lulan, Lulua. And a bird, a voice, lots of voices and the howls of wolves, mixed with the sounds of the storm that burst in April, 1939.[7] There are three characters that have the same name stem: Lul-ash, Lul-an, Lul-ua. They resemble the names that designate respectively: northern Albania, central and southern Albania. All three together are actually one, Lul-ash in a gof state can be multiplied in three, the drunken Lulanwho stays close to the fire, or even Luluavery drunk.

An epilogue[8]

So, the work starts from the end, from the epilogue - Given the legalities of the drama convention which starts with the prologue, acts, scenes and the epilogue, we come across a modern concept of these drama legalities, tailoring the ending with the beginning, or the start and finish to give us a closed cycle, a vicious circle. Moving drama units or dealing with only two of them, such as: the prologue and the epilogue and their development after the epilogue and before the prologue, he treated the discovery of two new units; what happens after the end and what happens before the beginning of a dramatic event, building a unique dramatic curve, we also notice that the function of the drama units is not lost. The thread connecting the seemingly invisible characters, the axial action, the climax, or the solution come originally by serving us the experimental drama, destroying the form and dimensioning the content with tragic notes.

An epilogue: We are struck by the presence of an invisible bird, evidently shown by the flapping of its wings and the chirp while stopping at a tree chunk, also invisible to the eye. The dialogue in this epilogue is between one voice and many voices and at the end with the bird. It seems that the character-One voice, asks the others, Many voices using a code – "T'rroke…" (I hug...). The other character; Many voices responds affirmatively"Rrok" (Hug)! But One voice insists, Many voices responds again until the Bird responds by stopping this dialogue.

After an epilogue: Lulash's condition deteriorates, outside the storm has fallen, the bird has left, while in the room, which is described as having a chimney and a traditional stool

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[6] Çapaliku Stefan, The Little Dramatic Book, phub. Press. Onufri, Tirana, 2011, p. 24, 25.

[7] Modern Drama, Anton Pashku, Gof, Syncope, Ernest Koliqi, Rrajetlevizin, Critical Essays and Selection, LekaNdoja, Pact, 2012, Tirana, pg. 16.

[8] The final chapter or concluding part of a literary work, which gives the solution of the work or the conclusion of the events elaborated upon or speaks of the further fate of the characters after some time has elapsed since the events were told. The solution or the end of something.
Dictionary of today's Albanian language, Acad. Of Sciences Albania SPR, press. MihalDuri, Tirana, 1980, pg. 431.

*(shkame),*Luluakeeps on drinking. Lulan warms himself by the fireplace. Lulan and Lulowere conversing in short breaks about different subjects e.g. it begins with the topic of fire perception as a service rendered to man: *Lulan -Of course. Had it not been for the cold, we would have forgotten the fire. Lulua,smiling- If we had forgotten the fire, we wouldn't knowwhat the ashes were.*[9] Whereas in Lulashi's monologues resolved through his gofi, in deliriumwe are given many messages and political themes of the 60s and 70s in Europe, Albania and Kosovo. Interesting in the two topics parallelization is the theme of animal slaughter which is carried over into his rhetoric, by adding new topics from time to time, thus stratifying and deepening the thought. All of these topics can be deciphered from the text that Pashku has put into his mouth through the rhetoric: Lulash - Will we be left without meat? ... No, France will not give to Italy any piece of land ... We will eat meat ... and we always must… But London, is a separate issue: should we slaughter in the slaughterhouses here, as ever so far London has been solitary with Paris against Rome's revindication in Africa and the Mediterranean…[10] One of the expressions repeated by both boys and byLulash is: "Of course, rats smell even when they are sleeping." Another topic is the trade issues with Italy, by the words he uses in Italian, paralleling the other topic raised, after the epilogue, the issue of bigamy as a wound of the Kosova society of those years:Lulash… we have a whore at home, but a second wife.[11] All of Lulash's rant or gofistarts escalating into facts and tempo-rhythm as he tries to stand up in protest, but falls out of bed screaming. The boys lift him up, try to calm him down.

Before a prologue: Lulash is calmed down, too, and theLulan, who seems to be one of the most rational, reticent characters who is thinkingthroughout the dramatic act, and is interrupted by this state only by Lulo's questions. He is worried about Lulashi's plight, while Lulua is more withdrawn, or admits they have nothing to do about it. Lulan accuses Lulo of losing his medication and the raki napkins are to no avail, so they must do something. Other members of this family are also found in the conflict, so they were not alone. Giving us another fact, that only these three survived this storm, while all others, like:*Lula, may have died. Lulua- as if is guilty. Lulan–I am reminding you thisis not the moment to argue. Short silence. Nods his head. I had them, this is true, but I gave them to Lulec, Lulan- Lulac? Lulua-Lulec… I gave them to him…, Lulan-you hit him right in the spot…*[12]In this prologue we are presented with a panorama of their journey as a mountaineering expedition, to conquer the high peak of the mountain pasture (Bjeshket e Nalta)[13] and the consequences they had from this storm. They say they were lucky to be alive, although Lulan didn't agree with this departure and says it is not luck but: ... misfortune... Who aims the high peaks, aims also towards the dangers ... We all knew this before we left.

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[9] Ibid, pg.21

[10] Ibid, pg.20

[11] The concept repeated several times in the "Gof" play about the different attitudes of Muslim-majority Kosovo regarding polygamy as social wounds that have been criticized by intellectuals in the '70s in Kosovo. The phenomenon of the European trend towards monogamy suffered some recessions with the bigamist marriages of immigrants at the time of writing the drama.

[12] Ibid, pg. 41, 42

[13] The High Peaks of the High Mountain pastures: a metaphorical paraphrase for freedom. Specifically the freedom of Lulë = Leks = Albanians
Ibid, pg. 43.

A Prologue: Presented with effects, the resounding of the river slowly calms down, only its gurgle can be heard merging with the sound of the mill. Out of all the noise, the sound from the mill's stones dominates.

Gof - Premier

The first staging of "Gof" comes with the premiere of December 21, 1979, three years after its release in 1976. Directed by Ahmet Jakupi. Scenography - ZhivojinTrajanovoi. Music - Ismail Hoxha. Costumes Ahmet Jakupi. Interpret: Lulash- XhevatLimani, Lulan - SefedinNuredini, Lulua - ZijaudinMurtezi, Living Figure - ZeqirDuraku, and Statist- Hekuran Loga.

Ahmet Jakupi's Stage reading

The provocative text also brings a provocative performance by giving the creative staff of this theater, namely the director and actors, a free hand towards an experimental theater, using elements of this theater, combining plastic with word, the word with effects and music. Realizing or perceiving the character as a semiotic cluster acquired in a discourse situation, its ambiguous discourse lies in concrete relations with other elements within the given situation, An Ibersfeld states: "Only the discourse situation defines its meaning whereas the first element of this discourse situation is the character- as a semiotic cluster, viewed in a concrete relation with the other semiotic clusters."[14]The characters discourse depends therefore by the given situations and is the one who defines its understanding and by treating or understanding the character as a cluster, as well as the stage actor, where they are acquired within this container, not only in the literary plane of the character, but also in relation to the other semiotic, sensory, and psychological clusters, this whole cluster breaks down from situations in which the character or characters are placed.

The effects of this injection embody the experiment in almost its every detail. Harmonizing the details, starting with the added characters to this work, such as: The Living Picture and the Statist (supernumerary), their stage existence is without a text, where we can understand them in several variants such as: a divided Lulashinto many selves, dimensioning his figure, or even as a figurative revival of their tribe lost in the storm. The "Gof" Show is called a theatrical celebration, for the courage and breaking of theatrical conventions, written in the press of the time by the playwright Teki Dervishi: *The Gof's play was a welcomed and long-awaited theater feast. It was not like that because it bravely and inventively broke a stage convention and proved a literary-dramaturgical value, but even as she revealed three or four actors who, not even for a moment during the show, gave us time to think about value and the importance of presenting a truly new fracture and form on the stage of the Albanian National Theater drama.*[15] In the stage construction same as in the play time does not exist, it is perpetual. Deeply rooted in the dreams of the characters, their hallucinations and fears, the stage event comes to fruition with the continuity of the scenic and dramaturgical action, given that Pashku'ssynthesis work brings the postmodernist trends in time with the developments of European dramaturgy. This bloodthirsty act of this

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[14]Ibersfeld, An, Hysaj's "The Character", Fadil, Theatrology, Dramaturgy, Directing and Acting, Writing Anthology, Pub. Sythi, Pristina, 2006, pg. 643.
[15]DërvishiTeki, "XhevatLimani'sLulash", The Brotherhood's Flame newspaper, rubric: Small Anthology Role Showcase, 25 December 1979.

experiment- be it text or performance, its stage reading, with a lab approach where the work is occasionally made a pretext and not just a text, sticking to its structure, we obtain a stage expression, just as the textual one, in the absurdity of an original text with folk colors, contemporaries and individualities.

Stage expression of an original text

It begins in an epilogue, with the storm and wolves effects, performed by the two actors Sefedin (Lulan) and Ziauddin (Lulua). At first they bring us the (small) vocal presence, that is, in the distance of a wolf, where the wolves are put on stage by the actors and they stay as part of the scenery, and personal requisite, their function begins to unravel the articulation of the closing symbolism in the vicious circle or trap that has been done to them, escalating as a form of communication, where during the set stage action it multiplies to even greater proportions: *Lulua and Lulanbring in a larger wolf, then the wolf present from beginning to the end of the stage ceases to be an associative requisites and acquires a symbolic extension, signifying and semantic meaning*.[16] The embellishment of these characters at the verge of their existence, evokes the scenic action, giving us a stage expression whereby its message unravels through ritual and the all-encompassing current and contextual world as a single body of dynamics, universalizing and affirming the present in her gof.

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[16] Ramadani Musa, *"The Metaphor of Suffering and Bloodshed,"*Rilindja newspaper, rubric-Culture-Art-Science-, December 31, 1979, January 1, 2, 1980.

Research Article

PHILOSOPHICAL-METHODOLOGICAL BASE OF THE STUDY OF LEXICAL SYNONYMS OF THE UZBEK LANGUAGE

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Abstract

In the article the questions identifying, limiting, classifying and explaining the concepts of methodology, method and methodics which are the basis for the development of linguistics are widely described. Also, it was analyzed that methodological base of any scientific research was very important as the ways of cognition for all the subjects. That dialectics of commonnes-privateness is relied on in the process of distinguishing, separating and choosing the object of subject of the research, system features of synonyms are scientifically proven.

The development of linguistics is not just the settlement of the theoretical thoughts about the language in the historical chronology, but the change of the progress of linguistic mind, history of linguistic approaches and linguistic methodology as well. It is not easy to order this variety on the basis of a single conception and explain it in monographic scientific way. It requires the linguist being completely aware of the history of philosophical mind, socio-economical development and interdisciplinary integration. Up to the present the scientific history of language has been studied in chronological and thematic aspects only in the sources, textbooks and manuals concerning the history of linguistics. Whereas, studying the history of science separate from the history of methodology is like studying the animate creature as an inanimate one.

There lies the identification, limitation, classification and explanation of the concepts of methodology, method and methodics on the ground of studying the development of linguistics. Since, "any attempt to clarify the term of method and present their consistent classification is useful for linguistics …" [A.T.Khrolenko 1999: 205]. Any science deals with the concepts of method, methodology and methodics. A number of works under the name of "Methods of social psychology" (2007), "Methodology of pedagogical research" (2010), "Structure and methods of natural-scientific cognition (2010), "Nature of mathematical cognition" (2006) can be given as an example. And it shows that the questions of methodology, methodics and method are big problems for all the aspects of science as the ways of cognition and the beginning of any scientific research is the realized methodological basis. Although in the 50s of the last century the methodological trends were formed in the fields of philology, science study, systemology, linguistics and litereature study of the world science, [New philosophical encyclopedia. 2010.2:554], it is a pity that as if the concept of "methodology" was odd to our linguistics, as if it was not the problem for the linguists, generally, methodology was not absolutely necessary for linguistics, what's more, considered to be extra. Whereas, not only the scientific research, but also even any human activity was not possible without methodology. Therefore, it can be said that Uzbek linguistics also has never been separate from methodology.

In Russian linguistics methodics, methodology and methods of linguistic research have been studied and there are significant works as well.[B.A.Serebrennikov [edit.] (2009)]; [V.I.Kodukhov (1974)]; [Yu.S.Stepanov (1975)]; [F.M.Berezin and B.N.Golovin (1979)]; [A.Ye.Karlinskiy (2009)]. Particularly, in the work "General linguistics. Methods of linguistics research" (B.A.Serebrennikov, 2009) methodology and the significance of linguistic methodics is specially explained. Since, "It is one of the basic questions of general linguistics. Certain methods in any period of the history may influence on the nature of common development of linguistics too" [B.A.Serebrennikov, 2009, 5). The scholar gave valuable information about linguo-genetic method, linguo-geographical method; structural analysis method, typological method, synchronic and diachronic analysis methods. The linguist also explained that linguistic research methods were the basis for naming the linguistic trends, theories and approaches. But any kind of method is alive with methodics. In other words, Methodics is the process and way of using the method. Many methods still have not their own complete methodics.

In the last chapter of his work the linguist talked about methodology. Exactly, he distinguishes the concepts "linguistics is the general methodology of science" and specific methods of linguistic researches". On this base he put the distinguishing criteria of methodology in the following thesis:

"1) The charactestic of science is a try to establish a compact and organic relations between its general methodology and specific methods of research;

2) General methodology of science functions as an acting power in scientific researches;

3) General philosophy of the modern sciences is a dialectical-materialistic approach to know the events of nature and society". (B.A.Serebrennikov, 2009, 257).

We would like to mention from the point of view of pluralism of today that the scholar's third thesis is limited in a certain degree and it is impossible to refuse that every ideological level occurs as a methodological factor. Because, the principle of tolerance in our national ideology requires objective attitude towards various approaches.

In this chapter the scholar reveals the axiomatic of a certain scientific-research method. He focuses on the three systems of the method in it:

1) Theory of method;

2) Collection of scientific-research techniques whose contents are defined by the linguistic basis of the method;

3) Collection of technical ways and practices [B.A.Serebrennikov, 2009, 260].

Theory of method includes three parts:

1) Linguistic base of the method;

2) Methodics of using scientific-research techniques;

3) Basis of theory of general cognition [B.A.Serebrennikov, 2009, 261].

Of course, it is known that the theory of method is in linguistic meaning here. Linguistic base of the method is important for us. It should be considered that it consists of three parts:

1) Necessity of using the method; 2) linguistic problem; 3) linguistic solution, result.
2)
Because one method cannot always be used the same for all the language levels. For example, the oppositive method, which is used in phonetics, cannot be used in stylistics.

Generally, it can be said on the basis of the difference of language and speech, that methods ,first of all, are differentiated according to which levels they belong to:

1) The methods used to research the phenomena of language levels;
2) The methods used to research the phenomena of speech levels.

There is a system of methods used for each level. We can see some notes about the use of any method in the works dedicated to research the language and speech levels in Uzbek linguistics today. If the appropriate paragraphs of the dissertations being defended are observed and compared, we can easily be sure about it. Indistinguishability of methods should be considered by the followings:

Firstly, the writer doesn't always think of the methods he used and therefore "the system of methods" moves from dissertations to dissertations;

Secondly, it is not important to gain any practical result for the research and not required to consider and use these methods.

We would like to finish B.A.Serebrennikov's opinions about the linguistic basis of the theory of method with the followings. In order to use the method consciously:

1) On which level the research is being conducted;
2) Which aspect of the language is being researched;
3) Definite conclusions the research gives should be consciously undersood. Generally, the object and the problem whose solution is necessary in it, and the scientific thought about the entirety of its practical (in our opinion, social) results are the linguistic basis of the method.

Of course, it should be kept in mind that any method means a certain technical practice. For example, summarizing, classifying the theoretical materials, copying the examples onto the cards, grouping or sorting them are among them. But this method and technique is demanded not to confuse.

The event of any existence, the object of study is comprehensive. No researcher can ever completely involve all the aspects of the object of the study. That's why two phenomena is distinguished in science and science study:

1) The object of study; 2) the subject of study.

The object of study is understood in two ways in Uzbek science study:

1) The phenomenon being researched (studied);
2) the source in which the phenomenon being researched is met.

There should be a relationship of commonness and privateness between the object and subject of the research. For this the researcher should learn the dialectics of commonness and privateness at the level that he can apply to distinguish the object and subject of study. It is known, "a single essence is a category that expresses relative isolation, discreteness, delimination from each other in space and time of objects defining them to specific features that make up their unique qualitative and quantitative certainty" [A.G.Spirkin, 1988, 202].

Apparently, the privateness is directly visible. And it shows that "it is impossible to study" the commonness – the object of study which is not directly given in observation. Because it is impossible to involve the object of study and if any aspect of it is left, it appears not as the object of study, but as the subject of study. Since, "the common is one in many ways. No activity, no science would be possible, if objectively there was no possibility of isolating something common in things. It expresses certain properties and relationships characteristic for a given class of objects or events. How the similarity of the signs of things is common to direct perception" [A.G.Spirkin, 1988, 202].

Thus, it will be known that under the specificities there lies commonness. And it shows as we mentioned above that there could be countless subjects of study in one object of study. For example, there cannot be a research theme like "Cases in the Uzbek language". Because, only the object of study is reflected in it, the problem – the subject of study, which is solved by a certain researcher is not reflected. ...in the subject of study the problem which should be solved is reflected. In the theme above this problem doesn't find its reflection – the subject of the research is not shown.

Of course, "between commonness and essence it is impossible to put a sign of equality, because the commonness, characterizing a rather high degree of prevalence of quality or property, doesn't correlate with the whole essence of the object as with some systematically organized purposes but only with one attribute of this purpose" [A.G.Spirkin, 1988, 203]. In fact, commonness and essence are not equal. For example, the above mentioned theme "Cases in the

Uzbek language" is the generality of a number of researches conducted on many features of the cases, that's this part in the theme, is repeated, the second part (the subject of study) will change:

1) "Cases in the Uzbek language (1) their formal features(2)";
2) "Cases in the Uzbek language (1) their structural features (2)";
3) "Cases in the Uzbek language (1) their stylistic features (2)";
4) "Cases in the Uzbek language (1) their linguopoetic features (2)";
5) "Cases in the Uzbek language (1) their linguocognitive features (2)";
6) "Cases in the Uzbek language (1) their linguopsychological features (2)";
7) "Cases in the Uzbek language (1) their linguomethodic features (2)"...

The first part of the themes in the given examples is unchangeable and common for all the rest seven parts. But this commonness is not an essence at all. In the Uzbek language not the cases, but the semantics of the cases "subordinating the previous word to the next" is the essence [Kh.Nigmatov, 1989,]. On the contrary, the essence of the theme is seen in its subject of study. And it shows that is not equal to the category of essence-phenomenon, but even opposite too. And it shows that the above mentioned note taken from A.G.Spirkin is very correct. A.G.Spirkin proves it like this. Human is the only creature in the world whose lower part of its ears is soft. This is a common feature for all the humans. But it doesn't comprise the essence of all the humans. Because, if the essence changes, the thing cannot be that thing.

In distinguishing, separating and choosing the object and subject of the theme the dialectics of commonness-privateness is relied on. It is known that commonness and privateness occur in two ways and shouldn't be forgotten which one of them is particular to which case.

In restoring the essence of things and events the relationship of these categories appears in privateness→commonness form. Choosing the subject of study in the theme happens on the basis of the principle of commonness→privateness. Because if the object of study is not ready, then the subject of study is out of question. B.A.Serebrennikov proved it by the concept of "aspect" and showed its significance in linguistic researches. Since, the phenomenon of the language being studied is multi-aspected and complex, the researcher can never completely involve the object, just decides to study only one aspect itself, and avoids taking phenomenon wholely. The side involved for this research is called "aspect". For example, system features of synonyms is "its system aspect", the peculiarity of making a text is "its aspect of making a text". Apparently, the sides of the object of study are unlimited, then its aspects of study are unlimited too. Actually, one aspect is enough for one research [B.A.Serebrennikov, 2009, 266].

Common research methods and private linguistic research methods are distinguished. Common research methods are characterized by their usage in many fields, and the private methods are significant by their usage in a narrow field, particularly, in linguistics. As a result, it

seems to be necessary to separate "big" and "small" methods. Big method or methods comprise methodology.

B.A.Serebrennikov considering philosophical method as methodology, divided its two components:
1) general laws of the universe (ontological basis of method);
2) general laws of cognition (social basis of method) [B.A.Serebrennikov, 2009, 272].

The first laws have absolutely objective characters, the human learns it and subjectivity is connected with their wrong, incomplete or insufficient understanding. For example, in language synonyms exist in language system on the basis of absolutely objective laws. But still whether they are language paradigm or not is remaining a problem. [Ye.S.Kubryakova, 2008, 4-14]. In some sources they are considered as paradigm [R.Sayfullaeva, B.Mengliev, 2009], in some as language line [B.Mengliev, 2019]. General laws of cognition also exist like the general laws of the universe, but because their existence is the result of human psychology, can be said partially subjective. General laws of cognition sometimes have the feature of being governed. Formal, dialectical or synergetic study of the language phenomena are, firstly, connected with socio-economical ideology and secondly, are also defined by the general developing state of the science of the time and the general integration degree of sciences.

The aim of every research is to make a generalization. Thus, it is impossible to be a science without finding generality – making a generalization. Philosophy of making a generalization is the basis of linguistic researches too. It is known, generalization is one of the important ideal practices of a man in knowing and investigating the reality; the process of uniting the similar and important features and connections of things and events in a certain ideal concept and its result. Observation, experiment, theoretical mind also lead to generalization. Generalization is an important means of scientific cognition. In generalization transforming from privateness into commonness (for example, transforming from the concept "speech meaning" into the concept of "semema") and a general concept, a decision, a theory come into existence (face – is the front part of a person's head from the forehead to the chin); an apple, a pear, an apricot are hyponyms). The general knowledge gained from such concepts reflect the linguistic world deeply and help to understand its essence. Without generalizing the concepts about the language, and the knowledge concerning them, it is impossible to create the categories of linguistics, it is impossible to categorizing the language. It is impossible to systemize the linguistic knowledge, come to a certain conclusion and make a decision without generalizing. Linguistics and command of language cannot develop without generalizing. All the linguistic categories, the laws, rules, definitions and principles, represented by means of them, linguistic empiric concepts gained in the experiment are made as a result generalizing [UzNE, 2005, 9, 99]. It can be said as a conclusion that methodological and methodic problems of Uzbek linguistics haven't found their complete investigations yet. Therefore in the formation of researches and in the forms of representing them some deficiencies are met and these deficiencies

are defined by the incompleteness. That's why the role and significance of methodology (philosophy) is still actual. Whereas, as the outstanding linguist H.Nematov said, each period of time puts certain requirements in front of its science. The leading philosophical idea of the time shows the science which aspects of the object of study should be focused on. Its power and methodological significance are in this [Ҳ.Неъматов, 1989, 3].

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GRAPHIC DISPLAYS OF MANAGERIAL BUSINESS LOGISTICS

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Abstract

According to the Council of Supply Chain Management Professionals (CSCMP), logistics management can be defined as "that part of supply chain management that plans, implements, and controls the efficient, effective forward and reverse flow and storage of goods, services, and related information between the point of origin and the point of consumption in order to meet customers' requirements." The history of logistics is rooted in its military application. Since WWII it has developed into an important function of business as it became evident that logistics and transportation add place and time value to products and enhance the form and possession value added by manufacturing and marketing. One definition of business logistics speaks of "having the right item in the right quantity at the right time at the right place for the right price in the right condition to the right customer". Business logistics incorporates all industry sectors and aims to manage the fruition of project life cycles, supply chains, and resultant efficiencies. The term "business logistics" has evolved since the 1960s due to the increasing complexity of supplying businesses with materials and shipping out products in an increasingly globalized supply chain, leading to a call for professionals called "supply chain logisticians". In business, logistics may have either an internal focus (inbound logistics) or an external focus (outbound logistics), covering the flow and storage of materials from point of origin to point of consumption (see supply-chain management). The main functions of a qualified logistician include inventory management, purchasing, transportation, warehousing, consultation, and the organizing and planning of these activities. Logisticians combine a professional knowledge of each of these functions to coordinate resources in an organization. There are two fundamentally different forms of logistics: one optimizes a steady flow of material through a network of transport links and storage nodes, while the other coordinates a sequence of resources to carry out some project (e.g., restructuring a warehouse).

Introduction

Logistics is generally the detailed organization and implementation of a complex operation. In a general business sense, logistics is the management of the flow of things between the point of origin and the point of consumption in order to meet requirements of customers or corporations. The resources managed in logistics may include tangible goods such as materials, equipment, and supplies, as well as food and other consumable items. The logistics of physical items usually involves the integration of information flow, materials handling, production, packaging, inventory, transportation, warehousing, and often security.

In military science, logistics is concerned with maintaining army supply lines while disrupting those of the enemy, since an armed force without resources and transportation is defenseless. Military logistics was already practiced in the ancient world and as modern military have a significant need for logistics solutions, advanced implementations have been developed. In military logistics, logistics officers manage how and when to move resources to the places they are needed.

Logistics management is the part of supply chain management that plans, implements, and controls the efficient, effective forward, and reverse flow and storage of goods, services, and related information between the point of origin and the point of consumption in order to meet

customer's requirements. The complexity of logistics can be modeled, analyzed, visualized, and optimized by dedicated simulation software. The minimization of the use of resources is a common motivation in all logistics fields. A professional working in the field of logistics management is called a logistician

1. Global logistic

The expansion of the global marketplace puts the concept of global logistics into the limelight. Logistics experts must now manage all of the aforementioned logistics activities within a worldwide arena spanning a multitude of countries, languages, cultures, governments, and regulations. Along with this expansion of the marketplace comes the need for global channel intermediaries. Today's global logistics manager would be familiar with the role of each of the following:[1]

Foreign freight forwarders—handlers of myriad foreign freight services such as rate quotes, vessel chartering, booking of vessel space, handling of documentation and cargo insurance, tracing and expediting, arranging inland transportation, and providing translation services.

Export management companies—suppliers of expertise to those wishing to sell products overseas but lacking the necessary resources.

Export trading companies—locaters of overseas buyers. They also handle export documentation, transportation, and the meeting of foreign government requirements. Customs house brokers—overseers of the movement of goods through customs. They also ensure that accompanying documents are complete and accurate. Ship brokers—sales representatives for ship owners and purchasing representatives for the shipper. Ship agents—local representative of the ship operator that handles the ship's arrival, berthing, clearance, loading, and unloading. Export packers—suppliers of export packaging services. Port authorities—owner and operator of the port. They provide wharf, dock, and other terminal facilities at port locations.

As the global market continues to expand, there is an increasing need for real-time logistics data in order to make decisions across the supply chain. Thus, a number of software companies now offer products designed specifically for the logistics and transportation industry. These products provide information like GPS tracking, automatic vehicle routing, and instantaneous updates on route progress. One such product, TerritoryPro by Appian Logistics, creates maps of optimal sales and delivery territories based on information about volume, workload, and other constraints. As the market for more sophisticated global logistics software continues to grow, the logistics and transportation industry is sure to continue its trend toward increased automation of tasks formerly performed by human beings.[2]

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[1] Hugo, M. (2013). Essentials of Supply Chain Management. New Jersey: John Willey & Sons Inc.
[2] Hugo, M. (20013). Essentials of Supply Chain Management. New Jersey: John Willey & Sons Inc.

2. What is Logistics and Supply Chain Management?

"Logistics typically refers to activities that occur within the boundaries of a single organization and Supply Chain refers to networks of companies that work together and coordinate their actions to deliver a product to market. Also, traditional logistics focuses its attention on activities such as procurement, distribution, maintenance, and inventory management. Supply Chain Management (SCM) acknowledges all of traditional logistics and also includes activities such as marketing, new product development, finance, and customer service" - Michael Hugos

Picture 1. Supply Chain Management

Sources: Mallik, Susan (2010). "Customer Service in Supply Chain Management". In Hossein Bidgoil (ed.). The Handbook of Technology Management: Supply Chain Management, Marketing and Advertising, and Global Management, vol 2 (1 ed.). Hoboken, New Jersey: _John Wiley & Sons_. p. 104. _ISBN_ _978-0-470-24948-2_.

"Logistics is about getting the right product, to the right customer, in the right quantity, in the right condition, at the right place, at the right time, and at the right cost (the 7 Rs)" - John J. Coyle et al. In the past, various tasks were under different departments, but now they are under the same department and report to the same head as below.[3]

Picture 2. Integrated logistics
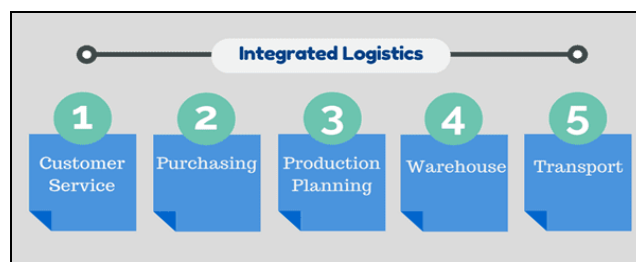
Sources: - Coyle, J. J., Langley, C. J., Novack, R. A., & Gibson, B. (2016). Supply chain management: a logistics perspective. Nelson Education.

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[3] Coyle, J. J., Langley, C. J., Novack, R. A., & Gibson, B. (2016). Supply chain management: a logistics perspective. Nelson Education.

What is Logistics Management?

"Logistics Management deals with the efficient and effective management of day-to-day activity in producing the company's finished goods and services" - Paul Schönsleben

Picture 3. Economic components of management logistics
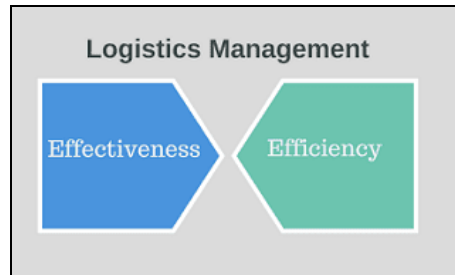
Sources: - Schönsleben, P. (2017). Integral logistics management: Operations and supply chain management in comprehensive value-added networks. Auerbach Publications.

What is the Difference Between Inbound Logistics and Outbound Logistics?

"Inbound Logistics refers to movement of goods and raw materials from suppliers to your company. In contrast, Outbound Logistics refers to movement of finished goods from your company to customers"

Picture 4. Current Suppliers and Customers
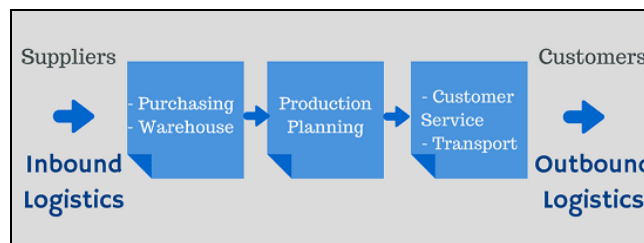
Sources: Schönsleben, P. (2017). Integral logistics management: Operations and supply chain management in comprehensive value-added networks. Auerbach Publications.

As you can see, purchasing function and warehouse (distribution center) communicates with suppliers and sometimes called "supplier facing function". Production planning and inventory control function is the center point of this chart. Customer service and transport function communicates with customers and sometimes called "customer-facing functions.[4]

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[4] Mentzer, J. T., DeWitt, W., Keebler, J. S., Min, S., Nix, N. W., Smith, C. D., & Zacharia, Z. G. (2018). Defining supply chain management. Journal of Business logistics, 22(2), 1-25.

What are the Transport and Logistics?

"Transport and Logistics refers to 2 types of activities, namely, traditional services such as air/sea/land transportation, warehousing, customs clearance and value-added services which including information technology and consulting"

Picture 5 Transport and logistics activities
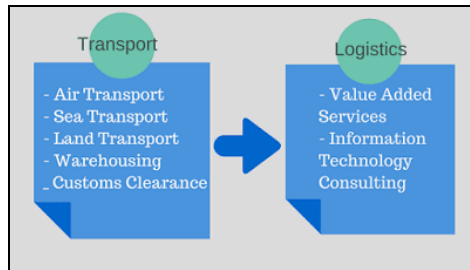
Sources: Mentzer, J. T., DeWitt, W., Keebler, J. S., Min, S., Nix, N. W., Smith, C. D., & Zacharia, Z. G. (2018). Defining supply chain management. Journal of Business logistics, 22(2), 1-25.

3. International Logistics?

These are one of the most ambiguous groups of terms out there. They are used interchangeably with international supply chain or international production and transportation activities. However, the most concise definition is as below, "International Logistics focuses on how to manage and control overseas activities effectively as a single business unit. Therefore, companies should try to harness the value of overseas product, services, marketing, R&D and turn them into competitive advantage"

What is Third Party Logistics or 3PL?

The concept of 3PL appeared on the scene in the 1980s as the way to reduce costs and improve services which can be defined as below, "Third Party Logistics or 3PL refers to the outsourcing of activities, ranging from a specific task, such as trucking or marine cargo transport to broader activities serving the whole supply chain such as inventory management, order processing and consulting."

Picture 6. Concept of 3PL
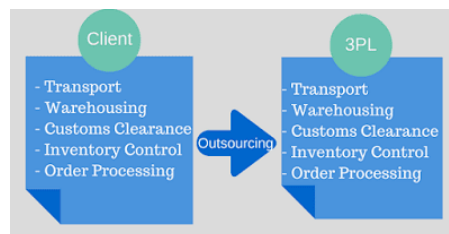
Sources: Donald Bowersox, David Closs, M. Bixby Cooper, *Supply Chain Logistics Management*, McGraw-Hill 2012.

In the past, many 3PL providers didn't have adequate expertise to operate in complex supply chain structure and process. The result was the inception of another concept.

What is Fourth Party Logistics or 4PL?

The 4PL is the concept proposed by Accenture Ltd in 1996 and it was defined as below,

"Fourth Party Logistics or 4PL refers to a party who works on behalf of the client to do contract negotiations and management of performance of 3PL providers, including the design of the whole supply chain network and control of day-to-day operations".[5]

Picture 7. Fourth Party Logistics or 4PL
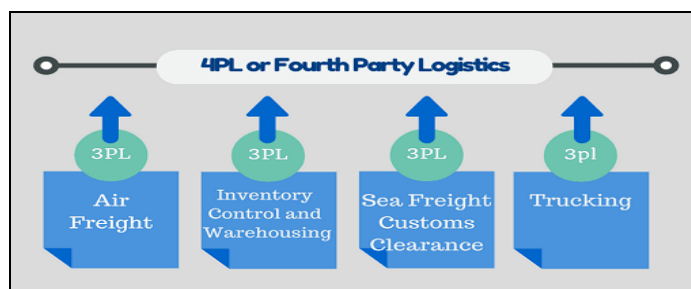
Sources: Mentzer, J. T., DeWitt, W., Keebler, J. S., Min, S., Nix, N. W., Smith, C. D., & Zacharia, Z. G. (2018). Defining supply chain management. Journal of Business logistics, 22(2), 1-25.

You may wonder if a 4PL provider is really needed. According to the research by Nezar Al-Mugren from the University of Wisconsin-Stout, the top 3 reasons why customers would like to use 4PL providers are as below:[6]

- Lack of technology to integrate supply chain processes

- The increase in operating complexities

- The sharp increase of the operations in the global supply chains

4. What is Supply Chain and What is Supply Chain Network?

"Supply Chain is the network of organizations that are involved, through upstream and downstream linkages, in the different processes and activities that produce value in the form of products and services in the hands of the ultimate consumer" - Martin Christopher

Each researcher defines supply chain management differently. However, we would like to provide the simple definition as below, "Supply Chain Management (SCM) refers to the coordination of production, inventory, location, and transportation among the participants in a supply chain to achieve the best mix of responsiveness and efficiency for the market being served"

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[5] Donald Bowersox, David Closs, M. Bixby Cooper, Supply Chain Logistics Management, McGraw-Hill 2012
[6] Mentzer, J. T., DeWitt, W., Keebler, J. S., Min, S., Nix, N. W., Smith, C. D., & Zacharia, Z. G. (2018). Defining supply chain management. Journal of Business logistics, 22(2), 1-25.

-Michael Hugos". Many companies have the department that controls supply chain activity so they believe that SCM is a "function". Some companies think SCM is a kind of management system under IT (information system or enterprise resource planning.) In fact, SCM is actually a "network" consists of many players as below.

Picture 8. Integration Supply Chain Management
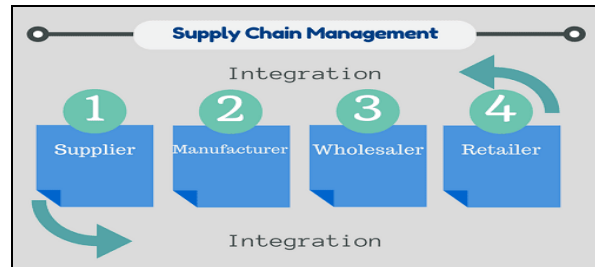
Sources: Simchi-Levi, D., Kaminsky, P., Simchi-Levi, E., & Shankar, R. (2017). Designing and managing the supply chain: concepts, strategies and case studies. Tata McGraw-Hill Education

A generic supply chain structure is as simple as Supplier, Manufacturer, Wholesaler and Retailer (it's more complex in the real world but a simple illustration serves the purpose.)The word "management" can be explained briefly as "planning, implementing, controlling". Supply Chain Management (in supply chain education context) is then the planning, implementing and controlling the networks.[7]

What is Information Sharing?

Another important attribute of supply chain management is the flow of material, information, and finance (money). Even though there are 3 types of flow, the most important one is information flow aka information sharing. Let's see the example of this through the simplified version of the bullwhip effect as below,

Picture 9. Bullwhip effect
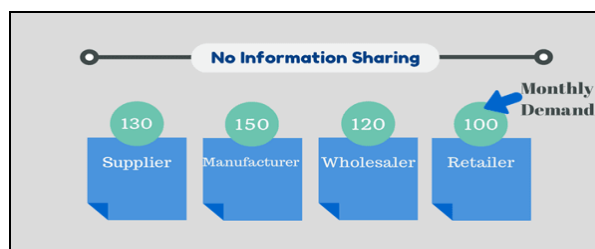
Sources: Coyle, John J., Edward J. Bardi, and C. John Langley, Jr. The Management of Business Logistics: A Supply Chain Perspective. Mason, OH: South-Western Thomson Learning, 2015.

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[7] Simchi-Levi, D., Kaminsky, P., Simchi-Levi, E., & Shankar, R. (2017). Designing and managing the supply chain: concepts, strategies and case studies. Tata McGraw-Hill Education

When customer demand data is not shared, each player in the same supply chain must make some sort of speculation and this can become the management issues. According to the above graphic, the retailer has a demand for 100 units, but each player tends to keep stock more and more at every step of the way. This results in higher costs for everyone in the same supply chain.[8]

Picture 10. Results in higher costs for everyone in the same supply chain

Sources: Coyle, John J., Edward J. Bardi, and C. John Langley, Jr. The Management of Business Logistics: A Supply Chain Perspective. Mason, OH: South-Western Thomson Learning, 2015.

When information is shared via demand management from retailer down to supplier, everyone doesn't have to keep stock that much. The result is a lower cost for everyone.

This is sometimes called the extended supply chain or supply chain visibility.Information sharing will also reduce the needs to use the digital transformation solution such as supply chains systems, digital supply chain, predictive analytics or artificial intelligence. Information sharing requires a certain degree of "coordination" (it's also referred to as collaboration or integration in scholarly articles). Do you wonder when people started working together as a network? In 1984, companies in the apparel business worked together to reduce overall lead-time. In 1995, companies in the automotive industry used Electronic Data Interchange to share information. So, working as a "chain" is the real world practice.

What are Conflicting Objectives?

Working as a network requires the same objective, but this is often not the case (even with someone in the same company). "Conflicting Objectives" is the term used to describe the situation when each function wants something that won't go well together. For example, purchasing people always place the orders to the cheapest vendors (with a very long lead-time) but production people or project manager need material more quickly. To avoid conflicting objectives, you need to decide if you want to adopt a time-based strategy, low-cost strategy or differentiation strategy. A clear direction is needed so people can make the decisions accordingly.The concept of Cost/Service Trade-off appeared as early as in 1985 but it seems that people really don't get it.

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[8] Coyle, John J., Edward J. Bardi, and C. John Langley, Jr. The Management of Business Logistics: A Supply Chain Perspective. Mason, OH: South-Western Thomson Learning, 2015.

When you want to improve service, the cost goes up. When you want to cut cost, service suffers. It's like a "seesaw", the best way you can do is to try to balance both sides.

Real world example is that a "new boss" ask you to cut costs by 10%, improve service level by 15%, double inventory turns so the financial statement looks good. If you really understand the cost/service trade-off concept, you will agree that you can't win them all. The most appropriate way to handle this is to prioritize your KPIs.[9]

To work as the same team, long-term relationship is key. Otherwise, you're just a separate company with a different strategy/agenda. So academia keeps preaching about the importance of relationship building but is not for everyone.

Since there are too many suppliers to deal with, a portfolio matrix is often used to prioritize the relationship building to create supply chain partners. Focus your time and energy to create a long-term relationship with suppliers of key products and items with limited sources of supply (or items with high supply chain risk.) Because people and human resource are the factors that can make or break your supply chain. Is this the most comprehensive definition of logistics and supply chain management?

Picture 11 What is the Cost/Service Trade-off?
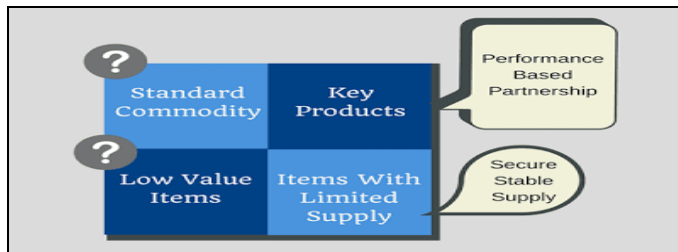
Sources: R.G. Poluha: The Quintessence of Supply Chain Management: What You Really Need to Know to Manage Your Processes in Procurement, Manufacturing, Warehousing and Logistics (Quintessence Series). First Edition. Springer Heidelberg New York Dordrecht London 2016. ISBN 978-3-662-48513-2

The concept of logistics as a business discipline began to appear in the business-related literature in the 1960s when it was called physical distribution. At that time its focus was on the outbound side of the logistics system. With the emerging importance of Supply Chain Management, logistics and transportation has become even more crucial as supply chain managers realize that the coordination and integration of the logistics systems of all organizations with the supply chain are requirements for success.

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[9] R.G. Poluha: The Quintessence of Supply Chain Management: What You Really Need to Know to Manage Your Processes in Procurement, Manufacturing, Warehousing and Logistics (Quintessence Series). First Edition. Springer Heidelberg New York Dordrecht London 2016. ISBN 978-3-662-48513-2

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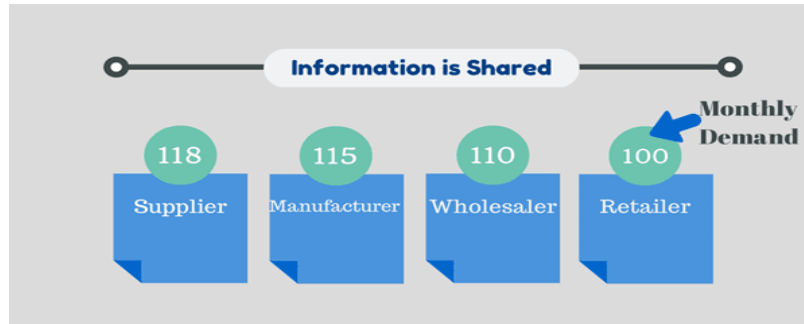
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Research Article

TYPOLOGICAL ANALYSIS AND INTERPRETATION

Literature

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Abstract

This article provides information on the theoretical foundations, possibilities of typological analysis, and explores the creators and researchers of the analysis. In the context of comparative-typological analysis, the works of artists from three different nationalities, from three different social environments, are based on the letters of pure human emotions, suffering, and experiences. The ideological and artistic work of artistic creators based on comparative analysis of Ivory Goethe's "Suffering of the Young Werther", F.M.Dostoevsky's poems, and H.Dustmuhammed's "My parting is thousand", "I am without You, You are without me" Compositionally and scientifically, the differences are common. The aesthetic ideals, worldview and creative writing of the writer are based on the form and content analysis of novels and stories that are based on the highest emotion of love.

Typological analysis is a literary method of comparative study of the common affinities, similarities between different national literature as a result of kinship or similarity of socio-political conditions. The theoretical foundations of typological analysis are reflected in the research of the Czech scientist D.Diryushin, in the works of Russian scientists G.Gukovsky, V.M.Jirmunsky, E.Meletinsky, B.N.Putilov. Scientists like B.Sarimsokov, F.Sulaymonova, Sh.Kholmatov, N.Kamilov, M.Ibrokhimov have researched theoretical bases and possibilities of typological analysis in Uzbek literature. An important feature of typological analysis is that the form and content of the work of art are studied in a collaborative manner. There are types of typological analysis such as binary typology (comparison of two objects) and a typology of typology (comparison of three objects). The essence of typological analysis is based on the analysis of literary scholar S.Meliev in his articles: "… with the occurrence of a second phenomenon, immediately there is a comparison. It does not even need to be compared, but the fact that they are side by side creates a potential comparison. And a potential analogy deserves to be called a universal attribute of the whole world" [6, p. 38]. The laws of typological analysis explain what research and results are based on: "Intelligence is the ability to find differences, similarities in differences" (Monteskyo). This aphorism reflects one of the leading laws of research in comparative typology. In this way, similar or different aspects of the individual or artistic work should be compared with the most advanced, dialectical thinking, and then concentrated on a particular synthesis" [6, p. 40]. Therefore, typological analysis is the process of analyzing and synthesizing writers' worldviews, similarities and differences between objective proxies and heroes in fiction.

"Trinitarianism is a typology, something that has not been seen in binary typology - can open up and even emerge". The essence of emotional things is a triangle" (Plato)" [7, p. 80]. From the description, it can be concluded that the trainee typology has great potential. The analyst's watchful eyes will be able to uncover the mysteries and hidden aspects of the artistic creation.

As a part of the comparative-typological analysis, The Grief of Young Werner, based on the letters of a German writer I.V.Goethe, based on letters from three different peoples, three different creative environments, and three different creative maneuvers. We tried to analyze the novel by the Russian writer F.Dostoevsky (1744) and the stories of the Uzbek writer H.Dustmuhammed's "My parting is thousand", "I am without You, You are without me" (1996-2010).

I.V.Goethe   F.Dostoevskiy
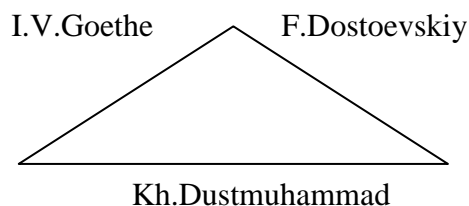
Kh.Dustmuhammad

Kh.Dustmuhammad has created a new direction in Uzbek storytelling - "I am without you, you are without me", which is a logical continuation of "My parting is thousand" from the literary studies of Russian writer F.Dostoevsky, one of the leading figures of world literature. Like Dustoevsky's novel The Poor, one of the rare masterpieces of world literature, these stories of Dustmuhammad are based on letters. The current globalization focuses on the pain that is taking place in the heart of a creative person as the technology evolves, inviting people to move and wake up. It is based on the belief that the human being understands the spirituality of the human being. His word: *"Yaratilgan har bir badiiy asar voqealari, syujeti, falsafasi – bari eng ezgu va eng ulugʻ maqsadga – insonga muhabbat tahliliga xizmat qiladi"* [4, p. 260], the whole idea is incorporated into his works. F.Dostoevsky describes the social evils of his time based on the sentiments expressed in the letters of Makar Devushkin and Varvara Alekseevna. Each image in the work reflects the writer's intentions, goals, attitudes, and worldviews. In his novels, he draws and poems in his writings that the human being is the highest value, the glory and purity of pure divine and earthly love that defines his humanity, and the love of two hearts (Jondyl and Dildost). The author strives to seal the pain of a young painter who puts his pure, virgin, clean feelings above love. It is through the letters that the human soul experiences intimate (invisible) feelings. Just like F.Dostoevsky, Kh.Dustmuhammad expresses his heartfelt feelings and emotions that he cannot express in his letters. The most intimate, mysterious and most appealing form of written writing is letter. There is no more comfortable and natural form than the letter of love and its magic" [4, p. 330]. We read and listen to the symphony of poetry, even though the stories of Khalid Muhammad are in prose. The writer's skill in using lyrical images to convey the character, emotions, experiences, images of nature, the nature of events is a testament to the skill of the writer. This is because the writer's ability to use words, the locks of logic and subtlety in words. In all the stories and novels he creates, we see that the writer has a high sense of the word, a waste of it, and a powerful tool for conveying the writer's intentions to the reader. The writer skillfully draws these poetic drawings in the essays of his letters. Because these stories are devoted to the subtlety of human feelings, the themes of these stories are suffering, and their heroes are love.

Two essays by the writer are based on the synthesis of traditional and unconventional style. The story reflects the mood, mood, emotions, emotions, and thoughts of the hero and is written as a letter through the inner monologue. The lovers only talk in letters, meet in the afternoon. In the stories, the story unfolds in connection with the feelings of the heroes in the exchange of letters. Conflict area is the hero's mind, his thinking. In the story, the power of love, the bitter reality of life, neither the desire nor the desire to be reckoned with, the heartfelt love of the two loving hearts is reflected in the letters, and the divine friendship, the divine love is glorified and glorified. It is not accidental that the epigraph of the story was chosen from the work of Mashrab: "Nobody knows my part ..." Because the celestial love of the two hearts, the world longing is only left in the letters. The protagonist of the story is a lover of love. Colors are therefore a means of expressing the underlying meaning. The hero likes white. White guy. White is a symbol of purity and purity. He is accustomed to seeing the world, people only and white. We show the character of the young man and his girlfriend, their outlook, their relationship to humanity and society in their heartfelt expressions. Only the boy will notice and feel the white light from the girl. The young man told the girl: *"Ilohiy xilqat suratida yaratib, bandalari orasiga tushirib qo'yilgansizu, hech bir kas ko'ngil ko'zini ochib sizga qaramagan, sezmagan. ...Sizdagi shu ilohiy tarovatni ilg'ash, undan bahra olish yolg'iz mengagina nasib etsa.. "* [4, p. 334]. It was a gift from a God to a young man.

The Logical continuation of "My parting ..." in the story "I am without you, You are without me", we read the power of love and the heartfelt flame of longing in the monologues of the young man, that is, the flame of his love affair. The exploration of heroic feelings calls the reader to purify: *"Maktublar mutolaasi ko'ngildagi o'sha yoshlik va jo'shqinlik davri iztiroblarini yangilaydi. Iztiroblar qanchalik armonli bo'lmasin, u tuyg'ularni, tuyg'uga qo'shib insonning o'zini yangilaydi, yoshartiradi, bahor yomg'iri yanglig' shuurini yuvadi, beg'uborlashtiradi"* [4, p. 385]. These essays, composed of letters, were the "scraps" of the novel, which, as the writer himself acknowledged, was the most beloved of the lovers. The letters are heartbeats photographed on a lover's soul.

The heroes of F. Dostoevsky's novel are middle-aged people, suffering from severe social conditions, but living in harmony with each other. Makar Devushkin's letters are full of love. Their letters depict pure, sincere hearts that are far from enthusiasm, youthful passion, and warmth. The dates of their letters are stated in chronological order. The characters' thoughts and events are mixed. The stories reflect the process of heroic thinking. When the letters of the young man and girl were written, who is the mediator of the correspondence, his social activities, his material world, his spiritual world, the processes of thought are in the spotlight.

The novel details the life of real heroes in real life. The author draws attention to the stress of the material world and the social environment. Makar Devushkin lives in a rented apartment and wants to help Varenka, live and work for her, even if she has financial problems. Barbara is a sick woman, a miserable woman, a lonely lady, good-looking Makar Devushkin. Barbara lives in fear of her future because of many trials and tribulations, and she says, "I don't have a desire to

look into the future". The sad youth of Barbara is told. He lived happily until he was thirteen. The loss of his father, his grief and loss of health, the sudden death of his mother, his mother's illness, homelessness, the relocation of Anna Feodorovna, her friendship with the student Pokrovsky, her fate the death of their mother, the death of their mother due to illness – the death of their mother, the constant accompaniment of bad luck, sickness and economic downturn. Makar Devushkin tells of the family of Gorshkov, who lives in a neighboring tenant. Gorshkov's family is an example of how hard a person has the will and can adapt to any situation while at the same time being a victim of the environment. One of the three children is dead, the mother is not in tears, and the mother thinks she is happy to escape. Gorshkov was justified, his troubles were over, and his family could be restored, but that day he could not find joy in his heart: he went to rest, did not wake up, and quietly left the world.

In the novel, "The troubles of the Young Werther", we read in a letter to a friend of Wester's afflictions and feelings of love. Unlike the works of F.Gostei and F.Dostoevsky and H.Dustmuhammad, the letters reflect only Werther's love and affliction, that is, all of the letters were written by Verther and were heart-wrenching. There is no mention of Charlotte's love for Verter. The image and image of love in a girl is reflected in her vision, behavior, attention, respect, and relationship. Werther's experiences are described not as mere coincidences or pure individual experiences, but as tragedies caused by social environments and conditions. The letters are chronologically dated. He is a painter like the beloved heroine of Werther H.Dustmuhammed, but he is an amateur artist.

In the novel of the German writer I.G.Goethe "The distress of the Young Werther", the beautiful inner experiences of a progressive, intelligent, sensitive young man, which are often disturbing, depressing, weeping, lusting for nature, enjoying nature, and restricting people, the denial of life-based laws, the propagation of art and moral freedom, is the main idea of the work and the writer's anointing. The writer had suffered from his own heart the horrors that had plagued his soul, which had plagued and exhausted his generation. Like any confession, a work of art relieves pain and anxiety. He even wants to commit suicide. "I was able to overcome my stress and decide to live. But in order to live in peace and security, I had to write something like that. I had to express all my feelings, dreams, and thoughts in this very moment of my life". This is how Werther appeared. "The entrusting of words to the words of hardship, sorrow, anxiety, anxiety, and anger is the purification of the spirit. Sometimes this is the only way to prevent death or insanity" [8, p. 250]. I.V.Goethe was the prototype of Werther in his novel The Sufferings of the Younger. Because when I.V.Goethe was 23, he fell in love with a girl named Charlotte. The girl remarries and creates Goethe. As he put the finishing touches on his work, the love in his heart reassured him. The novel encounters an era of sentimentalism and enlightenment. Werther's death spurred society's awakening. "This work ended the sentimental-romantic era, opening up to a new, realistic human analysis. In this work, romantic style and realistic style blend. In other words, the work has begun a discussion of heart and mind in literature " [9, p. 107].

Werther had a pure heart. He hated hypocrisy, pride, pride and lying. His pure, loving, and thirsty heart was filled with time and atmosphere. He could not reconcile with the social environment and committed suicide, unable to tolerate the nagging love. He loved her wherever she went, could not forget Lotta for a moment, and when she returned to Lotta, she felt excessive in the world. In the introduction to the novel, he writes that he has begun to make a difference in his life: "Dear friend, I promise you that I will correct myself. I will not torture myself again, remembering all the misfortunes on the forehead. I will enjoy the present, and the past will be the past" [2, p. 8]. He meets Charlotte in Walheim, and a feeling of love develops in her heart. It was an unlucky love affair that gave Verter an endless joy, for the girl was betrayed to Albert at the behest of her mother. Walter Makar is helpless in the face of Armenian love for Devushkin and Jondyl. Goethe's hero was a young man with a high sense of humor and a lack of social surroundings. At Verter, the despair, the hope of the future, could not foresee the future, so the work ended with his tragedy. The hero of F.Dostoevsky is a mute, uneducated, simple, punctual and loving hero. She is accustomed to all sorts of conditions, and this has to do with her age. When Varenka remarries and leaves Mr. Bikov, he only thinks about what he will do now, who hears his letters and his confessions, realizes that Varenka is only able to live up to his dream, and that he will continue to live in his rented apartment. Jondil, the protagonist of the love story, said that love is a great reverence for God, that it is happiness to cherish, respect, and live with his imagination, that the love of love can only do good things, and that its letters can purify the hearts of readers. living on the X. In the stories of Kh.Dustmuhammad, love is divine. Just like the love of Alisher Navoi's heroes Farkhad and Shirin, Leyli and Majnun. In the dialogue "Farhad and Shirin" in the dialogue between Farhad and Khusrav, we see how Farhad's response resonates with Dildost's pain and feelings:

Dedikim: Ishqig'a ko'nglung o'rundur?
Dedi: Ko'nglumda jondek yashurundur.
Dedi: Vaslig'a borsen orzumand?
Dedi: Bormen xayoli birla xursand [1, p. 230].

Varvara, Dildost, Charlotte are the people who are awake and deserving of a deep understanding of the world. Charlotte is able to fulfill her mother's will without fail, a loving mother to her brothers, a child to support her father, and a promise to love Albert. But Verter's life in his life has revolutionized his feelings. He respects Albert with infinite kindness, and Werther has made love in his heart. Charlotte is able to put humanity ahead of all else, and she will act wisely and overcome her love, not emotionally. He is a hero burned between two grass. The novel reads from the publisher's story that Verter's troubled life is heading towards disaster, and the hero's spiritual world is constantly gnawing at his sadness:

"Ilgari ishlab yurgan paytlaridagi boshiga tushgan xo'rliklarni, elchixonadagi qo'ngilsizliklarni, nimadan ishi yurishmaganini va nimadan ranjiganini, hamma-hammasini xayoldan birma-bir o'tkazdi. Shular bilan u go'yo o'z g'ayratsizligini oqlamoqchi bo'lardi, u

o'zini istiqboldan tamoman ajralgan, kundalik hayotdagi yumushlarni bajarishga noqobil deb hisoblay boshladi. Nihoyat, o'z kuchlarini maqsadsiz nesiz behudaga sarflab, ularni ishdan chiqarib, borgan sari halokatga yaqinlasha bordi" [2, p. 104].

The heroes of F.Dostoevsky's novel "The Poors" love Pushkin's "Belkin's Stories". Heroes of Dustmuhammed's stories combine poems and stories about love and suffering. The guerrilla's Verteri sufferings are the flames of the Assyrian songs. When he arrived at Lotta's house, Lotta asked him to recite the Ossian songs on his own. The songs were Werth's suffering, the flames burned out, Werter put his love songs on Lotte and felt Lotta's love too. There was no longer any interest in living for Verter. It was also a blessing to sacrifice his life for Lotta's love. We can say that the novel "The troubles of young Walter" is a love song. The wounded love of the pure heart burned during the Hegira and eventually left the lover. The novel is a collection of distressed letters, each line of love. The events of the novel take place in real space and time. Verter put an end to his life, as Lotta foretold: "You must not take everything close to your heart. As Varvara Makar told Devushkin: "You get too close to your heart: You will always be the happiest person," Makar Devushkin lost Barbara.

Lovers of letters, all three of them, see the love and affection of their hearts as real life: Makar Devushkin: *"Sizni tanib olgach, men birinchidan, o'zimni o'zim yaxshiroq bila va sizni seva boshladim; ungacha esa, farishtaginam, men so'ppayib yuraverdim, yorug' dunyoda yashayotganday emas, uxlayotganday his etardim o'zimni"* [3, p. 116]. Werther: *"Shu narsa aniqki, dunyoda muhabbatgina kishini aziz qiladi. Men buni Lotta misolida sezaman..."*[3, p. 52]. *Jondil: Sizni topgunga qadar... ...Yashadimmi?..*

The heroes of the work are very happy to see the light, not the dawn. Werther: *" –Men uni ko'raman! –deb hayqiraman o'zimcha tongda uyg'onganim zahotiyoq zarrin quyoshga quvonch bilan boqarkanman, – men uni ko'raman!"* Makar Devushkin is happy, very happy, and happy to have the curtain rolled, because he can see Varvara through the window. And Dildust is happy to have a dream: *"Sizni hayotda uchratmasam-da, tushimning eshiklari Siz uchun ochiq".*

All the three stories based on the letters contain details of events that resonate with the characters' experiences and feelings. In his book, "The troubles of a Young Werther," Werter talks about a farmer. He meets the guy three times. In the first, he tells his love story. In the latter case, she is fired when she expresses her love for her in love. In the third, when he kills a servant who wants to have a job, he wants to go and justify him. Werther also thought that it would be better if Albert wasn't there.The story of Pokrovsky or Gorshkov in the "The Poors" novel helped to illuminate the image of the heroic spirit and social environment. The story of a dog that lost its owner in the stories of Kh.Dustmuhammad, the story of a thirteen-year-old boy being laughed at by his family because of changes in his mood, demonstrated the power of pure emotions to change a person.

The commonality of the greatest human emotions in novels and novels is not in vain. The bond that connects artists from three different epochs, from three different regions, is a symbol of our sense of inheritance from Adam, a nation and a religion. The centuries-old theme of the literature of all nations in the works of our writers is the fruit of the quest and quest for the discovery of the most glorious of man and his soul.

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Research Article

'THE MONSTER' OF ISMAIL KADARE: A COMPARATIVE ANALYSIS

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Abstract

Ismail Kadare's 'The Monster' was perhaps his most ill-fated work during the socialist period, a doubly-heretic novel of modernist experimentation and political allegory. Published in 1965, it was immediately criticized and banned. After the fall of communism Kadare was able to revise freely and publish it in its definitive form. The aim of this paper is to interpret the nature of the extensive changes made to this final version and to offer a new reading of it. After summing up the principal interpretations given thus far for the first version, a comparative analysis of the changes in the final version follows. Except for a brief assessment of these changes in the linguistic, narrative and structural level, the main focus is on the plot. Relying on textual clues as well as historic data, a more specific analysis of the characters is submitted, on which ground then a new interpretation of the novel is expounded. It is demonstrated that the final version of 'The Monster' might be read as an allegory of both Albania and Kadare himself as a writer during the communist period, written from a post-totalitarian viewpoint.

1. Introduction

Ismail Kadare has won a worldwide renown as one of the best novelists of the former socialist East European countries. Writing under strictly Stalinist conditions, he managed to slide into his work a veiled critique of totalitarianism, notably embodied in his subversive trespassing of the strictures of socialist realism. *The Monster*, his second published novel, is perhaps the best example of his daring experimenting with modernist elements and its' history shows clearly the thin ice that artistic freedom was forced to tread under totalitarian censorship. Published originally in the literary magazine *Nëntori* in 1965, it was immediately criticized and banned. Kadare made several retouches to make it publishable, but it brought to nothing (Faye 2007: 235). Thus, to phrase it in a paradox somewhat typical of Ismail Kadare's own thinking, the 'death' of communist totalitarianism became the condition of possibility of bringing *The Monster* again into life. That is, only after the death of the monster that totalitarianism was, did it become possible to bring again into life its literary depiction by Kadare. After the collapse of socialism in 1990, *The Monster* underwent some reworking as did Kadare's entire oeuvre in general. Its' final version appears now in the first of the writer's twenty-volume complete works in Albanian published between 2007 and 2009. This paper's aim, then, is an interpretation of the nature of the extensive changes made to this final version.[1] On the linguistic, narrative, and structural level *M2* carries all the hallmarks of Kadare's mature style. But the main focus here will be on the alterations of the plot and the political interpretations they are meant steer.

2. The plot

M1 is based on the story of the Trojan Horse from Homer's *Illiad*. Genth, a student of construction engineering, falls in love with Elena, a student of literature. Although she is engaged,

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[1] Henceforward, the first edition of 1965 will be referred to as *M1* whereas the last version *M2*.

the two elope together. Maks, her humiliated fiancé seeks revenge and aims to kill them both. Together with five other men, Odisea K., Constructor, Robert, Akamant and Millosh (all represented as foreigners), he takes refuge in a wooden horse resembling a van nearby the city, and just like the ancient warriors, they wait for the citizens to pull the horse inside the walls, in order to conquer it. Genth is thus a modern Paris and Elena a modern Helen; her avenge seeking fiancé Maks is a modern Menelaus, Odisea K. is the ancient conceiver of the horse, and Akamant parallels Acamas, one of the Greek warriors inside the horse. There is also a Lako, a parallel of the Trojan priest Laocoön, who warns against the horse and gets killed.

But in consistency with the author's idea that Troy's destruction was one of the first great crimes of humanity,[2] the modern city doesn't fall prey to the horse scheme (except in the Constructor's dream), and Maks doesn't achieve his revenge; he is unknowingly mistaken by darkness and kills another couple.

3. Four Interpretations?

On the surface level, this plot is an elaboration of a love triangle story, strongly reminiscent of Kadare's own personal life. His future wife Helena had likewise broken her engagement and moved on with him.[3] But as always with Kadare, it is the allegorical and symbolical levels which hold the keys to his works meaning. So then, what represents this wooden horse? What political messages is it meant to convey? Albanian literary scholar Gëzim Aliu has submitted four possible interpretations of *M1*.[4] First, the novel could be seen as a warning toward the 'imperialist' (i.e. American) and 'revisionist' (i.e. Soviet) danger for Albania. Elena mentions that USA has gone crazy in their intervention in Vietnam (*M1* 35), and several times the poster of a domumentary film entitled 'Yankee, out of the Dominican Republic' is mentioned (*M1* 66). Yet, despite some attempts to overthrow the regime by infiltrating field agents, american military intervention in Albania was quite improbable in 1965, so these indicators seem to be what Barthes called 'signaling stickers' (Barthes 2008: 69) of socialist discourse more than a plausible narrative thread.[5] The Soviets, on the other hand, whose military intervention had been looming on Albania in the early 1960-es (as Kadare's own *The Great Winter* would later document), are not mentioned explicitly. However, the historical context as well as some subtle details make it impossible to rule them out as a possible interpretation. This taciturn implication of the Soviets might be seen as a touch of artistic finesse, as a sign of prudence toward such a dangerous political topic,[6] or else as a strategy to add to the immanent ambiguity that permeates the novel.

A second interpretation would be to see the novel as centered on a socio-political topic. Elena has been engaged by the old, traditional way of matchmaking and doesn't love her fiancé.

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[2] See Faye 2007: 235; Kadare 2009: 223.
[3] See Aliu 2016: 187.
[4] See Aliu 2016: 45-50.
[5] For the practice of inserting this kind of "stickers" in order to circumvent censorship, see Kadare 2009: 220.
[6] Kadare has asserted later that the break of political relations between Albania and the Soviet Union was the greatest taboo topic of all, and that there is no other literary work on it in the entire former socialist bloc except his own *The Great Winter* of 1973 (Kryeziu 2014: 398).

By abandoning him, she abandons at the same time the moribund old world that socialism had supplanted politically, and was steadily eradicating culturally. Her lover Genth, is typically a representative of the new (socialist) world, an idealist man of great political consciousness and vision, with great hopes, courage and bravery. His profession as construction engineer[7] is also very significant, because it refers obviously to the 'building of the new (socialist) world'. One of his dreams is to design a block of buildings which at sunset would reflect the red light to one another (*M1* 70). Maks, on the other hand, driven by his jealousy ends up collaborating with 'foreign enemies', representing thus those 'last remnants' of the old, dark, reactionary world which Elena and socialist correct consciousness despises most of all. It is significant that Genth tries to calm down Elena's fears of the wooden horse's foreboding presence and from Maks' threats just in terms of old-new world oppositions. He tells her: 'The old world naturally will not forgive you for abandoning it, just as any age doesn't forgive when you desert it. You got out of a bad world and came to us and that world will try to pull you back again, but it has no power to do that. It may eliminate you, but it will never be able to take you back' (*M1* 43).[8]

As a matter of fact, the trope of the abandoned fiancé who joins with foreign enemies and/or reactionary forces was already a tarnished cliché in Albanian socialist realism, in literature as well as in cinematography, opera, ballet, etc. This schematism is added an extra bad tone by the motif of pregnancy. In the 'old world' with Maks, Elena could not have children, thinking she was sterile. But in the 'new world', with Genth, she can. The surprise and happiness about the pregnancy is the mood on which the couple makes its' last appearance in the novel.

A third interpretation would be to see *M1* as a novel on political terror. The very opening with Virgil's verse 'Do not trust the horse', instills a mood of disbelief and premonition. At the very outset too, the writer establishes a kind of indeterminacy, beginning: 'Some miles outside the city, in the open field, there was a large abandoned van' (*M1* 26). Then, only a paragraph afterwards, he writes: 'Some miles outside the city, in the open field, stood the large wooden horse' (*M1* 27). What is it then, a horse or a van? Does it move or is it stuck in mud? Is it threatening to the city or just an innocuous rattletrap that will slowly rot? This mood of doubt and paranoia is perfect for propaganda, enabling it to use reality according to political or ideological self-interest. As Aliu notes, there may be a van out there in the field, but if state power needs it, that may become a Trojan Horse, thus an imagined enemy. This requires then a strong leadership to protect the people from invasion. The horse-van 'danger' is a metaphor of power's breathing. When power seems more 'liberal', there is only an abandoned van in the field, but when power means to repress, the wooden horse appears. However, there is 'something' there in the field, and the people, the city must know this, must be always conscious of this. The control and indoctrination of the masses proceeds this way, by means of political terror which sometimes is silent and quiet, sometimes vociferous (Aliu 2016: 47). In this reading, *M1* is a novel on political

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[7] The author's self-identification with him is indicated by the fact the he is also a writer, albeit on science, not literature.
[8] All citations from the original in Albanian in this paper are translated in English by its' author.

terror and paranoia in communist Albania, as epitomized by the chronic and spectacular purges within the ranks of the Party itself.

The fourth interpretation of *M1* centers on its artistic experimentalism with modernist techniques. The first of them is the 'mythic method', or the use of myth as 'a way of controlling, of ordering, of giving a shape and a significance to the immense panorama' of the modern world.[9] In a political climate where writers and artists were constantly sent to collective farms to 'acquaint themselves with reality', this seems quite remarkable. No less so is the manipulation of time, where modern characters and situations run parallel to the ancient story of the myth. A third modern feature concerns the topic of sexuality, a domain strictly censured by socialist realism (Groys 1992: 92). Elena's sexual 'coldness' is literally a taboo topic, and it is stunning that it is discussed at some length by the couple. A telling example of Kadare's modernist experimentalism in this novel is his usage of some features widely correlated with James Joyce, that most unholy of the 'unholy trinity of modernism' (Tall 1980: 341). In chapter seven Genth and Elena enter a restaurant where she happens to have celebrated her engagement with Maks. Embarrassed and anxious not to be recognized by the waiter, Elena is inundated by a swirl of memories from that event (given in brackets in the text). Dispersed between cursory dialogues with Genth, initially they seem neatly remembered (as shown by their dialogue form), gradually becoming ever vaguer. The third sequence is an interior monologue quite in the manner of Joyce. It consists of bits of disjointed phrases, rendered with no punctuation signs. The fourth and last sequence is even more typical of Joyce, with its' 'endless' word-compounding. It reads:

(bromshëndetisithejulutemnanahajdekushkelenahaha) (*M1* 70), which in English could be approximated as follows: bromcheerswhatdidyousaypleaseheyheycomebridefatherelenahaha.

It is clear then that Kadare's modernist elements in this novel are far from concealed. On the contrary, they are explicitly at the foreground. Hence it is no surprise that communist censorship banned it. According to Shaban Sinani, this was the *only* reason for the ban as he claims that there is no detectable ideological motivation for it (Sinani 2009: 68). But it must be stressed that neither of the abovementioned interpretations can be ruled out altogether, howsoever forceful or convincing any of them may be separately. The political dimension of the narrative is impossible to miss, regardless of what you make of it.

4. Rewriting in Freedom

After the fall of communism in 1990, Kadare was able to rework freely most of his previous works. He has claimed continually that his reworking has been only on the artistic aspect, not the political one.[10] His final version of *The Monster*, here referred to as *M2* might be an interesting case in point.

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[9] See Beebe 1972: 182. In this regard, Albanian scholar Sh. Sinani sees *The Monster* as Kadare's first venture toward a comparative literature, merging scholarly research with creative imagination (Sinani 2009: 68).

[10] See Kryeziu 2014: 401.

As stated earlier, on the linguistic, narrative, and structural level *M2* carries all the hallmarks of Kadare's mature style. The vocabulary is more broad and nuanced, the syntax is more pliable, the narration is more exact, assured and variegated. On the compositional or structural level, *M2* has been considerably expanded. It has eighteen chapters, that is, seven added chapters compared to *M1*. The chapters related to the six 'enemies' (the world inside the horse) are reproduced almost identically, with only minor changes. The added chapters either expand on the story of Gent and Elena (the world inside the city), or are synopses indirectly related to the plot,[11] as are for instance chapters X, XI, and XII on Laocoön, Thremoh (an imaginary Trojan Homer), and Menelaus' palace after the fall of Troy, respectively. The following table gives a clearer view of these changes.

Table 1. Comparison of the ordering of chapters in *M1* and *M2*[12]

M1	H		H	H		C	H	H	C					H	C	CInv	H	
M2	H	C	H	H	C	C	H	H	C	L	Th	M	C	H	C	CInv	H	C

It is obvious that the structure of *M2* is more balanced. If we exclude the chapter on the crime scene investigation, the proportion of the chapters *H* and *C* in *M1* is 7:3, that is, more than 2:1. In *M2*, on the other hand, it is 7:7, i.e. perfectly balanced, 1:1. But as the three synopses betoken, the structure of *M2* is more variegated also. Yet, the main focus of this paper is the plot, so let's concentrate on it our comparative analysis. First of all, the main character has been given a full name, Gent Ruvina. He now appears as a philosophy student, not of construction engineering. Just returned from Moscow, Gent is waiting for the outcome of the Albanian-Soviet political conflict to see if he will be able to return there to complete his studies. When that possibility drops, he continues in Tirana, where he is in the process of preparing a PHD thesis on the Trojan Horse myth. These details are much nearer to Kadare's own biographical events than in *M1*. His elopement with Helena is now given in much more detail. Chapter five consists almost entirely of Gent's meditations on the Trojan Horse myth. In other *C* chapters his prominence has been widely extended also. So it may be said that *M2* is much more Gent-centered than *M1*.

Gent's new profession is very important. Relying on Marx's celebrated eleventh Feuerbach thesis,[13] socialist discourse considered such disciplines as philosophy or aesthetics as too pure, speculative and useless to warrant occupying oneself with.[14] Hence its stress on constructing; praxis as opposed to theory. Representing Gent as a philosopher, then, is an effective strategy to blockade right from the start the second interpretation of *M1*, centered on the construction of socialism topic. Likewise, all incidental clues referring to American or otherwise western intervention are suppressed.

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[11] This feature is fairly common in Kadare's mature style, as is particularly evident in his *The Concert* (1981).

[12] *H* signifies the chapters centered on the characters inside the horse; *C* signifies those centered on the city (that is, Gent and Elena); *L,Th* and *M* refer to the synopses on Laocoön, Themoh and Menelaus respectively; CInv, refers to the chapter on the crime scene investigation, where the corpses of the mistakenly murdered couple are found.

[13] "Philosophers have hitherto only *interpreted* the world in various ways; the point is to *change* it."

[14] See Heller 1997: 62.

Contrary to *M1*, the Albanian-Soviet conflict stands now center stage, which is a historically truer representation of the early 1960-es in Tirana. In *M2* the wooden horse is time and again referred to as the Total-Horse, which means that it is definitely a symbol of communist totalitarianism. Therefore, we are left with two apparent alternatives: either the novel is about Soviet intervention (first interpretation in *M1*), or it is about local political terror (third interpretation in *M1*). What follows is another, third interpretation which we will submit by analyzing first the characters.

Since it is quite certain that the horse in *M2* represents totalitarian communism, the logical move would be to detect what do the characters inside it represent. Odisea K., then, the conceiver of the 'horse' is clearly Karl Marx. In chapter eight there is a jumble of documents dispersed by the wind inside the horse. Kadare writes:

'At first they had tried to keep them in order, and even had files for all of them, but, with years passing, despite Odisea K.'s constant interventions, diligence had waned, the files had been damaged, because they used them to fill the holes [inside the horse] whereby wind blew and rain leaked, so the papers began to whirl around, here and there, at the cavities. There were certain days when they whitened in numbers everywhere, because nobody collected and put them aside, and even Odisea K. himself, tired, seemingly, from his multiple interventions, pretended not to notice them' (*M2* 323).

The allegory is clear. Marxism's implementation in political practice had revealed a lot of 'holes', which communist leaders try to close with pieces of 'papers' (Marxist principles), but the structure has become so perforated that even Marx himself has surrendered to the disorder. Kadare takes the point a step further:

'Phew, these papers, they said, making a somewhat very tiny effort not to step on them, but their feet, dulled by the long absence of movement, stepped precisely on them. Time ago, Odisea K. used to get very angry about this. He used to rebuke, scold them, but then, getting tired from his own yells, he used to end up with an imploring voice…' (*M2* 322).

Thus, communist leaders not only have lost their scrupulosity in preserving Karl Marx' principles properly, but they have even become annoyed by them. Even if they make any 'very tiny effort' not to step on them, it is to no avail. Despite Marx's irritation and pleas, they step them anyway.

The Constructor refers to V. I. Lenin, because if Marx was the conceiver of communism, Lenin was its' constructor, its' implementator in political practice. Whenever he is reminded about the holes and deteriorating conditions of the horse, the Constructor replies by referring to the inconvenient terrain and extremely severe conditions under which it was built. This clearly alludes to the anomalous condition of communist revolution in Russia. According to Marx, at the forefront of revolution would be the working classes. Imperial Russia was a very backward country compared to other western powers of the time. Hence, it was no negligible dissonance to

orthodox Marxist theory that the 'proletarian' revolution had happened in a country whose vast majority of population was rural, which therefore met least the necessary conditions.

After the 'horse' is finished, the Constructor stands for a while contemplating it. He narrates:

'It dawned. The fog had begun to dissolve and the somber morning was coming from the east. I stared another time at my creation, and from underneath its feet I stared the sky and the horizon and I understood the greatness of what I had created. I was tired, my limbs called for sleep, but I wouldn't leave. I stood in front of it, with my arms crossed on my chest, and thought about my future glory …' (*M2* 312).

And then: '… I entered the belly of my creation … I laid down … and slept immediately. It was a very deep sleep' (M2 313).

It is obvious that the 'very deep sleep' in the 'belly of the horse' with 'arms crossed on the chest' refers to Lenin's mummy displayed in his mausoleum at the famous Red Square. As Kadare knew very well from his student years in Moscow, this was not just a controversial curiosity but a veritable symbol of Soviet political power.[15]

Akamant is the only person from those inside the horse who infiltrates in the city, spies on Gent and Helena, provides newspapers, books and other information about what goes on therein. A merciless murderer (even of children), he brags to Robert: 'I am more comfortable with knives than with such soph… sophisms' (*M2* 310). It is evident that he represents the infamous secret service [alb. *Sigurimi*], communism's most frightful repression machine. As Akamant is shot dead near the end of the book, one would be led to identify him specifically with Kadri Hasbiu, who had been Enver Hoxha's Minister of Interior Affairs for twenty six years, ultimately being shot by a firing squad in 1983. But Akamant's murder is present in *M1* of 1965 also, which automatically excludes Hasbiu. Moreover, it is mentioned specifically that Akamant is a foreigner, and that he doesn't know Albanian well. Then Lavrentiy Berya comes to mind, the man whom Stalin introduced to Roosevelt in Yalta as 'our Himmler'. Well-known for his ruthlessness, Berya was Stalin's longest-lived and most influential secret police chief, and significantly, it was him who organized the communist takeover of the state institutions in postwar Central and Eastern Europe (and the ensuing political repression). Kadare alludes to his sexually predatory nature in chapter six, when Helena is deeply disturbed by his 'sick staring' at the bar. Moreover, in *M1*, the hepatitis that Gent ascribes him because of his 'yellowness', is referred to in Russian, namely *botkin* (M1 37).

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[15] As Groys writes, the construction of the mausoleum on Red Square and the founding of the Lenin cult were vigorously opposed by traditional Marxists and the representatives of left art. The former spoke of "Asiatic barbarism" and "savage customs unworthy Marxists" (Groys 1992: 66). However, the Lenin cult has undeniably exerted a hidden formative influence on all subsequent Stalin-ist and post-Stalinist Soviet culture, if for no other reason than the central position it occupies in the invisible Soviet sacred hierarchy. Twice a year, "the entire Soviet land" submits its "report" in parades and demonstrations that pass by the mausoleum, and the leaders who accept this report stand on the roof of the structure, symbolically basing their power on the mummy of Lenin concealed within (*ibid.*).

The name's origins as well as the character's features indicate that Robert stands for western socialism. He is the most concerned by the holes in the horse's belly, which implies theoretical diligence. Although he doesn't protest to the crimes of his companions, he is never shown participating actively in any of them. Even in the Constructor's dream, when they invade the city, Robert is not shown taking part in any of the massacres. In chapter six of *M1*, when the Constructor is dreaming that the horse is being pulled inside the city, a citizen scornfully throws a bottle to it. Inside the horse Millosh and Robert lash heavy curses on him (*M1* 55). In *M2*, on the other hand, Kadare acquits Robert even from this bit of verbal vulgarity, entrusting the duty only to Millosh (*M2* 325).

Millosh, as his name attests, refers to ex-Yugoslavia, at the time considered as one of Albania's chief enemies (Kadare 2009: 234). In fact, in 1948 Yugoslavia almost succeeded to incorporate Albania as its' 'seventh republic'. Millosh is mentioned as young and as a latecomer inside the horse, which complies with Yugoslavia's situation as a young state (it was created only after World War I) and consequently a latecomer in Marxism also. That his father has been shot in the city is an allusion to the frequent Albanian-Serbian wars at least since the last quarter of the nineteenth century. His obsessive fantasizing about Helena and his profile as a rapist are a metaphor of Serbia's traditionally predatory policy towards Albania.

And last but not least, there is Maks. He refers to none less than the dictator Enver Hoxha himself. Being the only Albanian among such distinguished knights of communism, one is inevitably led to think about him. Moreover, Maks is represented as having dealt for a long time with museums (*M2* 258), which is most likely an allusion to Hoxha's (and Kadare's own) native city Gjirokastra, which in 1961 had been proclaimed a 'museum city' (Pipa 1999: 52). This becomes even more plausible considering the fact that it is missing in *M1* printed in totalitarian conditions, where any miscalculated allusion could be ruinously dangerous for the author. The only details surfacing in *M1* in this regard are the old iron shirt Helena had once discovered in his briefcase and the ancient spear that Maks keeps to kill her.[16]

There are also several significant temporal references with upturned meanings. Thus, Maks plans to murder Helena (and Gent) in an April night, which retrospectively might be seen as an allusion to Hoxha's own death on April 11th 1985. Likewise it is stressed several times that during October days, especially, the horse vanishes from the city's horizon 'as if it had never existed' (M2 237). Ironically, it seems, this suggests Hoxha's birthday on 16 October. Gent also meets Helena in an October day. The last chapter in *M2*, where Gent is turned into a marble Laocoön, is situated likewise in mid-October. Before summing up the interpretation we are submitting here, a last remark should be made, namely, that Helena must be read symbolically. She is specifically outlined as the exclusive focus of Maks' ire. In fact, if Maks' real purpose would have been to invade the city, then our identification of him with Enver Hoxha would not stand, because Albania was *already* invaded by him. In our reading, we view Helena as a symbol

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[16] They are kept in *M2* also.

of Albania's authentic spirit, its essence. It is very revealing that Maks plans a symbolic murder. He confesses to Akamant:

'I shall approach them, with the moon in front of me, so that my shadow won't disturb them. And, when beside them, I shall thrust this spear, first, in her bosom, then on his back. You know, Akamant, what a terrifying wound such an ancient spear inflicts … a large, red wound, with side incisions, caused by pulling out the spearhead. It resembles the sun at sunset, when only some red rays around it have remained. Well, with such a wound shall I kill Helena' (*M2* 258).

It is significant here that Maks aims at her heart, and wants to inflict on it a wound that is practically a red star, communism's fundamental symbol, a wound in fact Hoxha had already inflicted to Albania's flag, by adding to it precisely that red star over the two-headed eagle. In this view, the basic message would be that in Maks/Hoxha's hands, Helena/Albania was inevitably barren, whereas with Gent/Kadare she was not. The one had treated her with harshness, cruelty and menace, whereas the other with love, understanding and compassion, which ultimately refers to the communism-democracy or totalitarianism-freedom dichotomies. Hence it is meaningfully symbolical that during the city's imaginary invasion in the Constructor's dream, Maks murders Helena precisely at the stairway entrance of the University (*M2* 335). Actually, after Hoxha's death in 1985, Tirana's state University had been named after him, and one of the first requests of the student uprisings in 1990 that ultimately led to the fall of the socialist regime was precisely its removal.

The consistency of this interpretation could be further corroborated by Kadare's later pronouncements,[17] or by additional textual clues from the novel itself. At a certain extent, however, this would be beside the point. Sharing Barthes' idea that one must reject to halt meaning, we do not claim this to be the only *possible* reading, howsoever plausible or convincing it may be. As a matter of fact, some of the interpretations of *M1* expounded in section three, for instance, would stand at least as partly valid in *M2* either. Moreover, it is important stressing that our interpretation of *M2* is latent in *M1* also. As stated earlier, the chapters centering on the characters inside the horse/van have remained widely unaltered in *M2*. And whatever our assessment of the political dimension of the revision might be, there is no doubt that such a complex weaving of meanings is a sign of undisputed artistic mastery.

5. Conclusion

'The Monster', perhaps Kadare's most ill-fated work of the socialist period (Sinani 2009: 67), was a doubly-heretic novel in the context of Albania's orthodox Stalinism. On the one hand, it was Kadare's most daring experiment with modernist literary techniques, as the explicitly Joycean features of *M1* attest. As a novel of political allegory, on the other hand, it harbored devastating

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[17] The opposition Hoxha-Kadare (or Maks-Gent) is intimated by the writer himself when he expounds on his inner reaction toward the internationally reiterated formula that E. Hoxha and I. Kadare were 'the most renowned Albanians in the world' (Kadare 2009: 234). The opposition could be couched in strictly literary terms too, because the dictator's literary ambitions were well-known. According to Kadare, this envious ruler was 'an average, if not … mediocre writer' (Kadare 2009: 211).

messages about Albania's heinous regime and communist totalitarianism in general, disguised in a masterfully dominated system of ambiguity and allusions. This is even more remarkable considering that Kadare wrote it in his late-twenties. After the fall of communism in 1990, Kadare revised the novel removing the 'contextual compromises' (Aliu 2016: 47) he once was obligated to embed into his work, which is the principal source of the 'twist' that *M2* takes. It is significant that despite this, some of the former interpretive tracks are still valid, and that our new interpretation of *M2* is latent as a possibility in *M1* also. Finally, this interpretation shows clearly how the personal and the social, the individual and the symbolic are inextricably intertwined in Kadare's work.

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Research Article

THE HISTORY OF THE STUDY OF TERMINOLOGY IN UZBEK LINGUISTICS

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Abstract

The emergence of Uzbekistan in the process of progress and renewal, and the liberation of science and culture from ideology that does not serve the interests of the nation poses a very important and urgent task for our scientists. Thanks to independence, a more intimate approach to the legacy of our ancestors and the fraternal peoples, to the urgent problems of science, along with the creativity of our contemporaries, opens up opportunities for a more in-depth study and implementation of scientific and cultural achievements of different nations. The scientific potential of our country is deep and strong. Hence, deep-rooted linguistics is responsible for analyzing and analyzing issues that need to be addressed in light of the recent historical events in our country, only in the interest of free people and the idea of national independence. This requires the researcher to be able to meet the international standards in accordance with the importance, relevance and novelty of the research methods chosen by the researcher, and at the same time fully reflect the national identity. The new concept of knowledge acquisition in the current system of education requires the application of different methods of non-traditional education technologies. Assuming that education is a system, its elements include: learning objectives, expectations, teaching, learning, content, learning methods, forms and tools, control and evaluation. When one of these elements is ignored or not selected correctly in the design of the educational process, the system does not work, which means that the educational objectives cannot be achieved.

Introduction

The term is derived from the Greek language term "Terminus", which means "check", "border". It is a keyword in science, technology, agriculture, arts and culture. Terminology means a set of terms and definitions of terms. Instead of the term, the terms are sometimes used in terms of the term. But that's not true. The term is a narrow term with respect to the term. The word is in Arabic. It is not understood and popularized by the people. Terminology has always been a pressing issue in linguistics. This is because defining the role and function of terms in the dictionary layers of the fields gives a clearer understanding of the meaning of the concept.

Linguist N.A.Shetlova in her article writes: "Any civilized terminology requires a high level of abstractions. Terminology is not a set of real and action names, but a specific system of names of things and actions. Therefore, nouns are the only lexical-semantic tools that represent the notions of objects, adjectives, and actions.

"If we go back to the linguistic field, we will find metaphors, metonymy, synecdote, and so forth from rhetoric" [N.A.Shetlova, 1963, p. 105].

In terms of terminology, terms are defined as units that have definite definitions of a particular area, have definitions, and generally perform nominative functions. A. Reformatsky, when describing the term, concludes that "… terms are special words".

Renew and change terminological systems in relation to terms and it is important to follow the rules of language development, the specific objective of standardizing its vocabulary system, criteria, scientific measurement and principles.

In the 1930s many terminological dictionaries of the Uzbek language were created and published. In this process, theoretical issues about the history of terminology, the meaning and topic groups of terms, grammatical structure and design, the ways of development and sources of enrichment were also developed. Ulug Tursunov, one of the first to try to clarify issues of Uzbek terminology and wrote works on the subject: "Bourgeois aspirations in language terminology", "Problems of terminology", "Terminology issues", "Selection of terminology in Uzbek literary language". These works reflect on different views and concepts in the field of generating, collecting, regulating, unifying and publishing terms. It also points out that the terminology in and around the terminology is beginning to become apparent. For example, different concepts start to be termed and written; long explanations instead of clear and concise terms; low use of native language capabilities in terms of terminology; One of the sources for enriching Uzbek terminology has been the fact that there are facts of different approaches to the external factor.

The sources of enrichment of Uzbek terminology are detailed in the works of Professor U.Tursunov. In his works tells about the development of the Uzbek terminological system at the expense of internal and external sources. Internal capabilities of the language play a key role in the development, formation and improvement of the Uzbek terminological systems. Because of the tremendous changes in life, the development of science and technology, and the culture, the greatest use of the internal capabilities of the language is required. As with any language, Uzbek uses a number of ways to express one or another concept. These are:

1. Definition of terms by means of semantic method.
2. Morphological formulation of terms.
3. Syntax formulation of terms.

The terms' clarity and tightness' reflect the level of science, education, and culture of that nation. The development and regulation of terms vary in different areas of science and depend on the development of a particular science. As this development is uninterrupted, the emergence and regulation of new terms will be continuous. In general, the careful processing and arrangement of terms in the native language is a necessary resource for both the creation of textbooks and manuals and for teaching in the native language. The lack of proper and unwritten terms also affects the way we talk''.

Theoritical Part

It is known that in the Uzbek terminology after the 50th years of the last century there were many scientific works, that is, candidate and doctoral dissertations, published monographs and

brochures, published hundreds of articles. In this regard it is worth mentioning the works of Nasim Mamatov "Uzbek cotton terminology" (1955), Sabirjon Ibragimov's "Professional vocabulary of Fergana dialects" (1959). Saidolim Usmanov's "Some Issues in Uzbek Terminology" (1968) and other studies have been successful in terminology.

Scholars who have made a significant contribution to the development of Uzbek terminology one is Professor Renat Doniyorov. His book, "Some Issues in the Technical Terminology of the Uzbek Language" (1977) addresses the issues of streamlining the technical terminology of the Uzbek language and preventing a number of confusion. This work has been a major contribution to the study of technical terminology. In her work "Uzbek cuisine", N.Ikramova speaks about the linguistic features of the names of Uzbek cuisine. At the same time, issues of Uzbek vocabulary are reflected in research and textbooks such as "Modern Uzbek Language" "Modern Uzbek Literary Language". In 1981 a group of linguists from the Institute of Language and Literature of the Academy of Sciences of Uzbekistan arrived at a large workplace called "Uzbek Lexicology".

In the Uzbek linguistics one can see that much has been done on comparative study of lexical layers. An important work in this regard is the monograph published by I.Ismailov in 1966. Importantly, the present study provides a comprehensive overview of the emergence and practical application of relationship terminology in Uzbek and Uighur languages. Of course, in the years of independence, the terminology has not gone unnoticed by linguists. At this time, it is expected to explore new features in terms of terminology. Specifically, I.Pardayeva (Uzbek jewelry terminology: candidate diss.), N.Usmanov (Pedagogical terminology of the Uzbek language: candidate. diss.) A.Plekhanova (Functional semantic and linguistic features of lexemes that represent spiritual values), F.Khalilov (Astronomical aspect of astronomical terms in Russian and Uzbek), L.Abdullaeva (Sphere of International Relations Vocabulary (for example, materials of Uzbek and Russian languages), Mirholikov (Linguistic-spiritual and grammatical features of fish names in Uzbek: candidate diss.)) S.Saidova (Lexical-semantic analysis of kinship terms in Namangan: Candidate diss.), A.Turakhojayeva (Development of Uzbek-language socio-political lexicon in the context of independence) and other linguistic features of the terminology of the fields.

As you know, there is a lot of research in linguistics covering different aspects of terms in the field. Linguists N.Dmitriev, N.Baskakov, A.Reformatsky, V. Danilenko, N.Mamatov, S.Ibrohimov, M.Abdiev and others contributed to the study of these problems.

The study of the terminological system of Turkic languages began in the 50 years of the last century. By this time, a number of Turkic languages had a variety of terminology, textbooks were published, the translation of scientific and technical literature and various textbooks from Russian had a positive impact on the formation of terminology in the field. The study of the terms of networked networks and their arrangement has set the task of linguistics. This is how the first

scientific works on terminology in the national Turkic languages appeared. The first research on terminology of the Uzbek language branch is the work of N. Mamatov "Uzbek cotton terminology", protected in 1955. The work deals with the development of terms related to cotton growing, their classification, the differences in terms of words and phrases, the definition of the term, the history of cotton growing in Uzbekistan and the emergence of new terms related to it was made.

In Uzbek linguistics new steps have been taken to study terminology, such as scientific terminology, occupation, and Uzbek vocabulary, as well as encyclopedias and explanatory dictionaries. In October 1989, the Uzbek language passed a law on the State Language. It is also worth noting that there is another great event. On August 31, 1991, the Republic of Uzbekistan was one of the first former Soviet republics to declare independence. These important facts highlight the important task of developing a more extensive process of language exchange between ancient language. Ultimately, the emerging linguistic material in all areas of life necessitated the revision of Uzbek language laws and requirements. An important role in this process is played by the detailed creation of social and political documents and literature. The article 7 of the Law of the Republic of Uzbekistan on the State Language states that "the official scientific rules and norms of the Uzbek literary language shall be observed in official spheres.

It is possible to say that today's Uzbek linguistic terms fully represent concepts related to language phenomena. We can say that a dictionary of terms that expresses the concepts used in all levels of the language is created. Synonyms, antonymes, verbs, parables, phrases, words, etymological dictionary, spelling dictionary, glossary of direct linguistic terms. Uzbek linguistic terms also have a long history. There are many linguistic terms in Mahmud Kashgari's book "Divan Lugat at-Turk". Also in the book "Muhokamatul lugatayn" by Alisher Navoi, who learned the language as a subject of special research, we can see the terms expressing the concepts of philology of that time. It is well-known that at the beginning of the last century, representatives of movements such as pan-Islamists, pan-Turkists, reacted to the terms of various fields and caused the emergence of diversity in the language. The supporters of the Pan-Islamist group rejected the Russian terms in our lexicon and supported the introduction of Arabic terms. Proponents of the Pan-Turkic movement strongly opposed the introduction of international words and terms in Uzbek. They suggested using only their own language to express new concepts in the language. The use of outdated words, if not impossible, is to take words from other Turkic languages, and if possible, to use Arabic and Persian terms. And, of course, this would not have allowed the population to understand the terminology and terminology correctly. It is clear from the literature that at the beginning of the XX century there were differences and confusion in linguistic terms.

Today's Uzbek linguistic terms can be used to describe concepts related to language phenomena. You can say that we have created a dictionary of terms that express the concepts used in all levels of language. Synonyms, antonymes, verbs, parables, phrases, words, etymological dictionary, spelling dictionary, glossary of direct linguistic terms. However, there are differences

in the use of linguistic terms in some dictionaries, textbooks and manuals. This is especially true for textbooks and high school textbooks.

For example, instead of the term, you can see terms such as synonyms, synonyms, antonymic meanings, phonemes, phonetics, vocabulary and vocabulary. But remember that translation or translation of one or two terms does not end there. Of course, the fates associated with that changed term must also be taken into account. For example, if we replace the term 'hai' with the term, how do we use terms such as ammonia, omophone, omograph, omolecema.

At the beginning of the last century, due to the growth of the national consciousness of Turkestan peoples, the reform of schools and madrasas, and the wider teaching of secular knowledge, the need for pedagogical terms increased. The new Muslim schools of Behbudi, Shakuri, Aini, Hamza, Munawari, Avloni and others in Russia, Crimea and Orenburg were introduced to their learning and teaching methods and opened their own schools. As a result, textbooks and manuals were created for these schools, and for the first time special textbooks on education were formed.

In addition, there are many self-explanatory terms that represent pedagogical concepts, such as: *institut, pedagogika, metod, praktika, abiturient, maktab, dars, muallim, imtihon, kitob, maktab* etc. According to the researcher, there are more than ten thousand pedagogical terms.

One of the most important works is the monograph published by I.Ismailov in 1966. Importantly, in the present case, the term "Relationship" in Uzbek and Uighur languages (*ota, ona, aka, ogʻa, xola, boʻla (bobo), buvi, amma, nabira*), "relationship terms after marriage" (*er, xotin, kuyov, kelin, pochcha, boja, ovsin, qaynota, qaynona, quda*) and terms with word ***tutilgan*** (*tutingan ota, tutingan ona, tutingan oʻgʻil, tutingan opa, tutingan aka-uka*). There is a detailed analysis of the differences, similarities, the emergence of such terms and their application. As the author himself notes, "there are differences in the terms of kinship between Uzbek and Uighur languages, as well as their historical development and appearance. The common Turkic unity of these languages and the different features of each language are analyzed. As an important fact, it is worth noting that in recent years there have been several more monographs devoted to the comparative study of some lexical layers of Turkic languages. One of them is "The development of Turkic lexicon in Central Asia and Kazakhstan". During the years of independence significant achievements have been made in the field of Uzbek lexicology, especially in the field of lexicography. In particular, theoretical and practical research in the field of vocabulary deserves special attention. The fact that the five-volume "Explanatory Dictionary of the Uzbek Language", several tens of bilingual and small bilingual dictionaries, more than one hundred, two or more multilingual terminological dictionaries, has been created during the years of independence.

One of the great achievements of Uzbek linguistics and Uzbek lexicography during independence was the creation of the Uzbek etymological dictionary. Although E.D.Polivanov

wrote that in the short Uzbek-Russian dictionary, published in 1926, he had published "The Etymological Dictionary of the Uzbek Language", but it did not appear. A lot of material on the etymology of the Uzbek language was given in the doctoral dissertation by Ayyub Gulamov on the problem of word-formation in Uzbek language (1955), but it was not published. The first etymological dictionary of the Uzbek language. It was created and published by Rakhmatullaev during independence. The publication of this dictionary, which consists of three parts (Book 1: Uzbek words, 2000; Book 2: Arabic words, 2003; Book 3: Persian words, 2009), has been a major event in the history of Uzbek lexicography.

Conclusion

Since independence, serious attention has been paid to the radical reform of the education system in the country. Adoption of laws on education and the National Program for Personnel Training is evidence of our opinion. The head of state has set a task before our Republic to create modern textbooks and manuals, stating that the textbooks and manuals left over from the totalitarian system do not meet the requirements of the educational system.

It is well known that in the world experience there is a special institution of linguistics or a literary school, but there is no special institution that directly shares the achievements of the study of national language and national literature. Presidential decrees state that it is impossible to study native language without national literature and national literature without mother tongue, confirming years of experience.

Uzbekistan's admission to the United Nations as an independent country has resulted in the establishment of diplomatic relations with many countries around the world, and Uzbek, which is the mother language of Uzbekistan, has been recognized by the international community. Learners who consider it an honor to speak in Uzbek have established scientific centers that specialize in learning the language in prestigious scientific institutions around the world.

While Uzbek linguistics was often of descriptive character before independence, the important theoretical problems of general linguistics during the years of independence began to be studied on the basis of universal linguistic doctrine of Uzbek language. Leading linguists who understand that it is impossible to create modern textbooks and textbooks without fully and properly addressing the theoretical issues related to the language system and the linguistic memories that occur during its formation, focus on the language units and their lexical-syntactic theoretical aspects. As a result M. Mirtojiev, A. Khodjiev, A. Nurmonov, N. Makhmudov, Y. Tojiev, Sh. The works of linguists such as Safarov, A. Sobirov, and D.Lutfullaeva have appeared" [Hojiev A, 2010, p.46]

H.Dadaboev defended his doctoral thesis on "Socio-political and socioeconomic terminology of Turkic languages written monuments of the XI and XIV centuries". The problems

of the formation and use of the terms in these fields have played an important role in the formation of Turkic languages in the study of the socio-political and socio-economic terminology of the Uzbek and, consequently, the Turkic languages.

In linguistics, the question of how to set terminology has always been relevant, and today it does not matter. In Uzbek linguistics, a lot has been done to regulate industry terminology. But we cannot rest our hearts by the weight of what is done. This is not to say that the regulation of terminology is the same in all field terminologies. Regulation of terminology is a matter of great importance not only in science, but also in social life.

The effectiveness of terminology regulation is most clearly manifested in the following direct terms: the right organization of vocational training, oral communication in production practice, correspondence in scientific and production processes, and the publication of scientific, educational, and production literature. translation of foreign literature and so on. "The Socio-political terminological Dictionary of the Uzbek language" was published in 1976. In linguistic research, words and phrases used in specific fields are interpreted as terminology. Most linguists fully state that the term is, above all, an equal member of the linguistic system. [Reformatsky A.A., 1977, p. 55] Terminological systems arise and develop in a single language system in accordance with its general laws. There is no limit between the term and the word. They have no significant differences in form or substance. [Kuz'kin N.P, 1962, p. 105] The term is also used with meaning. Just a special kind of word. Terminology can be defined as a system of terms related to a particular science conceptual system. A system of definite terms is compatible with any system of concepts. The development of terminological systems is directly reduced to the development of science. Furthermore, unlike the words in public, terms are deliberately integrated into scientific and practical communication. "The terms do not arise, but are invented and created when the need arises" [Vinokur G.O, 1939, p.54].

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ELEMENTS OF "MEDITATE LYRICS" IN UZBEK FOLKLORE

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Abstract

Meditate lyrics is a national phenomenon that is a core of our poetic thought. Therefore, the current Uzbek meditate poetry is not an art phenomenon that has emerged for the last ten or even hundreds of years, which was derived from random or non-traditional literature. It has a number of important stages as prominently artistic, historical, spiritual and cultural phenomenon. In order to have a right idea about these stages, firstly, it is worthwhile to find out the aspects of meditate lyrics which are in the connection with a sociological period and a cultural circumstance, its historical figures in the world poetry, evolutional and dynamic features, its version as an expression of their identity in which lyrical genres are dominant, in short, the poetic cognitive criteria. This theoretical prospect, the collective definition helps to learn Uzbek meditate lyrics based on a scientific basis, in addition, allow us to identify individual aspects of our national poetry.

Meditate lyrical samples, in particular the lyrical poem of Lamartin were written to have been criticized by V. Belinskiy in numerous researches and terminological dictionaries. [5.7.8.16.2.]. Especially, this attitude had ironic nature in the interpretation L. Yudkevich. The scientist said that the term "meditate lyrics" was used in an ironic manner in the 19th century literary criticism. Belinskiy used it to describe the poetry of Lemartin which was made up unrealistic one. [8. P. 204.]. Such recordings and facts not only make us not understand about the nature of the meditation but also have a doubt whether there is a relation between the nature of the meditation and social reality, real life**.** However, we have come to the conclusion that any work which is connected to this form of lyrical interpretation can not be absolutely out of the sociality in the process of systematic study of meditate lyric samples. Influence of the poet on the welfare of real life, the internal emotional attitude to it will be the reason for the writing of meditate poetry.

It should be noted that meditate lyrics is directly linked to the social period and cultural circumstance. In other words, any period presents examples of meditate poetry within their cultural circumstance. We can see this state not only in samples of ancient, classic or current poetry but also first in one of folklore. In particular, samples of meditate lyrics appear in the oral epic, song and other genres of Uzbek folklore. Meditate lyrics is reflected quite literally in seasonal and ceremonial forms of the song but it is completely different in lyric songs. For instance:

> *Olma deb borib edim,*
> *Olichaga etti qo'lim.*
> *Yaxshini ko'zlab turib,*
> *Yomon bilan qoldi kunim...* [17.]

This poem shows the meaning of meditate lyrics with a help of the expressiveness of the song, the terms of the nature (an apple, a cherry). The distress of the lyric hero who could not get

an apple in a high branch and had to have a cherry in a low one is not actually due to a fruit. He cried out for the fate that he had not been given what he wanted and he had to live with a undesirable woman. It was unfortunately true and tragic that the lyric hero could no longer enjoy his love. The main reason of his misfortune and grieving cry was described in the song.

Daryoma daryo tosh otay,
Alvon po'tangni bo'shatay.
Olti oylardan beri,
Turqingni kimga o'xshatay... [17.]

The song reflected the attitude of the hero to the separation. The lyrical hero addressing to his beloved, who had left him for six months and could not return because of desperate situation, expressed his feelings with natural phenomena. There is an aphorism among the people "When you are in arrogance go to the cemetery but if you are in trouble you must go along the river". The lyric hero in distress went to the river in order to get rid of his trouble. However, the river which helped everybody to forget their grief could not support him to do. For this reason he threw a stone at the water in the river. He looked at surroundings with suffering but he could not see his beloved in other's place. Unfortunately, he did not find peace of mind. The general conclusion about the agitation of love, faithfulness, loyalty and patience reflected in the miraculous work.

Although the picture of the social period and the cultural circumstance were not clearly described, symbolical points informed literally about problems of the period, disciplines and traditions of the area in both of the songs. Because the woman, who grew up in Turkish spiritual life, never expressed her intimate feelings and the pain because of her missing him to the social community including either family or woman society. She had sense of shame to tell her feelings to a person who was not her husband. It reflected her inner philosophy about her unique nature, world, fate, society and way of life. These aspects demonstrate certain features that can be observed in contemporary Uzbek meditate lyrics.

When the doctor of the philological sciences, M. Yoqubbekova told about the following folk lyric song:

Yonamanu kuyaman
Yochoqqa tushgan chaladek.
Za'farondek sarg'ayaman
Bandida qolgan olmadek...

He came up this idea that the similitude, which is a product of artistic expression in the Uzbek people's songs, is a logical cross-reference of the person, body, feature, concept, event, phenomenon, movement and situation which is compared emotionally or sentimentally according to the associative conclusion. [9. P. 50.]. In our opinion, there is an important aspect in folk lyrics of meditate lyrics in this poem and the analysis conclusion about it. The lyric hero described

literally his internal emotional feelings in the comparison with two characteristic detail such as entity (an oven) and nature (an apple). Consequently, a listener feels a lively appearance of uncertain internal mood of the hero. Besides it, the internal world of the human is reflected in common with conflicts of life.

General matters, in which life is not eternal, human beings have no chance to be born twice and there is a great edifying concept in it, are clearly described in Uzbek ritual folklore.

Bu qorong'u kechaning oydini yo'qdir,
Bu ketmoqning endi kelmog'i yo'qdir.
Zor yig'lab ketdingiz,
Borsa kelmas ketdingiz,
Etti qat yer ostidan-o,
Manzil, makon tutgan, otam.
Safar qildi uzoq yerga,
Endi ko'rmoq qaydadir.

D. Urayeva, the folklore scientist and doctor of philological sciences described psychological emotional state in the ceremonial song so: "After a person dies and go to real life, alive people see off him to the last journey. This kind of observation takes place in the form of a special meeting, emotional – psychological situation. Everybody take the deed's leave of the unreal world and observe till a particular place." [15. P. 50.]. Though this song and similar mourning songs are expressly sung, they are about the sudden turmoil in human life like birth-death, finding-losing, happiness-sorrow that are specific to the ancient folk lyrics. The journey and its cause reflected in the song are linked with religious and well educating perceptions. They took a place with their content and shape in the contemporary form of poetry.

This aspect was used in the Uzbek people's heroic époque "Alpomish" to emphasize the hero's internal and external world and qualities belonging to human and brave man. When Bakhshi describes heroes emotionally he uses astronomical, physical, biological and zoological events on behalf of his heroic characters in the song and these details serve as metaphor. At the same time he represents the attitude of the society and the social surroundings towards the hero. The points mentioned are directly related to the following extract telling to Alpomish on behalf of Kayqubot:

Jamoling o'xshaydi osmonda oyga,
Qoshingni o'xshatdim egilgan yoyga,
Jasading o'xshaydi bo'z qarchig'ayga,
Yonboshlab yotishing ming qo'yli boyga,
Boyvachcha sifatlim qaydan bo'lasan... [1.]

According to the folklore writer Sh. Turdimov, one of the greatest poetical arts is the fact that all things and living ones must be compared themselves such as object with object, phenomenon with phenomenon and person with person. It is the secret and power of exaggeration, comparison and emulation. The Hercules who could make the mind faster and fearful were overcome by Alpomish. [11. P. 40.]. Indeed, this description is more like a portrait of the epic hero. Of course, it is impossible to such an image in the text. In addition, the truth about the connection of the brave man and the three worlds that the performer described the one in the comparison of the elements of the sky (moon), the earth (a rich man) underground elements (spatial) and the soul's immortality is also confirmed.

There are a lot of lyrical poems reflecting the leading properties of the meditate lyrics in the epic of "Gurugli". In particular, the underground world, the epic heritage with the world and the link between the two worlds were clearly described in the main theme of the series "The birth of Gurugli". Having known about Gurugli who grew up sucking the breast of his dead mother, urged his nephew to go home together with him. Gurugli hesitated because he considered the underground as his home. He asked for advice from the dead body of his mother who had become black and torn in the grave:

> Anal bilan Mansurga qurgan dormidi,
> Tirik ayrilgan, bir ko'rgali zormidi,
> Yur chirog'im deydi, meni qo'ymaydi,
> Senda aka, menda tog'a bormidi?
> Yig'laganda yosh yog'ilar yuzima,
> Quluq sol, enajon, aytgan so'zima,
> Senda aka, menda tog'a bormidi ... [6. P. 56.]

In scientifically-theoretical research on the meditate lyrics this form of expression is characterized by a sharp turning, finding, separating from one's life, from the same lifestyle to psychological momentum from one stage to another. In this case the hero's intentions changed and the emotional turmoil leads to contradictory feelings in the process of turning the news into a new era. The way chosen by the lyrical hero was not only the listener or the reader, but also his own. The result of this emotional conflict is that of meditate poetry. Gurugli who was hesitant to change his way of life and move to a new level turned back the grave imploring to his uncle. He wanted to know about his past and asked his dead mother if he had an uncle and she had a brother. His position seemed logical - rational if we looked superficially at this. But when we pay attention to the subtitle of the poetry it is clear that it is purely psychological state that the hero was essentially intermingled with himself, not with his mother's corpse. Thus, without the pure lyrical genre, epic coverage and epic images the essence of meditate lyrics existed in the mythological imaginations of heroic epics. The poet's poem can be seen as a controversy in the conflict of Gurugli, life, death as well as living in the grave or going to the light. The connection of the living to the dead nature

and the organic environment to the inorganic world, in one word, is the dead philosophy of the resurrection.

Kuysin o'lim bandi-bo'g'in bo'shadi,
Rustambekning suyaklari shovshadi.
Go'ro'g'li "enam" deb, Rustam "singlim" deb
Shu mozorda ikkovi yig'lashdi.
Rustambekman Go'ro'g'li dod ayladi,
Gohi yig'lab, gohi faryod ayladi.
Bilar-bilmas Qur'on o'qib ikkovi,
Hiloloyning arvohin shod ayladi... [6. P. 57.]

On the one hand death is loss, sorrow but it is that we can learn a edifying thing on the other hand. Everyone is looking at themselves in front of death and feels incompetence. But a person ending up fatal in death will have a spiritual, moral effect on those who are in the light of the world just a he depends on his kingdom. He makes them find out about the value of life. Hopeless to live and a sentimental attitude towards it created the culminating state in which death is dominant ruler for alive people. He wrote about it so: "Tragedy is a significant and complete event that displays a specific volume, different parts of a variety of sophisticated language, described by means of movement, not with a help of an expression, but the agony of the human soul."[3. P.16.]. Indeed, a person who lags behind will suffer from pain, weep and regret in his heart. One asks for advice from the dead as Gurugli or cries out as Rustambek and decided to support a child of his sister. The heart is purified because the human being suffers from such actions, decisions and goals. In his heart such things as arrogance, pride, worldly ignorance, jealously and gossip are flared up in grief and at some point in time he turns into another. It is also an element of the meditate lyrics to encourage people to purify themselves and be sorry about their faults.

These aspects can be traced directly in the samples of ancient Turkish folk music, their season, ceremony, work and lyric singularity, which reached us through the work "Devonu lugotit turk" by Mahmud Koshgariy. S. Mutalibov who prepared the work for publication and was scientifically-based, a great writer, wrote about the literary fragments of the work: "The articles and literary fragments of the collection are important for the history of folklore and literature as an example of ancient literary genres. Even though the literary fragments are not in the whole work, Mahmud Koshgariy's instructions on these passages indicate that the ones are parts of the songs, poems and odes. They can be subdivided into some works under the spring joys, voice of fights, songs of brave men, love emotions, educational tracks, scenery of nature and others. [10. P. 33.]

S. Mutalibov's ideas are so important that they have some elements of meditate even in the very simple classification of songs. The first Turkish folk songs on nature, spring joys, love, heroism and didactic reflect the general features of meditate lyrics. As he pointed out, before

"Devon" was published Fitrat concealed the existing fragments of the song under the heading "Examples of the oldest Turkish literature". "The ode for a brave man, Tunga" written on the first pages of the work, is one of the most striking examples of the Turkish folk meditate poetry. Not only details on his death but also the philosophy of life and death were provided, in addition, the unfaithfulness of the world is said in the ode.

> *Alb ar To'nga o'ldimu*
> *Esiz ajun qoldimu.*
> *O'zlak o'jun oldimu*
> *Emdi yurak yirtilur...*
> Fitrat tabdili:
> *Alb Erto'nga o'ldimi*
> *Yomon dunyo qoldimi*
> *Zamona o'chini ldimi*
> *Emdi bu voqeadan yuraklar yirtilmoqda..! [12. P. 15.]*

Although the work was presented as a model of folklore in all scientific sources, the author's speech, attitude to the reality and image were evident. It is clear that the brave man Tunga was dead but the author began the first verse by questioning whether he died. The clever scientist did not quench this quiz and felt the content of the questionnaire sincerely. Because in the passage there is a emotional- expressive attitude towards the fact whether "Tunga, the brave and shaking the world died" rather than asking about his death. This kind of relationship is a universal human philosophy that the one who is hidden beneath him like king or needy, an uneducated person or a scholar, good or evil one. This world is not worth in loving by heart and a temporary, lying one. The second sentence of the poem testified to the point. The meaning of the term "yomon dunyo" meant false, tricky and not eternal one. Fitrat used the word "Uzlak" as the meaning " Zamona" which was suitable for the essence of the poem. Besides it, there was a meaning of sharp passing time and not eternal life in the basic idea of the word "Uzlak". When human beings are born they have an idea that they can rule time. They realized that their idea was false at the end of their life. Time revenges from them in this way. The last lines of the poem mean emotional interactions. It is desirable to understand the broken heart in two terms: When the first is the grief of the character's death the second is the weakness and fear of death and its inevitable vibration of the heart.

It is evident that there are so many emotional, logical, spiritual, , philosophical meanings in the poem. Also, there are two human beings. The first is an artist who expressed his sorrow over the death of a great man in poetry. He came to the conclusion and led many of them to the community. The latter is the brave man Tunga. He was well-known in the community with his vigorous life, his great deeds. However, he was trapped in death despite the fact that he was such a valiant, courageous person. This is edifying example for a reader who logically reasoned on his death.

Thus, the poem dedicated to the death of a particular person though directed to a real event, had also revealed the emotional explicit remarks about the socialization of a person with meditate linguistic identity, the combination of logical and emotional perception, life and death. It is important that the issue is about death which makes the subject look thoughtful and think about memories of the past. For that reason, elegy is a unique example of meditative lyrical poetry.

One of the important sources in the modern literary and spiritual enlightenment of contemporary Uzbek meditative lyrics is the Uzbek classic literature. The several features of the modern Uzbek meditative lyrics can we see in the poetries of classical poets like Yassaviy, Sulaymon Boqirgoniy, Sufi Olloyor, Boborahim Mashrab, Zahiriddin Muhammad Bobur, Turdi Farogiy, Muhammadrizo Ogahiy, Xujanazar Huvaydo, Muhammad Aminxuja Muqimiy, Zokirjon Furqat, besides them, in the work "Hibatul haqoyiq" by Ahmad Yunakiy and "Qissasi Rabguziy" by Burhoniddin Rabguziy. The universal, philosophical, general motifs, roots of images and symbols observed in the creativity of the brightest figures of the 20th century Uzbek poetry are the color of the magnificent poetry.

It is impossible to dwell on the excitement of all the creators within this little article. Taking this into account, we find it expedient to have an exciting view of two poets' works like "Qutadgu bilig" by Yusuf Xos Hojib and the poetry of Ahmad Yassaviy which summarizes the features of ancient and classic poetry.

In the work "Qutadgu bilig" by Yusuf Xos Hojib eternal and infinite problems of humanity were expressed as well as examples of people's creativities. The author's individual state and emotions are reflected lyrically with the social, spiritual issues:

> *Afsuslarim, afsuslarim, qani u odamlar (ku),*
> *Vafo otin olamda qoldirib ketdilar, (ularni) madh qilayin.*
> *(Ular) bu kun ushbu odat, qoida-qonun, fe'l-atvorni ko'rsa (lar) edi,*
> *(Agar bularni) ular qoldirgan bo'lsalar, sevinchli bo'layin.*
> *Bo'lmasa odab, qoida-qonun, fe'l-atvor (qanday bo'lishini) aytib bersin (lar),*
> *Hamma ezgu (lar) o'ldi (lar), ezgu qoida-qonun, odatlarni olib ketdi (lar),*
> *Odam (lar)ning pasti qoldi, qanaqa ezgu topayin*
> *Ushbu bo'y ko'tarib yurganlar barchasi odam bo'lsa,*
> *Ular (ya'ni oldingi o'tganlar) farishta ekanlarmi, qayerdan bilayin.*
> *Ular o'lib ketdi (lar), men bular bilan qoldim,*
> *Qanday qilib yurayin, qaysi fe'l (larim) bilan yarayin...[13. P. 945-947].*

Meditative is explained in the sources about Indian yoga: "A physical manifestation of a particular human soul through the divine education with physical exercises that leads to a mutton transic situation and mystical ectasis". Patanjali, who lived in the first century BC, is indicated to be the first founder of yoga. [14. P. 183.]. Yoga teaching which is based on Induizm recognizes a

physical meditation as a leading tool. But this view of meditation is different from the lyrical one of Oriental Enlightenment Literature, the Oriental Islamic Sufism, the expression of the mystical education. It is important to distinguish these two states each other. Otherwise, we can not understand the modern Uzbek meditative lyrics and conclude accurately about its genetic sources. In general, the abovementioned and the Oriental Islam written lyrics is based on the concept of enlightenment. The lyric picture of psychic processes such as the incarnation of the soul, the body and the spiritual world is the essence of the Islamic meditative poetry in the East. Physical exercise leading to physical perfection is ignored. The essence of a recurring event in Sufism literature is that it further clarifies our view. Sources say that a great shayx who reached the Allah gave two students a seven-year period and sent them to find and possess the greatest wisdom in the world. Seven years later, after the two students had come to their shayx, he asked them what they had learnt. One of them read namaz on the air and the latter did on the water thinking their shayx to be surprised. The Shayx said so: " The dust can stand on the air and so does cut straw on the water. You have learnt nothing and given up the way which I began. Go away, you are not in our group."

This narrative reveals the difference between meditation in the Indian yoga and the meditation of the East in Islamic history. A man in Islam Sufism said that the person cannot be perfected if he is not in the heart of God although he is in physically good. It also means the same meaning in his poetry. In wise stories by Ahmad Yassaviy this high sense is clearly expressed in a single byte.

Shariatsiz kishi uchsa havog'a,
Ko'ngil berma aningdek benavoga...

The tube melody which was described Rumiy like "Бишнав аз най чун ҳикоят мекунед, Аз жудойеҳо шикоят мекунед" is the action within Sharia, the remembrance of Allah, the love for Allah and the closeness to Allah. Because it seems the only human soul - the tube melody to be talked about at one glance. In essence, this is a wise person who is in pain and suffering. At the same place lyric "I" is broadly social. This is one of the most important sighs of meditative poetry.

The meaning of the lines of poetry written by Yusuf Xos Hojib led us to this conclusion. The poet was sorry remembering his past time: "Афсусларим, афсусларим, қани у одамлар (ки), Вафо отин оламда қолдириб кетдилар, (уларни) мадҳ қилайн..." The cause of his grief was that the wise people with whom he saw and talked passed away. Those who were left behind were deceived the deceitfulness of the goods. The personalities and lifestyle of the past perfect people are now only in their memory. The society has forgotten them and lived by the law that they want. The poet expressed his trouble so: "Одам (лар)нинг энг пасти қолди, қанақа эзгу топайин, Ушбу бўй кўтариб юрганлар барчаси одам бўлса, Улар (яъни олдинги ўтганлар) фаришталар эканларми" In this place he came a conclusion comparing the past with the present days. Not being satisfying with the social life in his time he longed for the past. He thought about

real humanity. He was sorry and wept that evil characters like love for wealthy, envy, gossip, greediness occupied in the place of the concept about soul perfectness and habit. But we must understand that it was not worthy weeping but it was the one that can purify souls and lead to good qualities. It is very close to the poetry of Yusuf Xos Hojib and Ahmad Yassaviy in terms of the evaluation of the reality of what he himself is doing through the societies of the poet and the motive for the subversion of human societies:

Azal kunda Izim bizga qildi taqdir,
Bizdin o'tib oncha xato, qildik taqsir,
Oning uchun norasida bo'ldi asir,
Fe'limizdan bizga fafo soldi, ko'ring.

Na onoda rahm qoldi, na otoda,
Og'o-ini bir-biriga mojoroda,
Musulmonli da'vo qilur, ichur boda,
Mastlig' bilan qarindoshdin tondi, ko'rung.

Nokas, xasis, bediyonat qullar hokim,
Moumanlik haddin oshib bo'ldi zolim,
Xalq ichinda xor bo'ldilar darvesh, olim,
Himoyati xalqni kofir bo'ldi, ko'rung... [4. P.. 189-190.]

The scientist learning the creation of Yassaviy explained the poetry of the poet connecting with the social-historical events in Turkistan at that time so: "Yassaviy lived and created at the time of great difficulty and calamities. He saw the wars and the terrible consequences of the war between the Karahaniys and karakitays and expressed their attitude towards those tragedies. In the mercilessness and wrong social argument at the time when evil people ruled the society he wrote in one of his wise stories so "greedy, dishonest, treacherous rulers". [4. P. 5.]. True, such a sharp controversy arises from the social events that led to the inner displeasure of controversial thoughts which the author viewed in real time, understood the essence of the meaning. With these lines, (Азал кунда Изим бизга қилди тақдир, Биздан ўтиб онча хато, қилдик тақсир...)Yassayiy, on the one hand, approaches Yusuf Xos Hojib and on the other hand, spoke of reality and relationship to him. These lines do not reflect the attitude and the value of the author's criticism of social rights, complexity of the condemnation which I. Haqqulov emphasized. Perhaps, all this is being discussed under the question of what is happening. It is not limited to reporting in such a form or by complaining about social life. In the last line of the first paragraph the author gave a general philosophical conclusion in terms of reason and consequence and said "Феълимиздан бизга жафо солди, кўринг...". In the books of Scriptures, articles, folklore, folk wisdom tell us what kind of difficulty a man because of his character. It is said that if the behavior of people, especially violence and persecution increases in the society, such a society have various disaster. Yassaviy explained the cause of social disturbances not from the massive social events but from the heart of

those members of the community as a result of moral corruption. In later chapters, the poet explicitly explained the causes of his suffering and the affects. In the text of the poem the following aspects were clear explained: 1. Pulling apart bonds of the relationship, loss of affection between relatives. 2. Drinking – the inculcation of public opinion by what Islam prohibits. 3. Increasing arrogance in the rulers' character and oppression in their activities. 4. The scientist living in that society and the perfect men's impoverishing and disappearance from the society's attention who walk in the way of God. Or, after praise be to Allah and to the Prophet (peace and blessing of Allah be upon him), the matter of social and human life were written in the poem by Yassaviy. Comparing the ignorant and the scientist with each other the poet emphasized that one of them was harmful for the society and the other was useful. Besides it, he was regretted that most of them were in the past and underground:

> Zaboni hol ila ummone to'kdim,
> Haqiqat so'z bila johilni so'kdim.
> Agar olim bo'lsa jonim tasadduq,
> Duru gavhar so'zumni eshitib o'q.
> Duru gavhar so'zun olamg'a sochsa,
> Oqib uqsa kalomi haqni ochsa.
> O'shal olimg'a jon qurbon qilurmen,
> Tamomi xonumon ehson qilurmen.
> Qani olim, qani amal yoronlar,
> Xudodin soz'lasa siz beringlar.
> Chin olim yostig'in toshtin yaratti,
> Nima uqti ani olamg'a aytdi.
> O'zini bildi ersa xalqni bildi,
> Xudodin qo'rqtiyu insofga keldi... [4. P. 199.].

In addition, the question who is the real scientist and who is the fake one was discussed. According to Yassaviy, the path to the fake scholar is hypocrisy and falsehood. It is easy to live, have career and fake reputation in tremendous world because he does not fear God. He does not think about the end. Being a real scientist is walking with trouble along a narrow pathway that has thorns. He brings water for the society with tiredness but the people humiliate and do not value him. He does not choose the light path of a fake scholar because he realized himself. Understanding the fullness of human society with self-consciousness, he comprehended the essence of the false world. There are hardly any people like these scientists among the society. Even most of them passed away. Because of the fear for Allah he does not pay attention to offence by people and keep quiet as well as confident along the way of God and the truth. The traditions of Yusuf Xos Hojib, Ahmad Yassaviy did not come directly into the 20th century poetry. They were evolved in the series of all generation's poetry. It turns out that such poetic interpretations of the social, cultural and moral crises of the people at some point are found in the one of each generation. It is clearly seen in the works of 20th-Uzbek poets who lived and created a number of

years later after Yassaviy like Abdulla Oripov, Erkin Vohidov, Omon Matjon, Rauf Parfi, Halima Xudoyberdiyeva, Shavkat Rahmon, Xurshid Davron, Eshqobil Shukur. All of these shows that meditative lyricism is poetry coming from a historical legitimate source and national tradition.

Conclusion

1. Examples of national folklore can be considered as the first factor of the modern Uzbek meditative lyrics. Heroic epics, season and ceremonial songs include folk philosophies, interpretations and descriptions of the world and its essence. 2. One piece of these explanations is based on Islamic religion and its doctrinal meaning, while the other is come from the folk wisdom realized during their life experiences, their conclusion. 3. A relatively common, professionally poetic form of meditative lyricism is Uzbek written literature. The works, which are based on the Uzbek classical literature and reflect the peculiarities of the meditative lyrics, have four important foundations. 4. The first of these is the Kuran, the edifying sayings of Muhammad, the scholars of the saints and the works of the saints; the second is the adaption of folk poetic creativity in Islamic literature in new poetic form. The third is Oriental mystic literature traditions. The fourth is the individual talents of poets formed in Islamic environments such as Yusuf Xos Hojib, Ahmad Yugnakiy, Atoyi, Sakkokiy, Lutfiy, Navoi and the ways of meditative perception

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DEATH AND RENASCENCE RITUALS, THE CASE OF RUSTICA RITUAL IN THE REGION OF KORÇA

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Abstract

Calendric Rituals in Albania are very common and they have pagan roots. Monotheist religions have tried to present them as religious rituals, but most of them continue to maintain their pagan aspects. These aspects can be clearly distinguished by a professional. One of these rituals is called "Rustica". This special ritual is mostly common in Korça, South East of Albania. Studies on this ritual show us its old origin and the connection with similar rituals of death and resurrection of gods. In this paper we will treat the ritual practice of Rustica in Korça and surroundings from the beginning of 20th century till now. Being aware of the political influence in Albanian social life, we will speak about past and present of this calendic ritual. With past we mean the period from 1900-1967 and from 1990 till now. We will treat this ritual according to the phases established by Arnold van Gennep. We will treat ritual practices shown in this ritual, symbols, religious impact, etc. In order to create a picture of the past of this ritual, a big help for us has been the prior ritual studies. In order to understand and illustrate how is this ritual practiced nowadays, we made an expedition in some villages of Korça surroundings.

Introduction

Among the calendric rituals of Korça region, a typical ritual that we meet only in this region is the Rustica ritual. This ritual seems similar with the "Rain call ritual" and other rituals whose characteristic is the death and resurrection of gods. This ritual is practiced by the orthodox population, as shown in previous studies. This was visible to us while making an expedition to this area as well. We also meet this ritual in South East Europe with other names.

In order to create a general concept on the meaning of this ritual and it's form, we took into consideration the researches done by James George Frazer *The Golden Bough*, Arnold van Gennep *Rites de passage*, Victor Turner *Structure and anti-structure*, Max Harris *Carnival and other Christian festivals*, while for treating the symbolic use of the mask we referred to Mirclea Eliade *Symbolism, the sacred and the Arts*, and other general information that we find in *Multicultural Festivals* of Christian Roy. For treating the orthodox religion impacts we referred to *The Oxford Dictionary*.

This ritual has been celebrated before the Second World War and after it, till 1967 when the dictatorship stopped every religious practice. During 1950 anthropologists made expeditions and the information gathered there has been published in the main studies that we have referred here. The Rustica ritual was practiced with many songs that are published at *Lirika Popullore I*, *Këngë Popullore të rrethit të Korçës*, *Këngë Popullore të rrethit të Devollit*, *Këngë Popullore të rrethit të Pogradecit*. Those songs are included in this paper in Albanian and English translation.

About the meaning of gods and ritual practices we referred to the Albanian anthropologist Mark Tirta, *Mitologjia ndër shqiptarë*, (*Mythology among Albanians*), we also considered the analyses of Shefqet Pllana in "Studime Filologjike", Ramadan Sokoli in *Gjurmime Folklorike* and studies on special regions like *Trashëgimia shpirtërore e Devollit* by Hysen Koçillari, and to some

papers, as "Disa zakone kalendarike popullore në Devoll", by Vasil Xhaçka or "Praktika e Karnivalit në Polenë", by Agron Xhagolli and Yllka Selimi. We found interesting to include here the Albanian Ukrainian rustica ritual practice. This community emigrated from Albania in 1800. Some studies say that this community emigrated from Korça region (Budina, 1993). All this scientific references are used to reorder the ritual organization at the beginning of 1900 to 1967. The ritual restarted its practice in some rural areas of Korça after 1991. Since then religion was declared legal all ritual practices started to get reorganized. While working with rituals we noticed that there are no studies about Rustica after 1991. For this reason we organized an expedition in Boboshtica and Polena that are two villages of Korça. These expeditions were made during the years 2016-2017. During this expedition we gathered information from inhabitants and ritual participants.

Rustica Ritual in the Past

Under the name of Osiris, Tammuz, Adonis and Attis were called the gods that represented life and agricultural revival. Egyptians believed that these gods had the ability to die and resource every year. This ritual celebration is different from place to place but their aim appears to be the same. The supposed death and resurrection of an oriental god, a god of many names, but in essence of the same nature. This definition opens up a large road of study (Frazer, 2009)

Adonis or Tammiz is a god from Greek mythology that dies and gets resurrected. There are many gods with this characteristic that have the ability to come back from the world afterwards. Their characteristics appear to be similar. In substance they are gods of vegetation that will reborn in spring.

Adonis worship was practiced into Babylonia that it was taken by Greeks at the beginning of VII century B.C. His story is simple. This god every year had the ability to die and resurrect. After his death all the vegetation was no more productive. For this Tammuz or Adonis girlfriend, Ishtar took the benediction of Eresh- Kigal god. Eresh- Kigal poured Life water to Ishtar and she went at the afterwards world to take Tamuzz. With the returning of both of them the nature was rebirthed (Frazer, 2009). In western Asia and in Greece they used to organize Adonis festivals.

The death of god was mourned by women every year. This god was personified with some wood that were hold in hands and thrown in the sea or rivers. In some places the resurrection of this god was celebrated the next day. In Alexandria women used to mourn and cry beating their breast and pulling their hairs while throwing water to Adonis image. They believed that Adonis would return tomorrow again (Frazer 2009) According to Frazer, this is the case of the cult of death and resurrection.

The dramatic character of calendric rituals appears with very touching elements. The idea of death and resurrection appears in many rites where it symbolizes the nature that goes to "sleep" for "waking up" after two seasons. Rites of death and resurrection are associated also with moon phases, for many communities the appearance of death is attributed to the moon (Van Gennep, 1960) Many centuries before Christ, Jews use to make big celebrations after steeling down in Palestine. They celebrated the end of Egyptian slavery (Osmani, 1997) Some folklore researches in Albania, according to many tales, associate calendric rituals of death and resurrection with the day of the dead and the practice of burying them with weapons and personal stuff (Starova, 1987)

In Albania, the cycle of spring rituals includes many rites. There are rituals with a noted pagan character and religious rituals, where the gods die and resurrect. We will mention here Llazore ritual, Easter and Rustica. These rituals have the characteristic of a god that dies and resurrects. Here we won't treat the ritual of Llazore because the phenomenon of death in this ritual is not such distinguished as the phenomenon of celebrating rebirth of nature. But we should point out that at the Llazore ritual we have the god or the individual, who dies and is resurrected after four days from a god. Also the carnival king in some cultures is believed to be a god that dies and resurrects again (Harris, 2003) Another interesting ritual and much loved one is the Easter celebration. In this ritual the death and resurrection of Jesus Christ after three days is celebrated every year. In Korça and its sorroundings Easter has always been celebrated with seriousness.

Rustica ritual brings many ancient elements of a god with polytheistic roots, that dies and resources again. Also this ritual appears to have agricultural roots, it can be the death and resurrection of a god of vegetation and the end of plant live (Frazer, 2009) This ritual is also connected with Whitsunday that is celebrated almost at the same time in North of Albania. According to Haxhihasani, in this ritual we are in front of the cult of death, especially with the scarification of an agricultural god. And with its resurrection is the power of earth and animal fertility (Haxhihasani, 1988) Nevertheless, this ritual is also connected with nature worship. (Sokoli, 1982) Rustica is a ritual with magic character. And since it is practiced by women, it has matriarchal character. According to the calendric rituals classification of Victor Turner, we have *rites de passage* going through insufficiency to abundance and from abundance to insufficiency, (Turner, 2008) Rustica ritual should be classified in the second group. For being more specific, the Rustica ritual is a *rites de passage* that goes from abundance to insufficiency and this is also shown in the melancholic nature of this celebration.

Rustica has been celebrated in all the area of South East Europe like in Serbia, Bulgaria where it is called German, in Romania where is called Skolojan (Pllana, 2004) According to Jorgo Panajoti, this kind of ritual has very distinguished pagan rules and it is a spring ritual that in Italy is known as Rosalia (Panajoti, 1982) It has been celebrated in Devoll, Pogradec, Kolonja and Korça surroundings.

Rustica usually used to last three days, and during this time nobody should work in the fields, the mill should turn over, because it was going "to bleed" (Tirta, 2004)

The name of this ritual is almost the same in different Korça regions. In Polena it is called "*Rusica*", (Xhagolli, Selmi, 1996) in Korça, (Haxhihasani, 1988) Devolli,(Haxhihasani, 1988) Prespa (Pllana, 2004) "*Rustica*", in Boboshtica "*Rosica*"[1]. According to Hysen Koçillari, *rusica* is a Latin name that means rose, (Koçollari, 2004) but during our interviews Elpi Manço told us that "rosica" comes from "rosa" that in Bulgarian means "morning dew". [2]

In Devoll, the Rustica were celebrated 25 days after Easter. In Hoçisht some days before, three weeks after Easter (Panajoti, 1982) The same was true in Korça (Sokoli, 1982) But Rustica is considered to be the last spring celebration and according to the actual calendar it is supposed to be celebrated in the middle or at the end of May (Haxhihasani, 1988) In songs of Hoçishti village we find another specification about this ritual. It was celebrated before Saint Nicolas. (Haxhihasani, 1988) Saint Nicolas is celebrated by Christian orthodox of Korça region in 20 of May. So Rustica ritual should have ended before the feast of Saint Nicolas.

The practices of this ritual are similar to other calendric rituals too. It is celebrated by woman and girls. In Polena it is considered to be even a kind of "woman carnival". (Xhagolli, Selmi, 1996) This leads us to many explanations. It can be a matriarchal celebration, or it could also be the only day where woman could go freely to celebrate, and it can all the time be the day when they say farewell to "Rustica".

Women would go around the village singing and dancing special folk elements of this ritual. These songs in general ask for something. In Korça they used to sing:

Rustica, Rustica, / Na dërgoi rustica / Për një doçkë miell, / Ta bëjmë kulaçe, / Ta bëjmë pogaçe, / Të ftojmë Ristozë, / Ristozi në ndiftë! / Qirie elejson! (Haxhihasani, 1988, p 185)

English translation:

Rustica, Rustica/ Rustica sent us here / to ask for a handful of flour / to make bun / to make crumpet / to invite Ristozi / Ristoz forgive us / Kyrie eleison!

In Hoçisht they use to sing:

Rustica, me Rustica ,/ Na dërgoi zoti Ristoz / Për një doçkë miell, / Për një kupkë vaj! / Rusica, me, Rustica, / Të bëj petanik, të ftonj, / Të më vish për shënë Koll! / Rustica, me Rustica! (Haxhihasani, 1988, p 187)

English translation:

Rustica, with Rustica/ to make quinces pie/ come for Saint Nicolas/ Rustica, with Rustica./ Rustica, with Rustica/ God Ristoz sent us/ for some flour/ and some oil/ Rustica, with Rustica.

The main point of woman walking through the village streets is shown through this songs. They asked for flowr, butter, oil that would be the main ingredients to cook in this day.

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[1] Oral interview of Elpi Manço, born and grown up in Boboshtica, high-school education, born in 1945.
[2] Oral interview of Elpi Manço, born and grown up in Boboshtica, high-school education, born in 1945.

In Devoll, girls and woman would get together in some houses of the village. They would cook pie and corns. It was forbidden to cook meet! The pie was made with legume and deserts. They collect the ingredients for making this from the village inhabitants. (Xhaçka, 1959)

Than they sing in Slavic:

Rusica, babe, rusica, / dajmi[3] rusica. / Rusica moj rusica, / Dajmi brojnica[4]. /Rusica, Rusica (Xhaçka, 1959, p 270)

The main purpose of this celebration was the building of a clay doll up on a roof tile. This clay doll was called "Mother of Sun". They would cover it with a fabric as a dead person is covered (Sokoli, 1982) All this practices would happen under a very big pomposity, as it was a real person. The clay doll, also called "nuskë" would have been buried outside the village border, in a hole dug by the river side. (Sokoli, 1982) After the funeral, the participants would share between them buns. It was likeable to share these buns through every house of the village and to feed with them the house animals. This practice was made to increase the animal's dairy. In some cases they would share boiled wheat. (Tirta, 2004)

Here we have a similarity between the god bearing practice of Attis and Adonis. People use to engrave their image into the woods (Frazer, 2009) This image that is built with clay may had been considered the god of vegetation, or god of the field whose would resurrect again!

This is also documented by Qemal Haxhihasani in a material gathered in 1937 in Korça. "After walking, singing and dancing Rustica songs, girls would go somewhere out of the borders of the village to bury "the mother of sun". They dig the earth and put there a doll with all the respect of funeral ceremonies. They would call: "Mother, oh mother / sun came and didn't found you", after that they would share buns, boiled wheat and corn. (Haxhihasani, 1988)

Sometimes ritual practices appear similar to each other like the practice of water spreading that looks similar to the rain evocation ritual. A song collected during 1983 by Tomorr Starova in Lin, part of Pogradec Municipality, informs us about the process of burying the dead with weapons and personal items. This song gives the feeling as with the keys that the god "mother of deer" will give, they would have the possibility to see all their dead predecessors. This is a very old burial tradition that is still practiced in some areas. The dead is buried with his personal stuff. But this song shows also that its ritual is connected with the cult of death. The burial practice with weapons and masks are very spread into the world, and death masks are also used in other rituals as well (Eliade, 1985) Since the Hellenistic period, people used to be buried with golden coins in their mouth or eyes. This coin was called "*obolos*" and it was a normal coin used during Hellenistic period. "*Obolos*" was thought to be used by the dead to pay Charon during the boat trip from Lethe to Hades (Roy, 2005) This practice is also used into the Albanian community of Ukraine, where the dead person is buried with money and clothes to get changed during his way, also he was requested to send the best regards to those who are in the other world. (Budina, 1993)

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[3] Slavic = give me (note of V. Xhaçka in the abovementioned paper, p. 270).
[4] Slavic = give me (note of V. Xhaçka in the abovementioned paper, p. 270).

But even Christianity has the exhumation practice three years after the funeral. This practice through Christian orthodox is known as "the opening of earth"

Rustica Ritual Today

This ritual is practiced in Boboshtica and Polena, villages of Korça region. Unfortunately, areas where previous studies were made do not practice this ritual anymore. And we haven't found previous studies of Rustica ritual in Boboshtica and Polena to make a comparative study on it. Inhabitants claim that they have practiced Rustica since 1990. This practice is still conserved.

Photography no 1. Rustica celebration in Boboshtica in 1990.

To explain the form of Rustica preparations in Boboshtica we met Elpi Manço, one of the leaders of these preparations. Rusticat in Boboshtica are called "Rostica".

"Rostica ritual needs great preparations, days before the ritual. We start to prepare this ritual one month before. Or better say, after the Easter. We call all women that will be part of the ritual. Some of them will come, some won't participate. We invite women from Boboshtica married in *Korça, in Pogradec or abroad, in Greece. We invite women from other villages as well. In general we celebrate this ritual with 100 women in total. On the day of the ritual we walk at every door singing the rostica song in Bulgarian and in Albanian:*

Photography no. 2 Rustica celebration in Boboshtica. Photo taken at "Rostica" Restaurant

In Albanian:

Më dërgoi rosica / për një dorë miell/ Të bëjmë kulaçe/ Të bëjmë pogaçe,/ Të ftojmë ristozë./ Gëzuar, gëzuar, gezuar. Kështu urojmë.

In Bulgarian:

Ni pushtilla rostica / Da mi date drashience / Da mi date drashience / Ta i enko / Je i sence.

In English:

Rosica sent us / for some flour / to make buns / to make pancakes / to invite Ristozi / congratulations, Congratulations!

Everybody in the village gives us something to cook. Everybody opens the door and gives us something. If somebody had any misfortune, we don't knock in their door. They open it with their will and give to us something like eggs. We dance in the houses with a piper accompanying us. We used to pay a piper from Korça once. Now we have a piper that lives in Korça and we call him every year. The piper is always a man. It would be great if she could be a woman. This spoils our order and tradition but…anyway.

When we go to the houses they give to us flour, oil, eggs, butter and money. We take these ingredients and cook them to a house. We choose a big house with good equipments, so we have the possibility to cook many things. We divide the ingredients between us and then we decide what to cook. We cook pancakes, pie, pengjir[5], bukvale[6]. Some will cook the pie, some the pancakes etc.

At the end we eat all this food at "Rostica" restaurant. This restaurant was named after our special ritual. We pay for the orchestra and they give us the permission to eat our stuff. The orchestra is made by three people, one playing clarinet, one violin and another plays the drums. We sing, dance we have a lot of fun.[7]"

Rustica ritual is also practiced in Polena as well, but in a different form. Young girls are allowed to walk from door to door and collect the ingredients. The girls are masked like a groom, painting moustache and beard, another one is masked as a bright wearing white dress and white scarf in her hairs. Other girls put scarfs with different colors; they put plastic bags in hands and paint their faces. Or someone can be masked as an old lady with a stick in her hands. The masking phenomenon is part of alienation and experiencing the transitive phase of the ritual. But as mentioned before, the rustica ritual for Polena inhabitants in considered being a woman carnival. They collect the ingredients to cook for Rustica celebrations. Their mothers, the woman of the village would cook these ingredients. The cooking process is similar with Boboshtica practice.

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[5] *Pengjir* is a kind of cake made with many egg yolks.
[6] *Bukvale* is bread cooked with butter and water.
[7] Oral interview of Elpi Manço, born and grown up in Boboshtica, high-school education, born in 1945.

Photography number 3. Rustica celebration in Polena, 2009

Photography number 4 Polena's woman cooking for Rustica celebration. Polena 2017

After cooking everything, they sit together to eat. From the food cooked on this day they take something to share with their familiars as well.

This is the Rustica ritual practice in Polena and Boboshtica. When we ask them for the burring of "Mother of the Sun" they shrug and say "this tradition was not practiced in our village. We practice only what we told" [8]

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[8] Oral interview of Marjeta Mançi, born in Vithkuqi, married in Polena, high-school education, born in 1974.

Traditional Ritual Cooking

Shefqet Pllana specifies something very interesting about the lunch of Rustica ritual, he considers this a feasting lunch. During this lunch they do not eat meet. The ingredients of this lunch are dairy and paste based. So we can say this is a half feasting lunch. Because during the Orthodox fast one cannot eat dairy products. In Devoll it was used to cook sorrel pie, pancakes, bukvale. (Zdruli, 1986) In orthodox villages of Kolonja they use to cook a special kind of pie made with eggs, milk and butter. When this pie is baked it looks like a big fried egg. This pie is called *qumështor* that in Albanian means *made with milk*. Qumështori is still cooked from Christian orthodox for Pentecost, Whit Sunday[9]. In Polena they cook some different kind of pies, chick pea bread and cake[10]. In Boboshtica they cook pancakes, pengjir and bukëvale[11].

Ristozi and Pentecost (Whit Sunday)

Ristozi for the Korça inhabitants is considered to be Rustica. Ristozi is a Christian orthodox celebration that is connected with Pentecost. Pentecost from Greek language means "fifty", and it is a religious festivity that is celebrated fifty days after Easter. At this day is celebrated the end of Easter and corn is harvested (Cross, 1997) In ancient Greece the last three days of the month were dedicated to the missing ones. Further than orthodoxy created a special day dedicated to the dead, that is celebrated one day after Pentecost, this day is called "Fest of all Saints". (Roy, 2005) This day is dedicated not only to the martyrs of orthodoxy, but to everyone that is not between us anymore. During this day in all the Christian world organize celebrations called "*Whitsunday*", this celebration is called so from the white dress that the newly baptized one wear. In many countries is preferred to wear something white in this day (Cross, 1997)

White clothes are used even in Rostica ritual in Boboshtica. We cannot say if this is an orthodox tradition or something local. Usually Rustica ritual is confused with Pentecost.

Superstitions on Rustica ritual

This kind of ritual was also connected with many superstitions. In popular beliefs "Rusa, Papusa" was imagined to be a mythical character to frighten out children. "If you don't shout up, Rusa Papusa will come to eat you", but Rusa Papusa could even be the priest. (Haxhihasani, 1988) "Rusa" was also imagined as a hedgehog with many legs.

In Ziçisht and in Gjyres of Devolli, was believed that woman taking birth on Rustca day wouldn't have the opportunity to get pregnant again. This phenomenon was known as "giving birth to Rusa". The only child born during Rustica celebrations was called "Rusa". To have "Rusa" of were affected by "Rusa" was the phenomenon of not having the possibility to give birth to other children. "Rusa" could affect even farm animals as well. To avoid this, it was used to give

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[9] Oral interview with Liljana Çunga, raised in Kolonja, married in Tirana, high-school education, born in 1965.

[10] Oral interview of Marjeta Mançi, born in Vithkuqi, married in Polena, high-school education, born in 1974.

[11] Oral interview of Elpi Manço, born and grown up in Boboshtica, high-school education, born in 1945.

her something form the lunch of the Rustica day cooked by the women of the village. Farm animals were feed with pies of Rustica lunch as well. (Zdruli, 1986)

Rustica Ritual Beyond the Border

Rustica celebrations through Albanians immigrating to Ukraine appears to be a rite mixed with rain evocation ritual. The rain evocation ritual was divided in two parts. The first part is similar with the same actions made by Korça inhabitants, meanwhile there was another mystic ritual practiced in intimacy without the participation of the village community. This practice was the burying of a clay doll, whose figure was engraved up on a roof tile. Then this figure was buried in a fertile field, with all the death rituals. Her "tomb" was visited after three days and was sparkled with water. Than the buried figure was taken out of her grave and thrown into the water. (Budina, 1993)

This ritual keeps the character of Rustica ritual practices as a god of agriculture that dies and is buried in a planted field. This god was respected as a human being and death rituals were practiced like in Albanian traditions for their dear ones.

Conclusion

In this ritual we had the possibility to talk about the organization of Rustica ritual, that appears to be very ancient and with many pagan rituals. The influence of the dictatorship system in forbidding ritual and religious celebrations affected the loss of many ritual practices, but not of Rustica ritual. Before 1967 Rustica ritual was practiced in the main villages of Korça region, Kolonja region and Devolli region. This ritual is applied only by women. They would celebrate with joy and fear from this god that could harm them and their successors. The ritual started to get organized with a lot of nostalgia, but not in all the Korça regions. This ritual conserves some characteristic of the former ritual, meanwhile pagan elements connected with the mythology of death and resurrection of a god, are not existent anymore. In Rustica ritual we find two special practices one is the process of engraving a clay god, who was believed to resurrect after death, and the second is the practice of collecting the lunch ingredients from the inhabitants of the village. This practice is different from other calendric rituals.

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