

The work is on pages 134-198 of the manuscript. The number of lines varies. Size 21x13. Among the first and second books in the manuscript are the names of several popular books.

The dictionary consists of 3 parts: 1. Arabic and some Persian poems. 2. Wisdoms and hadiths. 3. Mufradot and the letter tahji.

According to Pakistani scholar Arif Navshahi, another copy of the work, copied in the 11th century AH, is kept in the Ganjbakhsh library under item number 198019. The dictionary is on pages 1–56 of the book.

Miftohi Gulistan-Farhangi Gulistan, written by Uveys Alo Urf Adam, can also be an important source in the study of the language of Uzbek classical writers.

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## POET ERKIN SAMANDAR’S SKILL IN USING SYNTACTIC RESOURCES

M. T. Yaqubova

*Independent researcher,  
Urgench State University,  
Urgench, Uzbekistan*

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**Summary.** The article speaks about the emotionally expressive properties of syntactic means – inversions, rhetorical questions and appeals. It highlights the appearance of inversion as a result of the poet changing for certain purposes in the process of creation of the word order, the implementation of rhetorical questions and appeals through special intonation, which ultimately leads to an increase in emotionality in poetry.

**Keywords:** syntactic means; inversion; rhetorical question; inversion of the sentence component.

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The role of syntactic resources in the formation of expressive emotional spirit in artistic speech is enormous.

“Syntactic synonymy, interrogation, some forms of imperative sentences, adverbs, one-member sentences (especially one-member sentences without the subject), the use of negative forms of negation and affirmation, inverted sen-

tence structure, comparative sentence construction and special stylistic figures expressiveness constitutes syntactic means of expression” [1, p. 88].

Hence, we have planned to dwell only on some important issues, without covering all the syntactic means in the poet's poetry. The emotional-expressive features of inversion, rhetorical questioning and appeals occur on the basis of high emotionality. As a result, the creator changes the order of the words in the sentence for a specific purpose. As a result, parts of speech are inverted and realized through a special intonation [2, p. 144].

The study of the phenomenon of inversion complements the less studied areas of philological science, such as the study of speech culture, stylistics, the language of works of art [3, p. 24].

The phenomenon of word exchange in poetic verses does not occur by chance. Whichever element the creator chooses to emphasize in the process of artistic discourse, the word for that element is inverted and changes its position.

Consequently, the phenomenon of inversion occurs when the usual order of speech is changed on the basis of stylistic requirements in the expression of emotions and mental experiences of the lyrical protagonist [4, p. 7].

In Erkin Samandar's poetry, the phenomenon of inversion is given special attention, and the principle of increasing emotional sensitivity is evident in most poems.

Of course, in a work of art, the violation of the normal grammatical order in a sentence is done for a specific purpose. In this case, first of all, it means that the expression is expressed in an unexpected way, allowing the poetic thought to come out alive and bright, not in a simple way” [5, p. 55–57].

Most of Erkin Samandar's poems use the inversion method to create extraordinary melodic expressions:

O'rik guli silkinar yelda,  
Yor entikar, qilar xirgoyi  
Ikki zulfi yastangan belda  
Hilpiraydi egnida shoyi. (Nazm nafasi, Page 9).

The poet paints a picture of the spring holiday of apricot blossoms, the emotional sigh of a lover inspired by the happy season, the twinkling of two bunches of hair at the waist, the sway of a silk dress in the gentle breeze. The skill of the creator is to place the logically stressed verb cuts as much as possible at the beginning of the verse, at least in the middle. These are the words “silkinar”, “xirgoyi qilar”, “yastangan”, “hilpiraydi”, which act as a cut.

By reading the verses of the poem, these words immediately attract the reader's attention. The most important thing is that the whole mood, spiritual condition of beloved is reflected in the verses.

Toshdan **topdi** o't-chaqin,  
**Topdi** qozon-o'chog'in,  
**Topdi** qilich-pichog'in,  
O'z-o'ziga **qurdi** dor, Odam o'g'li odamzod. (Bu bog'ni qaysi ... Page 6).

The poem speaks of inventions from human beginnings to the present. When the creator depicts reality, he intends to express a goal, or rather an idea, and emphasizes certain words in terms of that intention, amplifying the tone of emphasis. In the above passage, the verb “topdi” precedes the possessive, emphasizing that man invented fire, had a home (pot-stove-family, house-symbol), and possessed weapons and finally emphasizes the word “qurdi”.

The goal is for man to discover new inventions and, instead of enjoying them, he built gallows for himself. That is the main purpose of the inversion method: “... a word or piece that is semantically significant is said in a high tone before and receives a logical emphasis. This passage is followed by a pause and then follows a passage of secondary importance” [6, p. 49–52].

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## КОММУНИКАТИВНАЯ ДЕЯТЕЛЬНОСТЬ КАК ВАЖНЕЙШАЯ СОСТАВЛЯЮЩАЯ ПЕДАГОГИЧЕСКОЙ КОМПЕТЕНТНОСТИ УЧИТЕЛЯ

А. Н. Грецкая

*Студентка,  
Алтайский государственный  
педагогический университет,  
г. Барнаул, Алтайский край, Россия*

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**Summary.** This article examines the most important components of pedagogical activity. The emphasis is made on the communicative component of the pedagogical activity of the teacher. The levels of teaching practice are highlighted.

**Keywords:** pedagogical activity; communicative activity; communicative competence of a teacher; development of communicative competence.

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В своей педагогической деятельности каждый педагог понимает, что знание предмета, методики его преподавания и основ наук недостаточно. Знания, умения, навыки, как практические, так и теоретические, могут передаваться ученикам только через живое и непосредственное общения с ними. Умение руководить деятельностью учащихся, организовывать взаи-