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14. Books are part of our cultural heritage. They create common reference points;
 15. A good children's book can be read aloud for the delight of adults and children. It unites generations;
 16. People who read a lot have a rich vocabulary. They easily express their point of view, speak correctly and beautifully;
 17. Reading increases literacy. Reading the text, we visually remember how the words are spelled, and then we do not make mistakes when writing. Sometimes it is even called "innate literacy";
 18. Reading books opens up the human soul. Some stories you read can be remembered for a lifetime and even affect your destiny;
 19. Books, like faithful companions, share experiences and answer exciting questions. They help you understand yourself, understand what kind of person you are, what character traits you have. You can learn a lot about a person's inner world if he names his favorite books or literary heroes;
 20. The book is an inexhaustible source of knowledge and a devoted friend accompanying us from early childhood. A person who loves to read and reflect on what he has read will never get bored of idleness and loneliness. For many people, reading is the best form of relaxation, relaxing and soothing. It is impossible to tear yourself away from a fascinating book until you have read it "from cover to cover." Reading develops imagination and fantasy.
- Parents should not only buy books for their children, but they should read themselves. Our people have a rich heritage, the works of Russian writers and poets are translated into many languages of the world. Only in cooperation with parents is it possible to effectively introduce students to reading. We must return to the forgotten and lost traditions of seminal reading. Indeed, through books, teachers introduce children to representatives of various professions, which helps in career guidance and in choosing an educational institution for continuing education.

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BRIEF OVERVIEW OF CLASSICAL POETIC SYSTEMS OF ARUZ AND ITS CHARACTERISTICS IN POETRY TRANSLATION

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Abstract: *poetry is a set of interrelated and interacting elements such as rhythm, tone, tonic construction, stylistic, semantic, figurative, emotional content, and vocabulary. The form of the poetic work serves as the basis for creating its rhythm. In the tonic systems that is the basis of English poetry, the accented and unaccented syllables alternate in the verse. The length of the syllables in the verse plays an important role in the system of the aruz, which is the basis for the*

classical poetry of Arabic, Persian and Turkic languages. The tonic system is divided into pure tonic, articulated and syllabic-tonic types, and aruz system is divided into several subgroups as well.

Keywords: *harmony, aruz, syllabic-tonic, poetic systems, rhythm, form, meaning, poetic embroidery, classical oriental poetry.*

КРАТКИЙ ОБЗОР КЛАССИЧЕСКИХ ПОЭТИЧЕСКИХ СИСТЕМ АРУЗА И ЕЕ ХАРАКТЕРИСТИК В ПОЭТИЧЕСКОМ ПЕРЕВОДЕ Буматова А.М. (Республика Узбекистан)

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Аннотация: *поэзия – это набор взаимосвязанных и взаимодействующих элементов, таких как ритм, тон, тоническая конструкция, стилистическое, семантическое, образное, эмоциональное содержание и словарный запас. Форма поэтического произведения служит основой для создания его ритма. В тонических системах, составляющих основу английской поэзии, в стихе чередуются слоги с ударением и без ударения. Длина слогов в стихе играет важную роль в системе аруза, которая является основой классической поэзии арабского, персидского и тюркского языков. Тоническая система делится на чистые тонические, артикулированные и силлабико-тонические типы, а система аруз также делится на несколько подгрупп.*

Ключевые слова: *гармония, аруз, силлабико-тоника, поэтические системы, ритм, форма, значение, поэтическая вышивка, классическая восточная поэзия.*

An important feature of poetic speech is the orderly repetition of the rhythmic units that make it up, i.e., stanzas and verses. Classical poetry is based on the concept of the meter (or measurement) - it is based on the relationship between the nature and quantity of the columns, regardless of the desired rhythmic changes. The system divides the speech into clearly defined pauses and proportional segments – lines or stanzas.

Usually, the poem is written in the same system from beginning to end. In poetry, the nature of rhymes is just as important as its weight. Regardless of their weight, poems with different rhymes have different styles, because in poetry, stylistics is based on musical or phonetic content. In addition, the presence of ideas, syntactic inaccuracies, which do not fit into the scope of one verse and are transferred to the next verse, is also a unique element of poetry [1, p. 184]. They help to define the melodic movement of a poem, convey the author's point of view, and define semantic emphasis. Variable systems and rhymes that are repeated at the same pace throughout the entire poetic text form a stanza. A stanza is a collection of verses that are distinguished by the conditional completeness of the content, which consists of pieces of poetry that are poetically complete, rhythmically complete, and combined with a rhyming order. The number of verses varies depending on the number of verses (masnavi, musallas, murabba' / muhammas, musaddas, musabba, musamman, muashshar) [2, p. 299]. Stanzas are bound by system and composition: in most cases, the stanza has rhythm, tone, and syntactic completeness, and creates stronger pauses than pauses between individual lines within the stanza, and often forms a separate microtheme.

In a poetic translation, the verses serve as an important constituent element that connects the form of expression and the artistic whole meaning. Rendering the structure as close as possible to the original means ensuring consistency between the author and the translator's texts, not copying the original structure. Even when the original and translated texts use the same paragraph system, another problem arises for the translator. Often, the size and pronunciation of words used in a language are inconsistent. Obviously, poetic translation requires the preservation of all the elements

in the lyrical passage. Another distinctive feature of poetic translation is that its rhythm and system form the stylistic basis of the original text. The system structure, style of the poem is made from a symbiosis of its meaning, tone and form. Therefore, the interpreter must first convey the connection between rhythm and tone, not system and its units.

Poetic translation is a complex process. No translator can translate a lyric piece. The translator must have confidence in his philological and literary knowledge, knowledge of the laws of poetry, as well as an innate sense of tone and rhythm. Recreating a poem in a foreign language in an attractive way depends on the skill of the translator. There is a translator who is always looking for an opportunity to fully preserve the aspects of the author's artistic skill in translation. Scientists fall into two categories in this regard:

- supporters of adequate translation (A. Neubert, K. Rice and H. Fermeer, A.D. Schweizer, J.I. Retsker, Yu.V. Vannikov);

- supporters of equivalent translation "the only way to achieve quality translation" (Yu. Nida, J. Catford, G.Eger, A.D. Schweitzer, V.G. Gak, V.N. Komissarov, L.S. Barkhudarov, L.K. Latyshev, N.K. Garbovskiy, I.S. Alekseeva, N.M. Nesterova).

As a result of the theories of the representatives of the above two categories, equivalent and adequate translation in the field of poetic translation has so far been the subject of research. There is life in the eyes of both groups. But these two perspectives still hinder the development of translation on the basis of common principles. In developing clear criteria for determining the quality of translation of lyrical texts, it is necessary to take into account not only linguistic but also differences between poetic systems and genres.

Translating classical lyrical texts from the Muslim East into Western languages is a very complex task. The first hurdle is the system problem. The second hurdle is the affiliation of Eastern lyric genres and western lyric genre requirements to different poles. Therefore, evaluating a translation in terms of adequacy or equivalence does not allow for an objective assessment. Perhaps that is why we limit each translation to showing the winning side of the poem. We also welcome the options that are completely out of touch with reality.

Let's compare the system barrier, which is the first hurdle. Originally formed in Arabic poetry, aruz later became the main system of classical poetry in Persian and ancient Turkic. Its main feature is that short, long and very long syllables are grouped according to a certain order. There are the following elements that form the rhythm of the Turkic aruz:

1) Hija - this unit, which means "correct reading" in Arabic, is the smallest rhythmic element of the Turkic aruz, which means a set of sounds that are said in one breath. Hijas, in turn, have the following three different forms:

A) short hija - consists mainly of syllables at the beginning and middle of a word, as well as open and consisting of only one short vowel. It is usually marked with a short sign - "V".

B) long hijo - is formed mainly with the help of closed syllables, the vowel "o" and suffixes at the end of the word. In the drawings it is marked with "-".

C) ultra-long hija - consists of one long and one short hija.

It is mainly formed as a result of the use of a series of consonants ending in or a long vowel in a closed syllable. He is the verse in the "-V" at the end of the verse, it is given by the means of "~" is sign.

2) rukn - means "column" in Arabic and is formed by the combination of syllables in a certain sequence. The petition distinguishes eight original types of rukns: fauvlun, foilun, mafoiylun, foilotun, mustafilun, mafulotu, mafoilatun and mutafoilun. As a result of a certain change (zihof) of syllables in the structure of the pillars, network (far'iy, fur'u) pillars are formed.

3) bahr - means "sea" in Arabic and is formed from the repetition of the rukn in a certain order. Unlike hija, rukn, misra, and byte, which serve as a rhythmic measure for a particular part of a poem, the bahr (subgroup) determines the rhythmic completeness of an entire poem in a statement. Navoi identifies 19 independent subgroups and Bobur 21 independent subgroups. "Due to the peculiarities of the Uzbek language, the bahrs in our poetry differ according to the level of activity: if the hazaj, ramal, rajaz, muzari, hafif, mujtass, munsarih, sari, muta qarib bahrs are actively used, the mutadorik, perfect tawil bahrs are very rare; wafir, muqtazab, madid, basit, qarib, mushaqil, gharib, ariz and amiq bahrs are not used in our poetry [3, p. 69].

The English language, on the other hand, is characterized by the most common and well-known syllabic-tonic system of poetry, due to its phonetic features. The main feature of this system, which is made up of the combination of the Greek words "syllable" and "accent", is that the accented and unstressed syllables in the verses are grouped and repeated in a certain order. The basic unit of this system is the "foot". Any feet:

- 1) the number of joints;
- 2) quality of joints;
- 3) is formed by the combination of components, such as the location of syllables in a word.

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The rhythm of the poem is formed by the repetition of the stanzas. Systems such as dimetre, trimeter, tetrameter, pentameter to express the rythm; Examples of the most common stanzas of these system are iamb, trochee, spondee – a two-syllable scale, and dactyl and anapest feet – a three-syllable scale.

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COMMUNICATIVE STRATEGY IN POLITICAL SPEECH

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Abstract: *the article analyzes the interpretation of the concept of communicative strategy and tactics in linguistics by linguists of our country and the world. The role of these concepts in the development of pragmalinguistics, the views of world current linguists are also presented.*

At the new stage of Uzbekistan's development, large-scale reforms are being carried out in all spheres to further enhance the prestige of the Uzbek language as the state language in society. These reforms also have a significant impact on the development of science in the field of linguistics.

Keywords: *communicative strategy, communicative tactics, speech, communication, oral impact.*