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**ABOUT THE THEME HIGHLIGHTED IN ASSIA DJEBAR'S "L'AMOUR, LA
FANTASIA"**

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Abstract. The history of female **References:** in Algeria is studied by many writers. They studied female **References:** at all levels, as well as in romantic genres: both general and thematic, from a critical point of view. They also promoted topics that reveal the realities of Algeria's cultural and social life. Creativity for these writers was also a field of struggle with a closed society, which did not stop humiliating and degrading the dignity of women. In this article we tried to consider the topic covered in the works, one of the most famous women writers of the East and, possibly, the first Algerian writer known for his complex creative style, Assia Djébar.

Keywords: *Algerian women's References; creativity, creative style, "L'Amour, la fantasia"*

Assia Djébar is Algeria's favorite writer and has long been known *as "one of the most important figures in North African References:"*. On February 7, 2015, the French Academy announced the death of Assia Djébar in Paris. Djébar was born in Churchill, Algeria, in 1936. She lived in Algeria, France, Tunisia, and the United States for seventy-eight years, spending her life as a writer, historian, director, and professor. Although Djébar's literary works are dedicated to women in the Islamic world, where men dominate, she is best known for her many works, which reflect Arab-barbarian, Muslim and French views and feelings. In honor of Jébar, on the day he was declared dead in Figaro, President Francois Hollande expressed the following: *«cette*

femme de conviction, aux identités multiples et fertiles qui nourrissaient son œuvre, entre l'Algérie et la France, entre le berbère, l'arabe et le français».

Entering the French Academy in June 2005, Djébar was the first North African woman writer recognized by the French. She was also the first Algerian student and first Muslim to be admitted to the “*Ecole Normale Supérieure de Sèvres*” in 1955.

Although Djébar condemned the patriarchal and colonial system in Algeria in her works, she was respected by the academics living in Algeria, she achieved the respect she wrote about the freedom of Algerian Muslim women and the colonial system. Djébar said that his literary work is based on the Arabic and Berber culture “*foi musulmane*” (“Muslim faith”), “*langue de souche... la langue berbère*” (“native language ... Berber language”), thus dwelling on the achievements achieved during sixty years of French colonial rule, and trying to explain why she writes in French, in fact, many of Djébar’s works are related to her attitude to the language, since she speaks Algerian languages, in particular French, Arabic and barbaric languages, which speaks of how important it is for her personally.

Algerian **References:** describes not only the oppression of French colonialism, but also the struggle for the independence of ideological spaces that have not yet been formed and not regulated; at the same time, Assia Djébar’s work is an ideal presentation of a centuries-old attempt to change the ideology of Algerian women from the ideas of the existing social system. After publishing her first novel «*La Soif*» (1957), Djébar published a series of works, including «*Les Impatients*» (1958), «*Les Enfants du Nouveau Monde*» (1962) and «*Les Alouettes Naïves*» 1967), «*La Nouba des Femmes du mont Chenoua*» (1977) and «*Femmes d'Alger dans leur Appartement*» (1980). But by the end of the 1960s, she couldn’t meet with her compatriot women from a sociological point of view and decided to retreat creatively.

In Algeria, an Islamic country, women are less literate than men; an occupied country is less likely to speak the language of a colonial country. As a result, the work of Djébar did not reach the desired audience (a limited number of Algerian women). During this “quiet decade” that Djébar did not write, she traveled around the country and collected oral evidence from Algerian women. This evidence became the material for his most complex work, *L'Amour, la fantasia*. The novel explores the extent to which Djébar was able to shed light on the history of Algerian women’s lifestyles, and in the course of this her talent has been explored in various sources. Her historical preparation was noticeable in the play, thereby documenting oral stories as evidence of women’s struggle to hear the voices of women in a colonized country, using data from French archives. Djébar’s work is seen as an attempt to solve the problem of exclusion of women from Algerian history, devoting his work to counteracting liberated, illiterate Algerian

women. In addition, *“L'Amour, La fantasia”* seeks to recognize the role of women in national and historical debates, shedding light on the issue of ending women's silence after the war on violence.

In *L'Amour, la fantasia*, the struggle of modern Algerian women to create an icon for themselves is studied, in which they strive to determine their place independently of men, as well as the role of women in the history of Algeria. Reflecting the desire to understand her role, Djébar criticizes the silence of the woman, and by this she tries to revive them. Her novel portrays Algerian women who migrated to the modern world, and other women who were physically and mentally isolated. Her work reflects many specific events from the lives of famous women who lived in the early days of Islam. However, although she portrays the Algerian War of Independence in *Fantasy*, she also tries to draw attention to their experience in the stories of ordinary women of the time. *La Fantasia* focuses on giving women the right to vote and place in history, both socially and legally, rejected, whether under colonial rule or in the new independent Algeria. The author wants to get acquainted with the stories told by Algerian women to give a clearer picture of oppression and resistance, the struggle for freedom. In the Revolutionary War, these same women also played an important role as warriors, nurses, faithful wives of warriors as their assistants or victims; indicates that even after independence, their role in society is still limited. Algerian history is portrayed through the feminist curses of Assia Djébar, depicting Algeria as a bride, deprived of pride and history, and this woman is also subject to the patriarchal system, which does not allow her to exercise her natural rights.

In addition to describing the status of women and their contribution to the history of Algeria, Assia Djébar also sheds light on the history of the French occupation of Algeria. Djébar, who works as a historian, finds in the French archives thirty-two military documents from official documents and letters sent by soldiers to their families. The stories of these French soldiers were used by Djébar to revise and restore Algerian history. Djébar describes Algeria as an “open city” in which Day is forced to surrender by signing a treaty guaranteeing personal integrity and respect for the Algerian religion. But the deal was nothing more than ink on paper. Until February 1831, more than 4,000 French citizens lived in an open city. These “zealous aliens” loved to torment the occupied city. *«La capitale est vendue: le prix de son trésor légendaire, l'or d'Alger expédié par une caisse à la France [...] Alger, dépouillé de son passé et de sa fierté.»* [8.7b]. Djébar also talks about the tragic events of the nineteenth century. He also condemns the atrocities committed by the French army against the Uled Riyah tribe, which refused to surrender and retreat to the caves. After unsuccessful negotiations to conquer Algeria in high spirits, the French army burned caves to smoke men, women and

children [p. 6.12]. There are many scenes depicting the suffering of Algerians during the French occupation, but Djébar focuses more on Algerian women portrayed as brave lions. He cites the example of a woman who tore the soldier's heart or decided to sacrifice her child without leaving her captive alive. The sacrifices made by these noble and tragic people could be fully expressed only with the pen of Djébar. In addition, the French government used more violence to rule Algeria; they used various strategies, such as destroying local culture and replacing it with French. Just as there is no nation without culture, they are trying to destroy the culture of the nation, and serious attempts are being made against Algerian culture to create French schools and prohibit the use of the Arabic language in government. Djébar's historical research allowed him to approach historical facts from a woman's point of view, shedding light on the suffering of Algerians, especially women and victims, who were deprived of the right to be recorded as warriors in history.

Thus, *L'Amour, la fantasia*, published in 1985, is an autobiographical work, as well as a masterpiece of the story of Algerian women about the conquest of Algeria. And at the same time, the novel depicts brave Algerian women who fearlessly fought for freedom, trying to find their place in society and in the family. The purpose of this article is to uncover the history of the Algerian women's movement *La Fantasia*, its brutal participation in the revolutionary war.

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ABBREVIATIONS, TERMS AND THEIR USAGE IN ONLINE COURSES

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Abstract: This Article shows that shortening of words is one of the developing branches and it gives general simplification to worldwide. Shortening reflects the general trend of simplification of a language.

Keywords: Abbreviation, topics, simplification, online , practical significance.

Distinction should be made between shortening of words in written speech and in the sphere of oral intercourse. Shortening of words in written speech results in graphical abbreviations which are, in fact, signs representing words and word-groups of high frequency of occurrence in various spheres of human activity; note, for instance, RD for Road and St for Street in addresses on envelopes and in letters; to for tube, are for aerial in Radio Engineering **References:**, etc. The characteristic feature of graphical abbreviations is that they are restricted in use to written speech, occurring only in various kinds of texts, articles, books, advertisements, letters, etc. In reading many of them are substituted by the words and phrases that they represent, e. g., Dr.-doctor, Mr.-mister, Oct.-October, etc., the abbreviations of Latin and French words and phrases being usually read as their English equivalents. It is only natural that in the course of language development, some graphical abbreviations should gradually penetrate into the sphere of oral intercourse and, as a result, turn into lexical abbreviations used both in oral and written speech. In most cases a shortened word exists in the vocabulary together with the longer word from which it is derived and usually has the same lexical meaning differing only in emotive charge and stylistic reference. The question naturally arises whether the shortened forms and the original forms should be considered separate words. Some