

A Systemic-Integrative Model of Lexical-Semantic Analysis

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ABSTRACT

This article proposes a novel “Systemic-Integrative Model” for the qualitative and quantitative evaluation of literary motifs. Traditional literary theory often analyzes motifs through isolated thematic, structural, symbolic, or archetypal lenses, leading to one-sided interpretations. To address this, the author develops an integrated mathematical formula (M_z) that calculates a motif's significance by factoring in its recurrence frequency (R_i), functional importance in the plot (F_i), and semantic density (S_{em}). The model's efficacy is demonstrated through practical analyses of works by notable Uzbek authors, including Otkir Khashimov, Cholpon, and Ulugbek Hamdam. By categorizing motifs into central leitmotifs, main motifs, and peripheral elements, this systemic approach offers a standardized, interdisciplinary framework for comparative literary analysis, bridging the gap between formal structure and deep semantic resonance.

Keywords: Literary motif, systemic-integrative model, semantic density, structural function, archetypal analysis, quantitative literary studies.

INTRODUCTION

In literary theory, motifs are classified using a variety of methods. In the academic discourse, the concept of motif is studied in close connection with related categories and concepts such as theme (thematic content), plot (event structure), and

mythologema/archetype (common ancient pattern). The four approaches to the classification of motifs considered above thematic, structural, symbolic, and archetypal methods illuminate different aspects of the study of motifs and each makes its own contribution to understanding a literary work. While thematic classification defines the content framework, structural analysis reveals the structural function; while the symbolic approach discovers semantic depth, archetypal analysis places it in a historical and universal context. However, excessive reliance on a particular approach leads to a one-sidedness of the study –as a result, other aspects of the motif may be overlooked. For example, if we classify only by theme, it will be unclear why the motif is repeated in the plot and its artistic function; if we limit ourselves only to the structure, the original content and symbolic connotations of the motif may remain incomprehensible; if we give in only to symbolic interpretation, the place of the motif in a concrete system will be lost; if we compare it to a single archetype, we may not see the features of a new interpretation in the work. Therefore, in order to fully and truly understand the motif, it is necessary to integrate these approaches, that is, to apply them within a holistic system. In modern literary theory, interdisciplinary and integrative approaches to motif analysis are also emerging these methods involve studying the motif simultaneously from different perspectives, such as plot, language, culture, and psychology. In particular, scientific sources emphasize the intertextual nature of the motif, its simultaneous semantic integrity and integration into the narrative system. These ideas mean that the motif is not an isolated phenomenon, but a phenomenon that branches out within the work and in the process of literary traditions. Now let us turn to the systemic-integrative model proposed as a solution to these issues.

METHODS

As can be seen from the above analysis, each approach to studying motifs has its strengths and weaknesses. Therefore, we aimed to develop a new systematic-integrative classification

model. This model essentially combines four existing approaches into one scientific system: it comprehensively takes into account thematic, structural, symbolic and archetypal features of the motif. The main idea of the model is to create a motif profile: in this case, each individual motif is given a description that covers all its important aspects. In other words, now we classify the motif not only according to one criterion, but also according to several dimensions at once.

This model, which aims to assess the place of a motif in the semantic system of a work of art not by measuring it “absolutely objectively,” but by evaluating it on the basis of operationalized (comparable) criteria, does not leave the motif solely within the framework of descriptive analysis, but combines its frequency of repetition in the text, plot-compositional function and semantic density. As a result, it becomes possible to consistently compare the relative importance of motifs within a particular work (or author’s corpus). At the same time, some components of the model (in particular, the functional coefficient and semantic density) also require expert assessment based on interpretation; therefore, the results should be read and justified in conjunction with an artistic-contextual explanation. The formula of the model, assessment scales and sample calculations are presented below.

The integrated significance level (M_z) of a motif is determined by the following formula:

$$M_z = \sum_1^n (R_i \cdot F_i) + S_{em}$$

The components are evaluated as follows:

1. **R_i (Recurrence frequency)**: the frequency of the motif in the text in each specific case. Usually, each occurrence point is taken as $R=1$;
2. **F_i (Functional importance coefficient)**: the role of the motif in the plot structure. This coefficient is measured on the following scale:

- (Dynamic) – changes the direction of the plot or is a direct impetus for the development of events;
- 0.5 (Static) – creates only the background or the character's state of mind (emotional background);
- (Decorative) – is simply a linguistic decoration or an unnecessary detail.

When determining the ***Fi*** coefficient, genre features are taken into account. In prose (narrative fiction), ***Fi*** is set according to the role of the motif in the plot nodes (conflict, turning point, resolution). In dramaturgy, ***Fi*** is measured by the conflict dynamics and the impact of the motif on the action of the scene (resolution, clash, turning point, culmination, resolution). In lyric poetry, however, due to the limited plot movement, ***Fi*** is determined based on the degree of compositional “centrality” of the motif (title, refrain/strict repetition, position of the beginning and end, the lyrical subject carrying the ideological intonation). Thus, in the model, the motif is evaluated not only by the amount of repetition, but also by its functional weight at each meeting point.

3. ***S_{em}*** (**Semantic density**): an integral indicator expressing the multi-layered meaning of the motif. This indicator is evaluated on a scale from 1 to 5 and is determined as the average value of four sub-indicators:

$$S_{em} = \frac{S_{sym} + S_{met} + S_{arx} + S_{int}}{4},$$

where: $S_{sym}, S_{met}, S_{arx}, S_{int} \in [1: 5]$

- ***S_{sym}*** (**symbolic layer**): the degree to which the motif goes beyond the literal level and functions as a stable symbol; the degree to which it carries a conceptual meaning;
- ***S_{met}*** (**metaphorical-poetic layer**): the degree to which the motif expands its meaning in the system of metaphor, metonymy, poetic parallelism and images;

- **S_{arx} (archetypal-mythological layer)**: the degree to which the motif relies on archetypes, mythologemes, folklore stereotypes or cultural codes and thereby creates a generalized meaning.
- **S_{int} (intertextual resonance)**: the degree to which a motif is linked to a specific allusion, reminiscence, quotation, plot pattern, or literary tradition.

Evaluation criteria (from 1 to 5 points for each sub-indicator):

- 1 – very weak/additional meaning is almost imperceptible;
- 2 – weak (few stable allusions);
- 3 – average (has a stable connotation);
- 4 – strong (used systematically and consistently);
- 5 – maximum (has become a conceptual center, “holds” the semantics of the text).

Example 1: The leitmotif of the “bell” in Otkir Khashimov’s novel *Between Two Doors*.

The “bell sound” is repeated in the work at 5 main nodal points (n=5):

- Case 1 (School bell): The beginning of the school year. $F_1 = 1.0$ (determines the plot time);
- Case 2 (Alarm at the front): The beginning of the horror of war. $F_2 = 1.0$ (life-and-death point);
- Case 3 (Bell at the end of the war): The message of victory. $F_3 = 1.0$ (resolution point);
- Case 4 (Doorbell): An unexpected guest/message. $F_4 = 0.5$ (psychological background);
- Case 5 (Metaphorical “bell of conscience”): The hero’s internal reckoning. $F_5 = 1.0$ (conceptual end).

Semantic density (S_{em}): The bell has a high semantic load as a symbolic unit carrying concepts such as “time,” “memory” and “conscience.” $S_{em} = 4.0$, where: $S_{sym} = 4$, $S_{met} = 4$, $S_{arx} = 4$, $S_{int} = 4$ therefore, $S_{em} = (4+4+4+4)/4=4.0$.

Here $S_{sym} = 4$ (the bell becomes a stable symbol denoting time and memory), $S_{met} = 4$ (“the bell of conscience” reinforces the conceptual conclusion through metaphorical displacement), $S_{arx} = 4$ (the bell works with the cultural code of “call/warning/wake-up”), $S_{int} = 4$ (it resonates with the socio-cultural “bell” tradition through contexts such as school, war alarm, doorbell).

So: $M_z = (1 \cdot 1,0) + (1 \cdot 1,0) + (1 \cdot 1,0) + (1 \cdot 0,5) + (1 \cdot 1,0) + 4,0 = 4,5 + 4,0 = 8,5$.

Example 2: The motif of the “Sun” in the poetry of Cholpon.

The symbolic image of the “Sun” is repeated 8 times in the lyric cycle ($n=8$). Since there is no plot in the lyric, the coefficient F is taken depending on the central place of the image in the composition of the poem:

- 4 times as a central metaphor (symbol of freedom): $4 \cdot 1.0 = 4.0$;
- 4 times as a description of nature (landscape): $4 \cdot 0.5 = 2.0$.

Semantic density (S_{em}): In Cholpon poetics, the “Sun” acts as a symbolic center associated with the concept of freedom, awakening, and “light”; it is maximally active in the allegorical layers associated with metaphorical, archetypal, and literary tradition. $S_{sym} = 5$, $S_{met} = 5$, $S_{arx} = 5$, $S_{int} = 5$ hence, $S_{em} = (5+5+5+5)/4=5.0$.

Here: $S_{sym} = 5$ (The sun is a stable symbol as a symbol of freedom), $S_{met} = 5$ (works as a central metaphor), $S_{arx} = 5$ (connects with the archetypal layers of God’s light/awakening), $S_{int} = 5$ (resonates with the semantic layer of the image of “light-light-sun” in the modern and classical poetic tradition).

So: $M_z = (4,0+2,0)+5,0=6,0+5,0 = 11,0$.

Example 3: The motif of “loneliness” in Ulugbek Hamdam’s story ‘Loneliness.’

This motif is conceptually manifested in each part of the text, starting from the title. We obtain $n=10$ main episodes:

- In 6 cases, it causes the hero to become self-aware and evolve: $6 \cdot 1.0 = 6.0$;
- In 4 cases, it comes as a separation from the social environment (static state): $4 \cdot 0.5 = 2.0$.

Semantic density (S_{em}): the motif of "loneliness" has an existential content, carrying a conceptual layer related to the "need for spiritual communication" and the internal division and search of the individual. $S_{em} = 4.5$, where: $S_{sym} = 4$, $S_{met} = 4$, $S_{arx} = 5$; therefore, $= (4+4+5+5)/4 = 4.5$.

Here $S_{sym} = 4$ (loneliness functions as a stable conceptual symbol), $S_{met} = 4$ (expands internal experiences through poetic-metaphorical displacements), $S_{arx} = 5$ (harmonizes with archetypal scenarios such as the lone hero, “search”, “test”), $S_{int} = 5$ (strongly resonates with the discourse of “existential loneliness” in modern prose and the literary tradition).

So: $M_z = (6,0+2,0)+4,5=8,0+4,5 = 12,5$.

In conclusion, the M_z values calculated by the model allow us to group motifs according to their hierarchical role within the text. In this case, the boundary sections (5.0 and 10.0) are methodologically considered as “conditionally-calibrated” ranges: they can be specified in accordance with the distribution of motifs in cases where the research corpus (genre, text size, number of motifs, poetic style) changes. In practical testing, the sections serve to separate the low-medium-high clusters in the general distribution of motifs by M_z ; if necessary, they are adjusted to the distribution indicators within the corpus (for example, median and upper quartile). Ushbu tadqiqot doirasida quyidagi ishchi tasnif qo'llanadi:

- $M_z \geq 10,0$ – central leitmotif (dominant);
- $5,0 \leq M_z < 10,0$ – systematizing main motifs;
- $M_z < 5,0$ – secondary (peripheral) motifs.

This model was created based on integrative-analytical and modeling methods. Initially, existing theories were deeply analyzed, and scientific sources in literary studies (monographs, articles, dissertations) were studied for each approach, and general conclusions were drawn. This is the stage of inductive analysis, through which generalized knowledge about various aspects of motifs was obtained. At the next stage, deductive modeling was carried out based on the theoretical knowledge obtained: the general principles and procedure for classifying motifs were formalized. In this process, theoretical knowledge was systematized, concepts were interconnected, and a new model construction was developed. Also, using the method of artistic analysis, a number of texts of literary works were considered for practical testing of the model – the motifs in them were classified based on the criteria of the new model. Such artistic analysis serves as a bridge between inductive and deductive approaches: the theoretical model was checked on real text material, the results were analyzed, and appropriate adjustments were made to the model. As a result, an integrative model was formed that is scientifically based and has undergone practical testing.

In describing the model, we used a three-step scientific approach: (1) identifying theoretical foundations and concepts, (2) organizing them in a graphical-schematic form, and (3) demonstrating the mechanism of operation through practical examples. The following first describes the conceptual scheme of the model, then explains its application step by step, and finally shows how the model works with an example taken from a literary text.

Model concept

According to the systemic-integrative model, each motif is described by the following four main parameters:

1. **Thematic category:** the theme or ideological category to which the motif is related in terms of content. For example, the motif of “faithful friend” belongs to the theme of friendship and loyalty; the motif of “going on a journey” to the theme of adventure and search; the motif of “fox and grapes” to the theme of deception or dissatisfaction, etc.
2. **Structural function:** the role and function of the motif in the plot structure. Here, the dynamic/static nature of the motif is determined, whether it is a starting, developing or concluding part of the plot. For example, the motif of “going on a journey” usually performs the function of starting the story (exposition); the motif of “miraculous salvation” acts as a resolution at the climax of the plot; and motifs such as “nature image” often have a static background function.
3. **Symbolic meaning:** the symbolic interpretation and semantic load of the motif image. This section explains what the motif represents, what meanings it conveys. In the examples given above, for example, the symbolic meaning of the “road” motif is the path of life or the search for enlightenment; it is noted that the “miraculous salvation” motif can represent a righteous divine power or the grace of fate.
4. **Archetypal source:** an archetype or folk-mythological analogue of the motif, which is associated with it in a broader literary and cultural context. Here, the distant ancestors or common patterns of each motif in previous literature and folk art are shown. For example, it is said that the “going on a journey” motif belongs to the archetype of “the hero leaving his home,” this archetype is present in the *Epic of Gilgamesh*, *The Odyssey* and many other plots. Or the motif of “miraculous salvation” is based on the archetype of “salvation by miracle” in religious narratives, for example, the survival of the prophet Abraham from the fire, and the salvation of Otabek from the gallows in the novel by Qodiriy.

In order to further improve the motif profile within the framework of the systemic-integrative model, it is appropriate to add a fifth – pragmatic parameter – to the above four criteria:

5. **Pragmatic (contextual-style) parameter:** the feature of the motif being manifested in the context of the author's individual style, a particular literary direction and period. A literary motif is not just a stable symbol or structural element, it is a changing (transforming) phenomenon under the influence of the creator's aesthetic intention and historical environment. For example, the traditional "migration" motif in classical literature undergoes pragmatic transformation as a social tragedy in realistic prose, and in the form of existential loneliness in a modernist text.

Thus, the proposed integrative model characterizes a motif in five aspects: (a) its content-theme, (b) its function in the plot structure, (c) its symbolic meaning, (d) its archetypal foundations, and (e) its pragmatic application. Together, these five components form a complete "systematic passport" or "profile" of the motif, reflecting not only its place in the text, but also its gradual evolution in literary development. This approach allows for a comprehensive coverage of the motif, a more complete understanding of its place within the literary work and in the literary system as a whole.

In this model, first of all, a recurring or noteworthy motif is identified in the text. This is the stage of identifying the motif, which is carried out only through reading and analyzing the literary text. The next step is the thematic classification of the motif: it is determined to which topic the motif belongs, what ideological framework it covers. At the same time (or after that), the structural role of the motif in the plot is analyzed, that is, its function in the development of the story is determined. Then, the motif is interpreted symbolically – at this step, the symbolic meanings of the motif are revealed according to its context in the text. Finally, through archetypal analysis of the motif, it is determined to which general plot pattern it belongs, and its connection with similar motifs in the literary tradition. Thus, through step-by-step integration, complete classification information about the motif is compiled. The final stage – forming an integrative profile – is to combine the results of all the previous steps and create a systematized description.

RESULTS AND DISCUSSION

Now let's apply this model to a specific motif. As an example, let's take the motif of "wished-for child" found in Uzbek classical and modern literature (i.e., the motif of childless parents making a long-standing wish and asking God for a child). This motif appears in various works, from the epic poem *Alpomish* to A. Qodiriy's novel *Bygone Days*, and is repeated each time with a similar content. Let's analyze this motif based on the integrative model:

- **Thematic category:** This motif relates to the theme of children, offspring, and destiny. Its content is about the parents' desire to have children and the trials they face as a result, which is connected to themes such as family happiness, patience and reward, and the grace of fate. Therefore, the theme of the motif can be summarized as the fact that having children is a divine gift.
- **Structural function:** From the point of view of the plot, this motif often appears in the initial part of the story or epic, at the exposition stage. For example, in the epic *Alpomish*, Alpomish's parents, having been childless for a long time, make a vow to God and wish for a child – this event forms the beginning of the epic. Similarly, in the novel "Bygone Days", it is mentioned that Otabek's mother wished for a son. Structurally, the "wished-for child" motif acts as the founding reason for the work: it is because of this that the hero is born and the groundwork for subsequent events is laid. This motif, in Tomashevsky's words, is a dynamic motif, a factor that drives the plot – because with the birth of a child, the story continues.
- **Symbolic meaning:** Symbolically, this motif signifies the reward of parents' faith and patience. Childlessness is often portrayed as a test, a test given by a higher power; the desired child is a symbol of successful passing of this test, a divine blessing. Through this motif, the idea of justice and goodness triumphing in the work can also be conveyed – that is, the

servant of good intentions will ultimately be rewarded. For example, in epics, when fathers who have been waiting for a child for many years finally have a son, this event is greeted with joy among the people – so the motif here becomes a symbol of the fulfillment of hope. In addition, the fact that the child is “wished for” also indicates that the hero is chosen: such heroes are usually figures who save their people from sorrow and fulfill great tasks (for example: Alpomish saves his people from the enemy, Rustam in the epic “Rustamkhan” or in the legends of Alexander, their birth is miraculous and they later do great things). Therefore, the symbolic meaning of the motif is an expression of the need for a savior and its realization.

- **Archetypal source:** The motif of the “wished-for child” is a variant of the “miraculous birth” archetype, widespread in world literature and mythology. According to this archetype, heroes are usually born in an unusual way: in some myths, the birth of the hero is predicted in advance, while in others, the long-awaited child is born miraculously. For example, the story of the prophet Abraham having a child in his old age or the prophet Zechariah wishing for the prophet John – all this indicates the religious and mythological basis of this motif. A similar plot is also found in Indian epics (for example, in the epic *Mahabharata*, a hero is born by divine grace), and in Greek mythology there are legends about those who had children by the grace of Zeus. Uzbek folk art contains rituals and legends related to “wishing for a child” – for example, in the tale of Bakhtiyor Ota, a couple, Baba Dehkhon and Mother, worship the earth and ask for a child. Thus, at the archetypal level, this motif is part of a broader plot called “the birth of the chosen hero.” This archetype is closely related to such themes in literature as the coming of the Savior (the birth of Christ) or the divine destiny of the hero.

From the above analysis, it can be seen that the full profile of the “wished-for child” motif is integrated as follows: theme – child and destiny (theme of divine grace); structural role – dynamic starting point in the plot; symbolic meaning – the realization of

hope and the birth of a savior; archetype – the archetype of miraculous birth. It is clear that such a systematic description helps to form a complete picture of the motif.

Advantages of the model

A systematic-integrative approach opens up new possibilities in the study of motifs. First of all, it combines the strengths of each approach: the semantic clarity of thematic classification, the logical consistency of structural analysis, the spiritual depth of the symbolic approach, and the breadth of the archetypal method. As a result, the motif is illuminated not from one side, but from different sides, and receives a multidimensional analysis. With the help of this model, for example, the role of the central motif in a work in the work (why it is important), its substantive message (what it means), its symbolic interpretation (what it means), and its place in the literary tradition (where it came from) can be understood simultaneously.

Secondly, the model allows for a systematic analysis of motifs. In previous approaches, the researcher himself determined which aspects to focus on, and in this process there was a possibility that certain elements would be overlooked. Our integrative model, on the other hand, offers clear algorithmic steps: the researcher does not forget to check for each motif according to four criteria. This standardizes the scientific research process and creates a basis for comparing the results of different researchers. For example, if two scientists analyze the same motif, one could only write down its theme, and the other only describe its symbolic meaning; now, according to the integrative model, both strive to provide complete information about the four aspects of the motif– which means that scientific communicability increases, and the results are amenable to comparative analysis.

Thirdly, the integrative model is effective in linking theory and practice. Because this model relies on several conceptual sources of literary theory at the same time: formal-theoretical (structural) principles, substantive (thematic) types, semantic (symbolic) analysis and mythopoetic (archetypal) views. Since all this is concentrated in one place, the researcher can use a

variety of theoretical materials in his work. The new model thus also strengthens the interdisciplinary approach – because the analysis of motifs requires the use of knowledge from such fields as psychology (Jungian archetypes), folklore (folk motifs), and semiotics (sign-symbol analysis). In addition, the model is also convenient to use in the process of literary criticism and education: if a specific motif is analyzed from all four sides when teaching a work to students, their understanding of the work and analytical thinking will be significantly expanded.

Fourth, this model allows for new scientific conclusions and the discovery of unexpected parallels. For example, if previously the motifs of “light and darkness” were examined only in terms of their symbolic meaning, integrative analysis also studies their role in the plot, and then it may turn out that in some work the motif of “darkness” is not only a background (static), but also a starting (dynamic) element of the story. Or it may be determined that a motif in the literature of one people is directly related to a similar motif in the literature of another people – for example, the motif of “fighting with a dragon” is found everywhere in the world, but if its specific theme and symbolism are analyzed in each region with an integrative approach, it will be revealed how many local variants there are that differ from the general archetype. This also provides valuable information for interliterary and intercultural studies.

Limitations of the model and areas for improvement

Of course, it would be an exaggeration to say that the proposed model has solved all the problems. In some complex cases, it may not be easy to clearly divide the motif into four parts. For example, some motifs can be thematically included in two or three categories (for example, the motif of “death wedding” belongs to both a romantic and a tragic theme). Or the symbolic meaning of some motifs may be ambiguous, excessively dependent on the context, or even deliberately created in a multi-valued way (this phenomenon occurs in postmodern works). In such cases, the researcher’s skill and flexible approach are required – It is necessary not to mechanically apply the criteria of the model, but to creatively apply them in accordance with the

spirit of the work. Therefore, within the framework of the model, it is possible to continue the induction-deduction cycle, if necessary, enriching it by introducing new subcategories. For example, in order to more accurately classify the structural function, Tomashevsky's dynamic/static classification can be expanded and subcategories such as "expositional motif," "culminating motif," "resolution motif" can be introduced. Or, in addition to Jung's psychological archetypes, Northrop Frye's literary archetype theory can be used to classify motifs by mythologemes, etc.

Our model offers basic principles, but the specific application of these principles for each genre or literary period should be studied. For example, the concept of motif in lyric poetry is somewhat different from that in narrative fiction – poetic motifs are more often manifested in images and symbols, and in their integrative classification, the issue of structural function can be viewed in a different way (since there is no traditional plot in lyric poetry). In such areas, it is necessary to make special adjustments to the model. Such improvements increase the flexibility of the model, making it a more universal and convenient tool.

CONCLUSION

In general, the new systematic-integrative classification methodology is a qualitatively new stage in the study of motifs. It allows for a comprehensive and systematic analysis of motifs, combining thematic, structural, symbolic and archetypal approaches that have been used in literary studies for many years. With the help of this model, the place, meaning and origin of the motif in a work of art are simultaneously revealed, and a "complex passport" is created for each motif. The theoretical foundation of the model is based on modern literary theory research – in particular, the ideas put forward about the semantic integrity and intertextual nature of the motif concept are its methodological basis. The procedure for applying the developed model is determined step by step, and it is useful both in the research process and in teaching literary text analysis. Most

importantly, the model forms a culture of a new approach to the study of literary motifs – it is now recognized that it is necessary not to look at each motif from only one side, but to observe it from four horizons, striving to fully imagine the real picture.

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