

ISSN 2311-2158

# **The Way of Science**

**International scientific journal**

**№ 2 (96), 2022**

Founder and publisher: Publishing House «Scientific survey»

The journal is founded in 2014 (March)

Volgograd, 2022

UDC 54+57+330+80+340+371+61+159.9  
LBC 72

# The Way of Science

**International scientific journal, № 2 (96), 2022**

The journal is founded in 2014 (March)  
ISSN 2311-2158

The journal is issued 12 times a year

The journal is registered by Federal Service for Supervision in the Sphere of Communications, Information Technology and Mass Communications.

**Registration Certificate: III № ФС 77 – 53970, 30 April 2013**

## EDITORIAL STAFF:

**Head editor:** Teslina Olga Vladimirovna

**Executive editor:** Malysheva Zhanna Alexandrovna

*Zharikov Valery Viktorovich, Candidate of Technical Sciences, Doctor of Economic Sciences*

*Al-Ababneh Hasan Ali, PhD in Engineering*

*Imamverdiyev Ekhtibar Asker ogly, PhD in economics*

*Khasanova Gulsanam Khusanovna, PhD of Pedagogic Sciences*

*Ametov Temirbek Almasbaevich, PhD in Historical Sciences*

*Kholikulov Akhmad Baymukhammedovich, Candidate of Historical Sciences*

*Ezhkova Nina Sergeevna, Doctor of Pedagogic Sciences*

*Baratova Mokhidil Rakhimovna, Candidate of Biological Sciences*

*Adilchaev Rustem Tursynbaevich, Ph.D. in Economics*

*Askarova Mavluda Turabovna, Candidate of Economic Sciences*

*Sangirova Umida Ravshanovna, Candidate of Economic Sciences*

*Mirzoev Shakir Zaripovich, Candidate of Economic Sciences*

*Safarov Alisher Yunusalievich, PhD*

*Rakhimova Khavakhon Usmanzhanovna, PhD*

*Khodzhimukhamedova Shahida Ibragimovna, PhD*

*Dustmukhammad Khusan Usmanovich, PhD*

*Uralov Bakhtiyor Rakhmatullayevich, Candidate of Engineering Sciences*

*Inyatov Almaz Reymbaevich, PhD of Economics*

*Murodov Sherzodbek Murod ugli, Candidate of Economic Sciences*

*Abdurazakova Napisa Makhkamovna, Candidate of Economic Sciences*

*Kaidarov Tuygun Anyarovich, Candidate of Engineering Sciences*

*Radjabov Nurmamat Kudratovich, PhD of Agricultural Sciences*

*Abdrimova Gulbakhor Erimmatovna, Doctor of Philosophy in Agricultural Sciences*

*Shamuratova Nagima Genjemuratovna, Doctor of Sciences in Agricultural*

*Shayusupova Nargiza Turgunovna, Candidate of Economic Sciences*

*Djumanazarova Altingul Tengelovna, Candidate of Technical Sciences*

Authors have responsibility for credibility of information set out in the articles.

Editorial opinion can be out of phase with opinion of the authors.

Address: Russia, Volgograd, ave. Metallurgov, 29

E-mail: [sciway@mail.ru](mailto:sciway@mail.ru)

Website: [www.scienceway.ru](http://www.scienceway.ru)

Founder and publisher: «Scientific survey» Ltd.

УДК 54+57+330+80+340+371+61+159.9  
ББК 72

## Путь науки

**Международный научный журнал, № 2 (96), 2022**

Журнал основан в 2014 г. (март)  
ISSN 2311-2158

Журнал выходит 12 раз в год

Журнал зарегистрирован Федеральной службой по надзору в сфере связи, информационных технологий и массовых коммуникаций.

**Свидетельство о регистрации средства массовой информации  
ПИ № ФС 77 – 53970 от 30 апреля 2013 г.**

**РЕДАКЦИОННАЯ КОЛЛЕГИЯ:**

**Главный редактор:** Теслина Ольга Владимировна  
**Ответственный редактор:** Малышева Жанна Александровна

*Жариков Валерий Викторович, кандидат технических наук, доктор экономических наук*  
*Аль Абабнех Хасан Али Касем, кандидат технических наук*  
*Имамвердиев Эхтибар Аскер оглы, доктор философии по экономике*  
*Хасанова Гулсанам Хусановна, доктор философии (PhD) по педагогическим наукам*  
*Аметов Темирбек Алмасбаевич, доктор философии по историческим наукам*  
*Холикулов Ахмад Баймухаммедович, кандидат исторических наук*  
*Ежкова Нина Сергеевна, доктор педагогических наук*  
*Баратова Мохидил Рахимовна, кандидат биологических наук*  
*Адилъчаев Рустем Турсынбаевич, кандидат экономических наук*  
*Аскаррова Мавлуда Турабовна, кандидат экономического наук*  
*Сангирова Умида Равшиановна, кандидат экономического наук*  
*Мирзаев Шакир Арипович, кандидат экономического наук*  
*Сафаров Алишер Юнусалиевич, PhD*  
*Рахимова Хавахон Усманжановна, PhD*  
*Ходжимухамедова Шахида Ибрагимовна, PhD*  
*Дустмухаммад Хусан Усманович, PhD*  
*Уралов Бахтиёр Рахматуллаевич, кандидат технических наук*  
*Инятов Алмаз Реймбаевич, PhD экономических наук*  
*Муродов Шерзодбек Мурод углы, кандидат экономического наук,*  
*Абдуразакова Написа Махкамовна, кандидат экономического наук*  
*Хайдаров Туйгун Анварович, кандидат технических наук*  
*Ражабов Нурмамат Кудратович, PhD сельскохозяйственных наук*  
*Абдримова Гулбахор Эримматовна, доктор философии по сельскохозяйственным наукам*  
*Шамуратова Нагима Генжемуратовна, доктор сельскохозяйственных наук, профессор*  
*Шаясупова Наргиза Тургуновна, кандидат экономического наук*  
*Джуманазарова Алтынгул Тенгеловна, кандидат технических наук*

За достоверность сведений, изложенных в статьях, ответственность несут авторы.  
Мнение редакции может не совпадать с мнением авторов материалов.

Адрес редакции: Россия, г. Волгоград, пр-кт Metallургов, д. 29  
E-mail: [sciway@mail.ru](mailto:sciway@mail.ru)  
[www.scienceway.ru](http://www.scienceway.ru)

Учредитель и издатель: ООО «Научное обозрение»

---



---

**СОДЕРЖАНИЕ**


---



---

**Химические науки**

- Мурзалинов Д.О., Шакир Т.К., Абдукарим М.А., Нуридин Б.Б.*  
 ВЛИЯНИЕ КОНЦЕНТРАЦИИ ПЛЕНКООБРАЗУЮЩЕГО РАСТВОРА  
 НА СТРУКТУРУ И ОПТИЧЕСКИЕ СВОЙСТВА ТОНКИХ ПЛЕНОК SnO<sub>2</sub> ..... 8

**Биологические науки**

- Даулетмуратова Б.К., Курбанова А.И.*  
 ОСОБЕННОСТИ ПАРАЗИТОФАУНЫ РЫБ ВОДОЕМОВ РЕСПУБЛИКИ КАРАКАЛПАКСТАН..... 15
- Хайтбоева С.О., Душекеева Н.Р.*  
 СОХРАНЕНИЕ БИОЛОГИЧЕСКОГО РАЗНООБРАЗИЯ В РЕСПУБЛИКЕ УЗБЕКИСТАН ..... 18

**Экономические науки**

- Убайдуллаев К., Адильчаев Р.Т., Уразбаева Л.М.*  
 НЕКОТОРЫЕ ПРОБЛЕМЫ ФОРМИРОВАНИЯ РЕСУРСНОГО  
 ПОТЕНЦИАЛА В РЕСПУБЛИКЕ КАРАКАЛПАКСТАН ..... 21

**Филологические науки**

- Маукеева А.О., Байгушикова А.М., Кунапияева К.С.*  
 МОТИВ ЗЕРКАЛА В ХУДОЖЕСТВЕННОЙ СИСТЕМЕ В. НАБОКОВА ..... 25
- Шмакова Е.С.*  
 МЕТАМОРФОЗЫ ПЕРСОНАЖЕЙ В РОМАНЕ А. КИМА «БЕЛКА» ..... 29

**Юридические науки**

- Хведелидзе Т.Б., Толеубекова Б.Х.*  
 АНТИКОРРУПЦИОННАЯ ПОЛИТИКА ВУЗА: НОВЫЕ АКЦЕНТЫ В УСЛОВИЯХ  
 ЦИФРОВИЗАЦИИ ОБРАЗОВАНИЯ (ПО МАТЕРИАЛАМ РЕСПУБЛИКИ КАЗАХСТАН) ..... 33

**Педагогические науки**

- Абдувалиева Н.Р.*  
 КРИТЕРИИ ОПРЕДЕЛЕНИЯ АНГЛИЙСКОГО ЯЗЫКА КАК ВТОРОГО ЯЗЫКА  
 И ЕГО МЕСТО В ЕВРОПЕЙСКОМ ЯЗЫКОВОМ КОНТИНУУМЕ ..... 37
- Ахмедов О.С., Давронова М.*  
 ОБРАЗОВАТЕЛЬНЫЙ ПРОЦЕСС В СОВРЕМЕННОЙ ШКОЛЕ  
 С ИСПОЛЬЗОВАНИЕМ ДИСТАНЦИОННОГО ОБУЧЕНИЯ ..... 40
- Ахмедов О.С., Ишмуратова Ш.*  
 ТЕРМИНОЛОГИЯ КАК ОБЪЕКТ СОЦИОЛИНГВИСТИЧЕСКОГО ИССЛЕДОВАНИЯ..... 43
- Боттирхонова Ш.*  
 СРАВНИТЕЛЬНО-ТИПОЛОГИЧЕСКИЙ АСПЕКТ ИЗУЧЕНИЯ КАТЕГОРИИ  
 ОТРИЦАНИЯ (НА ПРИМЕРЕ АНГЛИЙСКОГО И УЗБЕКСКОГО ЯЗЫКОВ) ..... 46

UDC 82

## THE MOTIF OF MIRRORS IN THE ARTISTIC SYSTEM OF V. NABOKOV

A.O. Maukeyeva<sup>1</sup>, A.M. Baigushikova<sup>2</sup>, K.S. Kunapiyeva<sup>3</sup>

<sup>1</sup> Master of Pedagogical Sciences, <sup>2,3</sup> Senior Lecturer

Al-Farabi Kazakh National University (Almaty), Kazakhstan

**Abstract.** *V. Nabokov in his early work pays special attention to ontological problems (the existence of another reality, the interaction of worlds, the place of man in the world), in his later work he pays special attention to questions of epistemology (interaction with the outside world, creativity, cognition of the world). At the same time, the integral motive of construction is preserved. The motif of the mirror represents the writer's artistic world as a system of reflecting worlds, and the relationship between the characters as a process of "mutual reflection". The purpose of this article is to analyze the texts of works in which the peculiarities of the functioning of the mirror motif are most clearly manifested; to compare the individual artistic system of V. Nabokov with the artistic system of symbolism, where the mirror motif also plays a major role.*

**Keywords:** *the motif of the mirror, the multiplicity of thinking, the interaction of worlds, the temporal model, the organization of the artistic world.*

Today, Nabokov studies is gaining great interest, both among researchers and writers. Two vectors of studying V. Nabokov's work have been clearly identified in research papers: the first is connected with attempts to determine the writer's place in Russian literature and at the same time take into account all possible contexts at the intersection of which his work existed, the second is with the comprehension of V. Nabokov's metaphysics. The study of the functioning of the motif of the mirror, circle, road, etc. makes it possible to advance in each of these directions, as it allows you to consider the works of V. Nabokov in new contexts, as well as to bring significant additions to the understanding of the writer's artistic world.

In this article we will try to define the "motif of the mirror", to reveal its content, to designate functions in the artistic system of V. Nabokov.

The "mirror motif" is a way of organizing the artistic world, expressed in a mirror symbol, image, motif, composition, based on the opposition of mutually reflecting worlds, and the way the hero perceives them.

Let's give an example: in the novel "The Defense of Luzhin", the fictional world appears in the form of a chess paradise. The complete transition from the real world to the imaginary world for the protagonist is a defense against the impending madness caused by the rejection of reality with its vulgarity and regulation. Complete spiritual loneliness, misunderstanding on the part of others lead to the fact that the unsociable boy, as we see the hero at the beginning of the novel, by the end of the work turns into a pathetic eccentric with complete confusion in his head and a "mania" of the game. For Luzhin, reality is a projection of a chessboard. Everything that surrounds the hero is devoid of interest. Luzhin has found a way to protect himself from the terrible reality that is coming at him – he commits suicide. Suicide is the logical outcome of the hero's life.

The "Motif of the mirror" organizes the artistic world as a system of mutually reflecting

worlds. The opposition of worlds in the artistic system of a work can be organized according to two models: spatial and temporal. The spatial model assumes a vertical hierarchy of levels within one temporal system, which can be expressed by contrasting the earthly and heavenly, bodily and spiritual, real and imaginary, external and internal. The temporal model organizes the opposition of worlds located in different time layers: present and past, present and future. These two models are not mutually exclusive and can be combined in the artistic system of one author. Thus, the hero of V. Nabokov leaves the real world for an imaginary world created by fantasy (a spatial model), because the past is the ideal for him, and he is not able to live in the present, organized according to a time model.

The spatial model becomes structure-forming for a number of works by V. Nabokov. It can be implemented in two forms. The first is the juxtaposition of the inner world of the hero, the dream world, to the external, real world. The hero's rejection of reality determines his departure into his own, fictional world. This structure goes back to the artistic system of Romanticism, where the inner world of the hero is brought to the fore. In symbolism, this idea is already being transformed, reality is opposed not by the world invented by the hero, but by superreality, the divine world to which he aspires. An analysis of Nabokov's works shows that his characters "escape" from reality in two ways: by going into the world of the past or creating their own dream world, which is similar to the second, metaphysical, level of symbolist prose.

The second form of realization of Nabokov's spatial model is a harmonious fusion of worlds, when top and bottom, spirit and matter represent an inseparable unity, reflect each other. The relation of opposition determines the artistic system of the novels "Invitation to execution", "Protection of Luzhin", the stories "Pilgram", "Horror", "Heavy Smoke" ... Let's consider its features on the example of the story "Pilgram". In the story, two worlds are contrasted. The relationship of these worlds is based on the "mirror motive". The hero simultaneously leads two mirror-opposite lives: day, real and night, connected with his dream. The boundary connecting them becomes a dream. A dream is a variant of a mirror, since it performs the same functions: it acts as a boundary between worlds, gives the hero the opportunity to see himself from the outside. There, happiness becomes available to the hero, unattainable in real life.

Let's take this as an example of the story "Pilgram", in which the opposition we have highlighted is particularly clear. In the story, two worlds are contrasted: the world of the city in which Pilgram is located, and the world of his dreams, filled with the flickering of colorful butterflies. The real world in the story is a vulgar, ugly, spiritless world. There are no colors here, it is constantly raining: "... the street, dragging one of the tram numbers aside. It started from the corner of a crowded avenue, dragged on for a long time in the dark, without showcases, without any joys." The inhabitants of this world are emphatically ugly: Pilgram, "a heavy pink man with a gray mustache, unevenly trimmed ..., watery eyes, of which the right one was open a little wider than the left one" [1]. The vulgarity in their jokes ("vigorous jokes"), behavior and appearance is constantly emphasized: "If the owner's daughter, a large girl in a plaid dress, passed close by, he tried to slap her on the dodgy hip, without changing his sullen expression at all, but only pouring blood" [2]. The main characteristic of this world is the absence of beauty. The main character, Pilgram, stands out among other heroes, the world of beauty is open to him in dreams and dreams. But getting there in real life turns out to be impossible. Maybe because Pilgram acts according to the laws of the vulgar world: taking care of the realization of his dream, he does not notice other people, makes them the means to achieve it.

So, the hero of V. Nabokov turns out to be forked, he lives in two worlds – real and reflected, created by his imagination. These worlds are mirror opposites to each other, their organization is based on the opposition of the spiritual/spiritless, beautiful/ugly, internal/external, real/fictional... The boundary separating the worlds is a dream.

The second form of realization of the spatial model – the harmonious fusion of worlds – is manifested in the story "Cloud, lake, tower". The hero, Vasily Ivanovich, is split, physically he is in one world, and all his thoughts are connected with another. This is perceived by the hero as a torment,

a tragedy, he strives for unity, harmony. But the surroundings amaze with their vulgarity, so the hero is looking for something else, close to his "I". The hero perceives the break with the world, loneliness as a tragedy (this is how Nabokov's hero differs from the romantic hero, for whom loneliness is not a tragedy). He also, like the heroes of the classical tradition, strives for "we", but for him this is not a modern German society, but someone close in spirit. It is as the acquisition of some kind of connection, unity that thinks the hero of the story "Cloud, Lake, Tower" is happy: "... he thought that every real good life should be turned to something, to someone" [3]. For him, torn between two worlds, the idea of unity is especially important. It is she who determines the ideal world that opens up to him during his journey. A cloud, a lake, a tower is a mirror symbol of such unity. It combines several meanings. Firstly, it reveals in the work a vertical (a tower facing the sky), which is traditionally associated with spirituality, since the vertical is an upward orientation to higher reality. Secondly, it symbolizes the unity of the earthly and heavenly, reflecting each other: "It was a clear, blue lake with an extraordinary expression of water. A completely large cloud was reflected in the middle" [4]. Thirdly, it expresses the harmony of three principles: culture (tower), nature (lake) and spirit (cloud) or human, natural and higher: "On the other side. On a hill, thickly plastered with woody greenery (which is the more poetic the darker), an ancient black tower rose straight from dactyl to dactyl....".

The theme of exile acquires the most expanded meaning in the works of V. Nabokov. This is an exile from Russia, from the past, from the world of harmony, happiness to an alien world, where the hero is split: physically in this world, spiritually in the lost world of dreams.

A temporary model. The second variant of the organization of the opposition of worlds in the artistic system of the work is realized in a time model. Two worlds located in different time systems (past and present, present and future) are contrasted (or compared). Most often they are compared in a cultural context, since a change of time can lead to a change of cultural epoch. The world of the past is reflected in the present. In the artistic system of V. Russian cultural world is represented by Nabokov's past, the present – German, English, American, which correlates with the Russian by the motive of reflection. Reflection leads to a change of right and left, the laws of the organization of the world change to the exact opposite, an anti-world is created. This feature of mirror reflection is noted in the introduction to the collection "Mirror. Semiotics of mirroring": "Thus, the simplest mirror effects: the change of right and left, external and internal ... turn out to be signs of other organizations, which, from the point of view of this organization, appears as wrongness or disorganization" [5]. The ability to connect and separate are the most important characteristics of a mirror. In a certain context, the actualization of a particular meaning is possible. The temporal model, as well as the spatial one, is organized by a mirror image, symbol, motif, or composition [6]. So the mirror motif becomes the structure-forming one in V. Nabokov's novel "Masha". This is the motive of the shadow. It correlates with a mirror, a reflection, since a shadow is a reflection of a person in the "solar mirrors of asphalt" (as defined by V. Nabokov). The motif grows to a symbol – Ganin perceives his whole life in exile as a shadow of real life in his youth, in Russia, which he restores from memory: "his shadow lived in Mrs. Dorn's boarding house, – he himself was in Russia, experienced his memory as reality" [7].

The motif of the mirror can be considered as a permanent and rather essential element of this system: having already manifested itself in the very first novel "Masha", it passes through all the main works of the writer.

Thus, we see that the "mirror motive" organizes all possible relationships between man and the world in Nabokov's texts. In this organization, the opposite properties of the mirror are manifested: separation, organizing the split world of the hero as an opposition of spiritual and bodily, external and internal, and a connection that determines the character of the hero's perception of the world as unity, the connection of a thousand objects and phenomena. Nabokov's "mirror" reflects not the sky, as in the symbolists, but the hero and the world around him. The hero lives in a multi-valued world, representing a system of mirrors. The motif of the mirror organizes the interaction of worlds. The "mirror" acts as a border, a window into another world, which, as a rule, is

authentic, real.

The analysis of individual works by V. Nabokov indicates the presence of common elements present in a number of novels and short stories of the Russian period of the writer's work, which in turn allows us to talk not about individual texts, but about a fairly integral artistic system that has developed over twenty years of Russian-speaking creativity of V. Nabokov.

#### REFERENCES

1. Nabokov, V.V. Preface to the English translation of the novel "Masha". Translation G. Barabtarlo, V. Nabokova. Nabokov V.V. PRO ET CONTRA. SPb., 1997. – Pp. 67-69.
2. Nabokov, V.V. Preface to the English translation of the novel "Desperation". Translated by G. Levinton. Nabokov V.V. PRO ET CONTRA. SPb., 1997. – Pp. 59-62.
3. Nabokov, V.V. Preface to the English translation of the novel "invitation to a beheading". Translated by G. Levinton. Nabokov V. V. PRO ET CONTRA. St. Petersburg, 1997. – Pp. 46-48.
4. Nabokov, V.V. Collected Works of the American Period: vol. 5. St. Petersburg, 1999.
5. Nabokov, V.V. Collected Works: vol. 4. M., 1990.
6. Nabokov, V.V. Works of the Russian period: In 5 vol. St. Petersburg, 2000.
7. Nabokov, V.V. "I was not at all a frivolous bird in bright feathers, but a strict moralist": interview to German Television, 1971. Lit. gaz. 1999. N 14. – p. 12.

*Материал поступил в редакцию 14.02.22*

## МОТИВ ЗЕРКАЛА В ХУДОЖЕСТВЕННОЙ СИСТЕМЕ В. НАБОКОВА

**А.О. Маукеева<sup>1</sup>, А.М. Байгушикова<sup>2</sup>, К.С. Кунапияева<sup>3</sup>**

<sup>1</sup> магистр педагогических наук, <sup>2,3</sup> старший преподаватель

Казахский национальный университет имени Аль-Фараби (Алматы), Казахстан

***Аннотация.** В. Набоков в своем раннем творчестве уделяет особое внимание онтологической проблематике (существование другой реальности, взаимодействие миров, место человека в мире), в более позднем – вопросам гносеологии (взаимодействие с окружающим миром, творчество, познание мира). При этом сохраняется целостный мотив построения. Мотив зеркала представляет художественный мир писателя как систему отражающихся миров, а отношение между персонажами как процесс «взаимоотражения». Цель данной статьи – проанализировать тексты произведений, в которых наиболее ярко проявляются особенности функционирования мотива зеркала; сопоставить индивидуальную художественную систему В. Набокова с художественной системой символизма, где мотив зеркала также играет главную роль.*

***Ключевые слова:** мотив зеркала, многоплановость мышления, взаимодействие миров, временная модель, организация художественного мира.*