

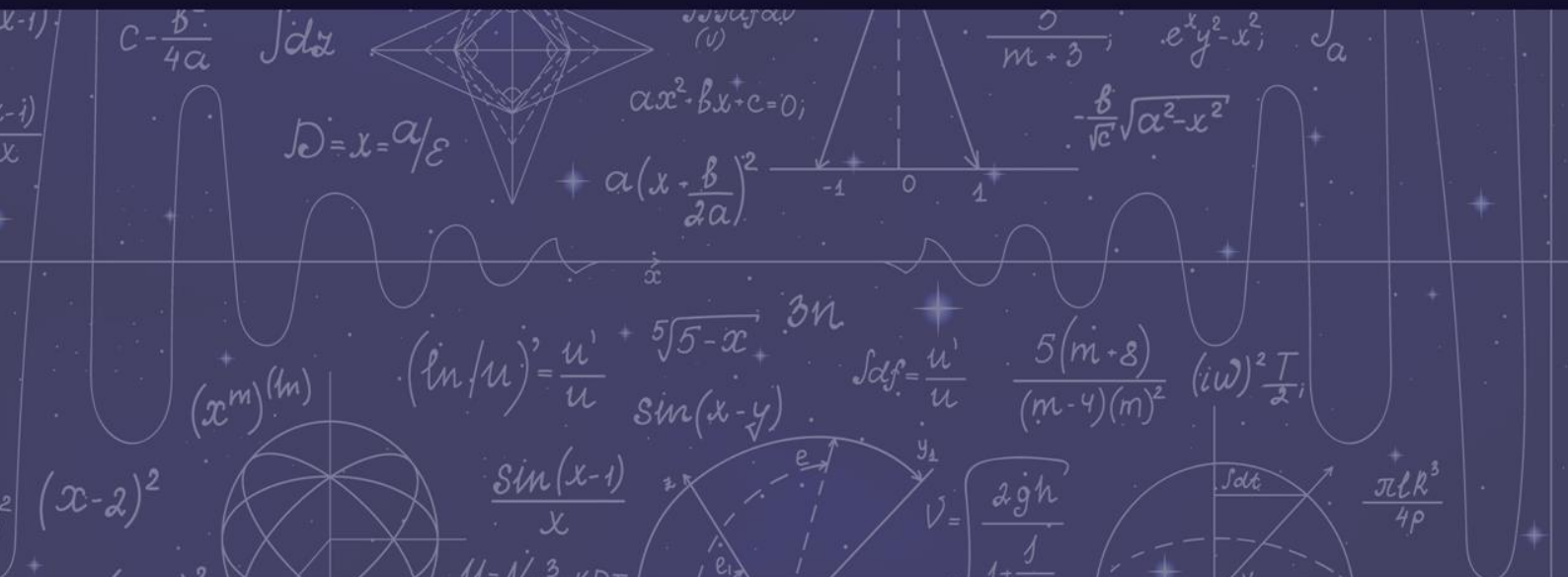
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**“Yilning eng yaxshi ilmiy tadqiqotchisi” nominatsiyasi** - ilmiy tadqiqot ishlari olib borib, ularning natijalarini maqola tarzida chop etishda eng faol bo‘lgan 10 nafar mualliflarga yil yakunida statuetka va pul mukofoti tantanali ravishda topshiriladi.

- 1-o‘rin 15 mln so‘m
- 2-o‘rin 10 mln so‘m
- 3-o‘rin 7 mln so‘m
- 4-o‘rin 5 mln so‘m
- 5-o‘rin 3 mln so‘m
- 6-10-o‘rinlar 2 mln so‘m

Jami 50 mln so‘m.

**“Yilning eng yaxshi ilm-fan targ‘ibotchisi” nominatsiyasi** - jurnal faoliyatini rivojlantirishda, uni targ‘ib qilishda va olimlarimizning ilmiy maqolalarini chop etishda yordam berib kelayotgan eng faol bo‘lgan tashabbuskor insonlarga yil yakunida statuetka va pul mukofoti tantanali ravishda topshiriladi.

- 1-o‘rin - 30 000 000 so‘m.
- 2-o‘rin - 20 000 000 so‘m.
- 3-o‘rin - 10 000 000 so‘m.
- 4-o‘rin - 7 000 000 so‘m.
- 5-o‘rin - 3 000 000 so‘m.
- 6-10-o‘rinlar - 2 000 000 so‘m.

Jami: 80 mln so‘m.

# LEXICAL FEATURES OF EXPRESSIONS WITH A GASTRONOMIC COMPONENT AT THE PHRASEOLOGICAL LEVEL OF THE UZBEK LANGUAGE

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<https://doi.org/10.5281/zenodo.7900980>

**Abstract.** *This article analyses lexical characteristics of phraseological complex gastronomy statements in the Uzbek language. In this, keys the topic of the research was chosen to be words and phrases related to the product's name. It explains the function of native idioms seen in food names in our culture.*

**Keywords:** *include phraseology, phraseological level, gastronomy phrases, dish names, linguocultural interpretation, and cognitive interpretation.*

## Introduction

The study of stable word combinations and phrases with figurative meaning is known as phraseology. The name "phraseology" is derived from the Greek words "pharsis," which means "phrase," and "logos," which means "teaching," and its area of study only covers fixed combinations with figurative meanings. Although words are extensively studied throughout all lexico-semantic and grammatical domains of the language, but we cannot say phraseological units do considered to be thoroughly investigated at these levels. It takes specialized scholars to study a phraseological unit's semantic structure, meaning development, formation processes, linguocultural interpretation, and cognitive interpretation. In Uzbek linguistics, there are a number of works on semantic, grammatical, methodological studies of phraseological units. However, in the study of phraseology, such issues as an approach based on the Uzbek national culture, national color, lifestyle, their linguocultural and cognitive interpretation are currently relevant is one of the urgent problems of linguistics, and in this regard, the topic becomes relevant.

Phraseologies, which make up the lexical richness of our language, has always been at the center of the attention of linguists. Phraseological units as complex linguistic phenomena that consist of two or more components. In this sense, their practical and scientific study requires a unique approach, a unique method, and a method. In Uzbek linguistics, expressions are studied in grammatical, semantic, and methodological directions.

## ANALYSIS AND METHODS OF THE LITERATURE

The founder of phraseology in Uzbek linguistics is Professor Sh. Rakhmatullaev who is Doctor of Philology. In his scientific research, he studied similar and different characteristics and the grammatical nature of expressions and linguistic phenomena and compiled the first explanatory dictionary of Uzbek phrases. This dictionary explains the meaning of expressions. He published several articles, manuals, and monographs on the grammatical-lexical and semantic features of phraseological units of the Uzbek language. For example, "O'zbek tilida frazeologik birliklarning asosiy semantik turlari haqida" (1956), "Sintaktik tahlilda frazeologik birliklar ustida ishlash" (1956), "Hozirgi zamon o'zbek tilidagi o'zlashgan frazeologik birliklar haqida"(1957), "Hozirgi zamon o'zbek tilidagi frazeologik birliklar grammatik qurilishining o'zgarishi haqida" (1963), "Fe'l frazeologik birliklarda moslashuv"(1964), "O'zbek frazeologiyasining ba'zi masalalari",

“Nutqimiz ko‘rki”(1970) studies rightly put forward Shavkat Rakhmatullaev in founders of the study of Uzbek phraseology in our country. Sh. Almatova also conducted a scientific study on the topic “O‘zbek tili frazemalarining komponent tahlili” In this dissertation, the component analysis of phraseological units, in particular, the role of components in the formation of phraseological units in terms of expression and content, the initial and paradigmatic form of phraseological units, the composition and variation of phraseological units, is the main goal of the study research.

### **RESULTS AND DISCUSSION**

Calling a phraseological unit a peculiar unit of a separate level, different from the lexico-semantic and syntactic levels of the language, requires taking into account both the phraseological norm and other norms of the literary language. That is why explanatory dictionaries. Marking phraseological units are also recognized in world linguistics practice. Any language unit has a communicative function and also has a means of expressing the people who speak this language, the people, the history of the people, their way of life, and their national and cultural heritage. At this moment, stable phrases in languages are especially noteworthy. Because most of them are “impregnated” with their main meaning, national and cultural identity.

Of course, the types of art created by each nation, whether it be painting, sculpture, or national architecture, are of great importance in revealing the national characteristics of these people. It should be separately noted that the scientific and practical value of existing phraseological units in languages, folk proverbs, and wise words among these unique monuments is incomparable. Through them, rare concepts, feelings, and rules of etiquette between people, honed and honed by the test of life, are not expressed brightly, incompletely, and comprehensively through any other monuments. Therefore, the “treasure” of the language is considered the property of the nation. Peculiar feelings expressed through language, relations in the objective world, and the assessments are given to them cannot be fully realized by any other means. The role of the features of the language in revealing the national-cultural world of the people, in comprehending its foundations, and in determining its originality is incomparable.

N. Tursunova emphasizes that “phraseological units are of great importance in revealing the essence of the ethnocultural content of any nation, people, deepening in them” and divides phraseological units into groups as follows:

- 1. Phraseologisms formed with the participation of national clothes:** “to‘nini teskari kiymoq”, “do‘ppisini osmonga otmoq”.
- 2. Phraseologisms associated with national traditions:** “non sindirish”
- 3. Phraseological units related to national meals :** : “moshxo‘rdaga qatig bo‘lmoq”
- 4. Fixed connections related to the names of fruits and vegetables:** “tarvuzi qo‘ltig‘idan tushmoq”, “qovun tushirmoq”
- 5. Phraseologisms associated with the names of geographical places:** “Asakasi ketmoq”, “Ahmoqqa Quva bir tosh”
- 6. Phraseologisms associated with folk holidays:** “Xaytdan so‘ng xina qo‘ymoq”
- 7. Phraseological units associated with religious concepts:** “Xavzi kavsarni o‘ylamoq”

Since phraseological units can be checked from different points of view, we set the task to analyze and explore expressions with a gastronomic component at the phraseological level. Here we mean the five-volume “O‘zbek tilining izohli lug‘ati” (2006-2008) and phraseological units listed in the “O‘zbek tilining izohli frazeologik lug‘ati” by Sh. Rakhmatullaev (1978).

**Og'ziga so'k solmoq yoki Og'ziga tolqon solmoq (tolqon yutmoq).** In this phrase work which is **SO'K refined millet (tozalangan , oqlangan tariq ) Xom so'k. Qovurilgan so'k. So'k oshi. Ovqatga so'k solmoq. And TOLQON roasted grain, dried bread, etc. food prepared from .** (qovurilgan don, quritilgan non va sh.k. dan tuyib tayyorlangan yemish.) *Non tolqon. Bug'doy tolqon. Og'ziga so'k solmoq and og'ziga tolqon solmoq iborasi It means not to make a sound, to be silent, not to say anything, not to speak at all, not to participate in the conversation at all.* (tovush chiqarmay, indamay, hech narsa demay turmoq, mutlaqo gapirmaslik, suhbatda mutlaqo qatnashmaslik ma'nosini anglatadi.) *Nihoyat, Fayzulla chidab turolmadi: -Ha, og'zinglarga so'k solvoldilaringmi bugun? X. Sultonov, Bir oqshom ertagi. Nega jim o'tiribsizlar? Og'izlaringizga tolqon solib oldilaringiz-mi? I. Rahim, "Chin muhabbat "*

Synonyms: **mum tishlamoq; og'ziga qatq ivitmoq; og'ziga nos solmoq.**

Similarity : :**"lom-mim"demaslik; dam(i) chiqmadi - dam(i)ni chiqarmaslik; og'z(i)ni ochmaslik.**

In our language, there are other expressions associated with talking. For example, if he hits a mountain, he will be excited. Finally, it is an adjective that is used to refer to ambitious people. *. Bu yoqdagi qazuvchilar ham G'ulomjon, Barot polvon, Zamon singari tog'ni ursa tolqon qiladigan azamatlar edi. M. Ismoilij, Farg'ona t.o. Agar har bir kolxozchi armiya intizomi bilan ishlasa, tog'ni tolqon qilib yuborishi hech gap emas ekan,deb qo'ydim. . S.Ahmad, " Qadrdon dalalar" (dear fields)*

The meal "Atala", characteristic of the Uzbek people, gave rise to the expression "ataladan suyak chiqmoq". In the "O'zbek tilining izohli lug'ati" ATALA1 Liquid food prepared by adding flour to heated oil and adding water. *Namozgar-namozshom o'rtasi uyga qaytib, atalami, ugra oshmi, apir-shapir ichib, yana ko'chaga chopar edik. G'. G'ulom, Shum bola . That is, since porridge is a liquid, light food, a bone sticking out of it is an unpleasant, ridiculous situation, and this meaning has also passed into the phrase. This expression is used in our speech to express unpleasant situations. Ataladan suyak chiqibdi, degandek, ayni saratonda shamollab yurganimni qarang. O'tkir Hoshimov "Dunyoning ishlari" dan.*

If we analyze the expression "**Moshxo'rdaga qatq bo'lmoq**", then "Moshxo'rda" is a liquid dish of rice with mosh (an annual leguminous crop belonging to the family of cycads; a type of bean.). *Kechqurun Saodat kampir do'ppiday o'choq oldida cho'qqayib, moshxo'rda qaynatarkan, Yo'lchi kirib keldi. Oybek, "Tanlangan asarlar" (Selected Works). "Moshkhord" food does not "speak" along with kefir. That is, we usually don't eat "moshxo'rda" with kefir, and this situation also means that "something, someone or event is superfluous."*

Let us mention the expression "**Chuchvarani xom sanamoq**". "Chuchvara is" minced meat dough, smaller than "manti". *Ko'k chuchvara. Qovurma chuchvara. mm Chuchvara jahon pazandaligida keng tarqalgan taom hisoblanadi. K.Mahmudov, O'zbek tansiq taomlari.(Uzbek traditional dishes )*

**"Chuchvarani xom sanamoq"** Believe in something that is not or cannot be realized; to think rudely, to fantasize rudely. *Sen chuchvarani xom sanab yuribsan, uka, do'st bilan dushmanni ajratolmaysan. I. Rahim, "Ixlos."*

There is a saying in Uzbekistan: "**mehmon kelsa, pastga tush, palov bermoq ahdga tush**". Palov (Plov) is a traditional dish that every citizen of Uzbekistan should be able to cook. Pilaf is a dish that Uzbeks eat at weddings and celebrations and is associated with goodness, and the phrase "yaxshi odam osh ustiga" is analyzed in a good way. That is, a good person comes with



food in the soup. There are other expressions related to so “Osh” in our language.(“Osh” mean that “Palov”)

**“Oshga pashsha bo‘lmoq”** . The stranger interferes, spoils the work, kicks the work in the back. — Esizgina, endi gaplasha boshlagan edik-a. Oshga pashsha tushdi, — dedi Elmurod boshini chayqab. P. Tursun, “O‘qituvchi” magazine .Option: **Oshga pashsha tushmoq** .

**“Og‘zidagini (yoki og‘zidagi oshni) oldirmoq”**. To lose something off, to take . “Aqlsiz og‘zidagini oldirar”. Proverb. Yormat uni [Yo‘lchini] odamlar oldida bo‘sh-bayovlikda aybladi: — Bu nima, og‘izdagi oshni oldirish? — dedi. Oybek, “Tanlangan asarlar”.( Selected works).

The phrase **“Og‘zi oshga yetganda”** can be used “in relation to the situation when you say that you have reached a result and it turns out to be the opposite of it.”

**“Xamir uchidan patir”**. There are many expressions related to “Xamir” in our language. For example, **“Xamir uchidan patir”** “as the beginning of many things and a small part. Option: **“Xamir uchidan patir”**. Synonym: : **“dengizdan tomchi”** (drop from the sea) .

#### **Other expressions related to “Xamir”**

**“Xamiri achimagan”** .The movement is slow, sweep movement . Obbo, xamiri achimagan-ey, tusha qolmaysanmi endi!? N. Safarov, “Qurbonali”( Kurbanali )

**“Xamiri achimoq”**. To be in a bad mood, to change one's mind. Qarab tursam, o‘rtog‘inning xamiri achib, kayfi lanj tortib ketyapti. S. Abduqahhor, “Sanamay sakkiz dema.”( don't say eight without counting)

**“Xamirdan qil sug‘urganday”**. Easily, effortlessly. . Har holda, hamma ish xamirdan qil sug‘urganday, imi-jimida hal bo‘ldi.Sh. Rashidov, “Bo‘rondan kuchli” (Stronger than the storm)

The phrase **“Qulog‘iga lag‘mon osmoq”** is not mentioned in the “O‘zbek tilining izohli lug‘ati”(Annotated Dictionary of the Uzbek Language) or in the “O‘zbek tilining izohli frazeologik lug‘ati”(Annotated Phraseological Dictionary of the Uzbek Language). But it is one of the most widely used combinations in everyday speech. **“Lag‘mon”** (Lagmon) (Uyghur "la myan" - stretched dough) is a food made by stretching or cutting the dough long and thin, and eating it with kale . Kumush opam ham shu yerda edilar. Lag‘monni uncha xushlamas ekanlar, shekilli, yaxshi yemadilar. A.Qodiriy, “O‘tgan kunlar” (Bygone days). The phrase **“Qulog‘iga lag‘mon osmoq”** means to lie to someone, to deceive.

**“Sho‘riga sho‘rva to‘karmoq”**. In “O‘zbek tilining izohli lug‘ati”(Annotated Dictionary of the Uzbek Language) **“SHO‘RVA”** (Soup) is a liquid food cooked with meat, onions, potatoes and other vegetables. “Eti — etga, sho‘rvasi — betga”. Proverb. The phrase **“Sho‘riga sho‘rva to‘karmoq”** means to be unhappy, to have a bad job or situation. *Siz qaerda bo‘lsangiz, biz ham o‘sha yerda bo‘lamiz. Oftobda sherikchilikda qatiq ichgan odamlar oxirigacha birga bo‘lishi kerak. Bo‘lmasa, sho‘rimizga sho‘rva to‘kiladi, — dedi Odil Egamberdiga.* B. Rahmonov, “Yurak sirlari”.( Mysteries of the Heart).

Expressions with such a gastronomic component are also found in the vocabulary of other languages. We did not find most of the above-mentioned and explained phrases in the “O‘zbek tilining izohli lug‘ati”(Annotated Dictionary of the Uzbek Language) or in the “O‘zbek tilining izohli frazeologik lug‘ati”(Annotated Phraseological Dictionary of the Uzbek Language). However, we know that these expressions are actively used in the speech of our people. If we include the phraseological units preserved in our expressions in dialects (for example, **“nag‘masiga nonpalov pishmoq”**) in the“O‘zbek tilining izohli frazeologik lug‘ati” (Annotated Phraseological Dictionary of the Uzbek Language), we think that the content of the dictionary will

expand even more, and this will certainly show the commonality of our language with our culture shows and proves.

### **CONCLUSION**

In conclusion, it can be said that phraseological units with a gastronomic component also have a decent place in the vocabulary of our language and are quite large. By studying it, the culture, customs, and way of life of our people will become clearer. Phraseological units with a gastronomic component, having a national-cultural character, represent the historical, national, cultural treasure of any language.

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# CITIZENS' APPEAL THROUGH THE PRESS AS A FORM OF INTERACTION BETWEEN PUBLIC AUTHORITIES AND SOCIETY

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**Abstract.** *This article retrospectively analyzes the history of the Institution of the right of appeal of citizens, which has passed a long way of development and formed as one of the main elements of the legal status of an individual and a democratic state in the developed countries of the world, on the example of our country. The role of mass media in dealing with citizens' appeals during the period of perestroika, their role in the disclosure of current problems in society is investigated.*

**Keywords:** *institute of appeal, citizens' right to appeal, mass media, perestroika, public opinion, citizens' letters.*

## INTRODUCTION

The 12th goal of the first direction of the new development strategy of Uzbekistan, aimed at 2022-2026, entitled "Improvement of the organizational and legal foundations for effective public control" is dedicated to "Building a people's state by increasing the value of a person and further development of a free civil society." In particular, it notes "further strengthening of the protection of the role of the media and the professional activities of journalists, the effective use of their work in studying the problems that torment people and the state of implementation of reforms" [1].

This once again shows that the mass media is one of the most important tools for studying public opinion and problems existing in society to solve them.

In the Republic of Uzbekistan, the right of every person to apply to State bodies, institutions or people's representatives is formulated by a constitutional norm. Article 35 of the Constitution of the Republic of Uzbekistan states that "Every person has the right to apply with applications, proposals and complaints directly to authorized State bodies, institutions or representatives of the people, both personally and jointly with others. Applications, proposals and complaints must be considered in the manner and within the time limits established by law." [16, 10 p.].

During the years of independence, the right of individuals to appeal, enshrined in the Constitution, was secured by such laws as "On citizens' appeals", "On appeals of individuals and legal entities".

On May 6, 1994, the Law of the Republic of Uzbekistan "On Citizens' appeals" was adopted, article 5 of which refers to appeals sent to the mass media:

"Citizens' appeals to the mass media are used to study public opinion and reflect it in the press.

Citizens' appeals on issues whose solution falls within the competence of the mass media are subject to consideration in accordance with this law " [19].

On December 13, 2002, the Law of the Republic of Uzbekistan "On Citizens' appeals" was adopted in a new edition [20]. This Law has become invalid in accordance with the Law of December 3, 2014 No. LRU-378 "On appeals of individuals and legal entities". Article 7 of this law is called "Appeals and mass media" and it states:

"Appeals received by State bodies from the editorial offices of mass media are considered in accordance with the procedure and terms provided for by this Law.

Appeals to the mass media can be used to study and reflect public opinion in accordance with the legislation on mass media" [17].

Decree of the President of the Republic of Uzbekistan "On measures to radically improve the system of working with appeals of individuals and legal entities" dated December 28, 2016 laid the foundation for the introduction of effective mechanisms for working with appeals of individuals and legal entities. On the basis of this decree, the People's Reception Office of the President of the Republic of Uzbekistan was established in the Office of the President, as well as People's Reception offices of the President of the Republic of Uzbekistan in the Republic of Karakalpakstan, regions and the city of Tashkent, in each district and city of the republic.

In continuation of this, the President of the Republic of Uzbekistan Sh. Mirziyoyev declared 2017 "The Year of Dialogue with the People and Human Interests." During this year, the system of working with appeals was further developed, an open dialogue was established between the people and state bodies.

On September 11, 2017, Law No. LRU-445 "On Amendments and Additions to the Law of the Republic of Uzbekistan "On Appeals of Individuals and legal Entities" was adopted. This law amends the above-mentioned Article 7:

"Appeals received from the editorial offices of the media are considered in the manner and within the time limits provided for by this Law.

Appeals to the mass media can be used to study and reflect public opinion in accordance with the legislation on mass media" [18].

As we can see, Uzbekistan has fully established an equal opportunity for every person to enjoy the constitutional right to appeal. A lot of work is being done to introduce into the life of the state and society the principle which says "The people should not serve the state bodies, but the state bodies should serve the people."

### **LITERATURE REVIEW**

Today, the focus of most researchers is on such issues as building a civil society, ensuring broad public participation in making important decisions for the state, establishing an open dialogue with the people, ensuring openness of the activities of state authorities and management, establishing a mechanism for public control over their activities [9].

In particular, M.N. Inatov's research is devoted to the study of citizens' letters to state and public organizations as a historical source that serves to study the public mood, determine the real state of society, a more complete understanding of the history of the people, and not the history of the ruling regime [5].

A number of studies have highlighted the perestroika policy pursued by the Soviet state and the Communist Party, the difficult socio-economic and political situation in Uzbekistan during this period, including the development of mass media, but the issue of the work of the media with citizens' appeals has not been studied separately.

## **RESEARCH METHODOLOGY**

To solve the tasks set in the research, such methodological principles as historicity, objectivity, consistency, content analysis were used, requiring analysis of the cause-and-effect relationships of historical phenomena. Special attention was paid to the principles of historical comparison and logical generalization in the coverage of historical data, facts, phenomena and events.

## **ANALYSIS AND RESULTS**

At all stages of the centuries-old development of the Eastern states, one of the most important components determining the development of national statehood was the issue of the management system and the institution of circulation. In particular, Nizamulmulk writes in his "Siyosatnoma" ("political pamphlet"): "The king should receive the oppressed two days a week, rebuffing the oppressors, punishing them and directly listening to the words of the raiat". He must accept important applications and respond to each of them. If the news that "The king calls the dodhahs (people seeking justice) and hears their words twice a week and punishes tyrants" spreads throughout the country, then tyrants will not be idle out of fear, thinking about the consequences of their actions" [8, p.20].

Under Amir Temur, the position of arzbegi was introduced on the road. The person holding this position is instructed to organize the reception in the dargah of those who come with complaints, as well as those who express their attitude to the events taking place in the country, to bring to the attention of the supreme ruler received wishes, complaints and suggestions [9, p.8].

Back in the days of the former Soviet republics, a number of resolutions and laws were adopted concerning the consideration of proposals, applications and complaints of citizens. In particular, the Resolution of the Supreme Soviet of the USSR of April 12, 1968 No. 2534-VII "On the procedure for considering proposals, applications and complaints of citizens"[2, p.144], which was adopted by Law No. 2830-VII "On the approval of the Decree of the Supreme Soviet of the USSR" "On the procedure for considering proposals, applications and complaints of citizens" dated June 26 of the same year [3, p.237]. A number of amendments and additions were made to these resolutions and laws in 1980, 1988 [4, p.192].

However, these decrees and laws existed only on behalf of, and appeals of ordinary people to the relevant officials within the framework of the law with complaints about problems in their daily lives, abuses of public officials could not be treated fairly.

In the difficult situation that developed in the last years of the rule of the former USSR, during the period of the "perestroika" policy announced by the government headed by M.S. Gorbachev, who announced a partial change in his ideas, the search for new forms of work, in short, on the way to some kind of change in imperial policy and the existing system, the ideas of glasnost, diversity were proclaimed opinions. Although the policy of perestroika led to certain changes in the social sphere, the situation in the Union national republics, including Uzbekistan, remained tense.

However, the restructuring has in some ways provided an opportunity for greater transparency, democracy and diversity of opinion. In 1986, the XXVII Congress of the CPSU decided to "turn publicity into a system that does not stop," so that "the people know not only what is being decided at the state level, but also what decisions are made by local party and Soviet bodies, enterprise administrations and trade unions," so that every citizen "receives the necessary information about the activity of the apparatus" [7; pp. 55, 57, 60].

The plenum of the Central Committee of the CPSU in January 1987 adopted “legal acts guaranteeing publicity” [6, p. 33] the task of development was set. These documents were supposed to ensure a high level of openness in the activities of state and public organizations, to give people a real opportunity to express their opinion on any issue of public life.

An analysis of the activities of the periodical press of the perestroika era shows that the mass media of this period significantly intensified in covering the problems of society. This is especially evident in the increase in the number of people's appeals to the editorial offices of newspapers and magazines and in the reaction of the media to these appeals.

During the Soviet era, letters were considered the most common means of communication not only between individuals, but also between a person and the state. Letters to the mass media as official appeals of citizens also provide “a great opportunity for a more complete understanding of the history of the people, and not the history of the ruling system” [5, p.6] studying the mood of the general public, determining the true state of society, its individual social groups, personality-its mentality, mood, evaluation of their own life and marriage.

The following table shows the number of appeals received by the editors of some newspapers and magazines in the period from 1986 to 1991 [10, 11, 12, 13, 14, 15].

**Collection of letters from citizens to the newspaper editorial office**

<b>Editorial office</b>	<b>Period</b>	<b>Number of letters</b>
“Совет Ўзбекистони” газетаси (Newspaper “Soviet Uzbekistan”)	26.02 – 09.12.1986	25
	03.01.1987 – 23.01.1988	43
“Ўзбекистон адабиёти ва санъати” газетаси (Newspaper “Literature and Art of Uzbekistan”)	05.01.1985 – 4.07.1988	55
“Ёш ленинчи” газетаси (Newspaper “Young leninist”)	08.12.1986 – 02.01.1991	41
“Pravda Vostoka”	26.07.1987 – 02.12. 1988	10
“Қишлоқ ҳақиқати” (“Truth of the village”)	27.01 – 23.10.1987	6

It seems that many people turned to the editorial offices of newspapers and magazines as the last hope when they could not get help from government agencies in solving their problems.

The content of the appeals is also diverse, among which both personal problems and painful problems of society are reflected. In particular, in a letter dated January 5, 1985 addressed to O.Yakubov to the editor of the newspaper “Literature and Art of Uzbekistan” on behalf of a resident of the village of Shekhlar of the collective farm “Zhdanov” Shofirkan district of Bukhara region Bakhshilla Yahyev, which stated that he hanged himself because of slander against his father Rahman Yahyev [15, pp.2-3].

On April 8, 1986, citizen Nurmatov, who changed his surname, expressed his opinion in a letter that schoolchildren are attracted to cotton picking, that they work in difficult conditions [15, pp. 22-25]. In particular, the letter stated that the students would drink only bread rolls and sugar tea in the morning, meat would be given out once a week, and the paramedic would receive notification of their condition only once a week.

Perestroika, publicity, the spirit of democracy that inspires people with confidence in changing their lives, were also manifested in the fact that the arguments in the letters were

expressed boldly and openly. They lay down that the task of today is to be intolerant of shortcomings, to expose the vices of bureaucracy, to strengthen criticism and self-criticism.

Especially letters to the editorial office of the newspaper "Pravda Vostoka", published in Russian, are distinguished by a rather active attitude of citizens to the socio-political changes taking place in society. In particular, the former head of the Bureau of commodity expertise of the Lviv branch of the Chamber of Commerce and Industry V.I.Ryzhak in his article, written under the influence of the articles "Anatomy of bribery" published in the issue of the newspaper "Pravda of the East" dated June 20, 1987, and "Arguments and Facts" dated July 25, 1987, "a bribe of half a million" about cases of corruption [14, p.1].

Most of the appeals received in 1989 to the editorial office of the newspaper "literature and art of Uzbekistan" expressed dissatisfaction with the work of law enforcement agencies. In particular, M.Sabirova from the Andijan district writes that the grandmother was hit by a car, and the driver went unpunished, another letter says that 2-year-old Bahramjan was hit by a drunk driver at the wheel. "No legal claims were brought against the driver of the car that hit my wife, I repeatedly appealed to the Department of Internal Affairs of the Narpai district, recently received a response from them saying that "the criminal case has been terminated," writes H. Abdurakhmanov [21, p.5].

The letters received by the editorial office of the newspaper Pravda Vostoka are very colorful in content: the head of the seminar of the Tashkent Evening University, candidate of Economic Sciences I. Murakaev "Как идет перестройка ("how is perestroika going")" [14, pp. 3-6], a war veteran, retired colonel Crimont "the criterion of honesty is the truth" ("the criterion of honesty is truth") [14, pp. 7-12] and letters about the elections to the Supreme Soviet and local councils, letters of war and labor veteran Belyakov outlining his thoughts on Stalin and perestroika [14, v. 13-15, 16-17, 18-19], A.Kurishv's letter of December 27, 1989. about the Gdlyan-Ivanov case called "Моё мнение" ("My opinion") [14, p. 34], letters of the excavator driver A.P.Chebanov dated November 29 and December 12, 1989 about the fate of perestroika and the role of the party in the new conditions of January 21, 1990 [14, pp. 36, 37-40, 41-46] among them.

Article "Lessons of non-passage", published on May 23, 1986 in the newspaper "Soviet Uzbekistan" under the heading "School reform: research, initiative, experience", was written on the basis of a letter from A.Niyazov from the Zadarya district of Namangan region [10, p.14-21]. In his letter, the author stated his opinion that the involvement of schoolchildren in agricultural work is limited in Namangan region. The head of the district department of Public education J. Makhmudov expressed the following opinion about this: "85-90 thousand hours of classes were missed annually, almost three months. Or in five years the academic year will be lost" [10, p.18].

Letters to the newspaper editor "Soviet Uzbekistan" also reflect the opinion of newspaper reporters about many social and domestic mothers who torment them. In particular, in a letter to the editor dated January 3, 1987, entitled "History and historical development", O. Sobirov outlined extremely relevant thoughts about the need to teach the history of our Motherland in higher and secondary specialized educational institutions of Uzbekistan [11, pp. 1-3].

In the letter of the associate professor of the Department of Philosophy of the Tashkent State Medical Institute, candidate of philosophical sciences Ya. Turdimukhamedov, entitled "an important topical issue of the development of society", the opinion of the Central Committee of the CPSU regarding the project "Main directions of restructuring of higher and secondary special

education in the country" is expressed. In his letter, he reflected on the problems of teaching social sciences at the medical institute [10, pp.89-94].

If we take into account that insufficient importance was attached to the teaching of the history of Uzbekistan during the years of Soviet power, then these thoughts indicate that during the period of perestroika people's desire to revive culture and national values, to study their own history.

And the letters received by the editorial office of the newspaper "Truth of the village" testify to the difficult working and living conditions of the villagers at that time. These letters also often contain considerations about courtiers as a vice of society at that time. In particular, an engineer on labor protection and safety at the collective farm "XXIV Party Congress" of the Chirakchi district A.Yuldashev, under the influence of an article in this newspaper dated January 21, 1987 under the heading "when the personnel policy is violated", wrote a letter stating that nepotism is allowed in the collective farm in which he works when appointing personnel, the plan is violated delivery of meat to the state [13, pp. 6-9]. However, in a reply letter to the editor, the secretary of the Kashkadarya regional committee, A. Muminov, said that these facts were not confirmed [13, p.2].

Similar inscriptions, casts and comments about the harsh conditions in the village of E., who lives in the 1st department, 3rd brigade of the Gagarin state farm of the Bulungur district. Israilov's letters ("Stones on the road-nervous heads", "Superficiality and insult") also found their expression [13, pp.13-14, 17, 18-19].

All newspapers and magazines had departments of letters and public works, as well as columns in which citizens' letters were printed. In particular, in the newspaper "Literature and art of Uzbekistan" the rubric was created, which was called "Letters from grieving readers", which published letters from citizens about various problems in society. Due to the fact that the newspaper did not leave indifferent citizens' appeals, the number of letters from them increased. In No. 6 (3006) for 1989 of the newspaper "Literature and Art of Uzbekistan" it is reported that in the first month of 1989 the number of letters from fans of the newspaper reached 1565 [21, p.5]. The fact that in January the newspaper received 55 official response letters from various organizations and departments indicates that the complaint sent to the editorial office promptly considered the issues and problems raised in the letters and tried to solve them.

### **CONCLUSION/RECOMMENDATIONS**

As a conclusion, we can say that constant attention to the appeals of citizens in society is an extremely important issue. Because the higher the Socio-political activity of citizens, the faster the problems that hinder the development of society are eliminated. Appeals – statements, suggestions and complaints of citizens are one of the main criteria for assessing how effectively the main directions of state policy are being implemented. This provision serves as an important tool for the protection of human rights, strengthening the ties of State bodies with the people, and active participation of the population in solving important issues of state and public life.

The appeal of citizens' appeals to the mass media during the period of perestroika indicates that publicity, which was considered one of the main principles during this period, began to penetrate into the life of society, and the role of the media in it increased.



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# THE ROLE OF MUSLIM WOMEN IN THE DEVELOPMENT OF SCIENCE, CULTURE AND EDUCATION IN THE PERIOD OF EARLY ISLAM

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**Abstract.** *The relevance of the chosen topic is to identify the main areas of activity of Muslim women in the period of early Islam, which are still little-studied areas of science. The analysis of the scientific works of that period made it possible to discover numerous examples of the active work of Muslim women in various areas of scientific knowledge. The beliefs prevailing in our time that Muslim women were deprived of the possibility of creative growth due to religious restrictions do not allow researchers to fully and objectively assess the historical processes within the vast expanse of the Arab Caliphate. An analysis of the literature shows that certain factual material has been accumulated regarding the activities of Muslim women, a general picture of its existence has been recreated, but there are still few exhaustive research works on the study of the history of the activities of Muslim women scientists. This article attempts to show a general picture of the development of the scientific thought of Islamic civilization with an emphasis on the contribution of Muslim scientists to the development of education, science, education in the Islamic world, the flourishing of Muslim medieval culture.*

**Keywords:** *Islam, a new look at women, women's education, nursing, Islamic culture, libraries, universities, "houses of wisdom", hadith studies, Muhammad Akram Nadwi, the decline of Islamic science.*

## INTRODUCTION

**Formulation of the problem.** Muslim women in the early Islamic period took an active part in many important political and social affairs, conducted scientific research. They made a great contribution to various areas of business, education, charity, hadith studies and the transmission of traditions from the Prophet, nursing, social work, etc. According to the British Arabist, Quran scholar, author of numerous works on the history, philosophy and culture of Islam, William Montgomery Watt the prophet Muhammad significantly improved the privileges and Sharia law for women [10]. In the preface to his book *Islam - Why Muslims Are Like This*, one of the most famous Islamic scholars and experts on Muslim-Christian relations, Professor John Esposito, noted: "Today, many, blindly trusting the stereotypes imposed by the media, look at Islam through a distorted prism, seeing only terrorism, religious extremism and the oppression of women. They mistake the behavior of a radical minority for the religion of the majority." The Prophet Muhammad achieved the granting of privileges and rights to women in many areas: education, economic status, family and marriage [6].

Islam approved a new look at a woman, a new attitude towards her. A ban on the murder of newborn girls was introduced, women were provided with the right to inherit, take part in economic life, and independently manage their property. Speaking about the position of women in Muslim countries, Annemarie Schimmel, the largest researcher of Islamic mysticism, winner of many awards, including the Order of "Dustlik" (Uzbekistan, March 27, 2002) [26], emphasizes

the progress in improving the social status of women compared to their position before acceptance of Islam [27].

### **MATERIALS AND METHODS**

During the first centuries, Islam actively supported all scientific endeavors. On the vast territory of the caliphate, a common Muslim cultural space developed, where mathematics, medicine, philosophy, physics, chemistry and other sciences developed. Islamic culture absorbed the achievements of scientists from various nationalities and religions who lived in the vast expanses of the Caliphate. Wealthy Muslims provided patronage to scientists and the development of sciences. The famous Swiss orientalist and Arabist, Professor Adam Metz, in his book "Muslim Renaissance" describes the care with which noble Muslims kept manuscripts. Caliphs, emirs financed the initiatives of scientists, organized and opened madrasahs, which had huge libraries with hundreds of thousands of books, there was a custom to bequeath their books to mosques[1]. By the 10th century, many libraries and schools appeared, which were founded in Basra, Isfahan, Nishapur, Rae, Damascus and Cairo. Some of the books in such libraries were listed by Ibn al-Nadim in his bibliographic collection "Kitab al-Fihrist" and in the biographies of scientists and philosophers Ibn al-Kifti "Ta'Rih Al-Hukama", Ibn Abi Usaybiya "Uyun Al-Anba fi -Tabaqat al-Atibba" and Ibn Juljul "Tabaqat al-Atibba "wa'l-Hukama" [22]. The Ottoman scholar Haji Khalifa (Kâtip Çelebi 1657) in his Kasha Al-Zanun listed all the books that were translated into Arabic language by famous Hindu, Christian, Jewish and Parsi scholars, kept in the Baitul Hikma Library in Baghdad. The library in Cairo, Hazain Al-Qasur, had 200,000 volumes, and the library of the Jami al-Azhar Mosque over two hundred thousand volumes. And this is almost 600 years before the creation of Oxford's Bodleian Library and 440 years before the creation of the Vatican Library His collection is estimated to include 9,062 books and 595,668 manuscripts dating from at least the 8th century [22].

French writer and historian, specialist in library history Polastron Lucien in his study "Books on Fire. The history of the endless destruction of libraries" writes: Medieval Islam is the true Olympus of libraries [16]. The achievements of the scientific thought of scientists, the theory and practice of training and education of the Middle Ages had a beneficial effect on the development of European culture. The education system of universities, "houses of wisdom" often served as a role model for the West. In areas where Islam spread, primary schools began to function for the general population. Young people of different nationalities and regions studied at universities, outstanding scientists worked. Universities have trained thousands of qualified specialists who have laid the foundations for the development of many modern sciences [19a]. Thanks to Muslim specialists, Europeans set up paper production, increased handwritten editions of books representing the achievements of the scientific thought of that time and world culture. With the spread of books, new cultural centers were created - libraries, various educational institutions, the number of literate people increased.

Islamic scientists, writers and artists of this period made a significant contribution to the development of world science and culture. Arabic was the international language at that time. Islamic scholars from different countries came to scientific conferences and communicated in Arabic. All scientific works were translated into Arabic [10]. Simultaneously, translations from Arabic into Latin developed. According to the Stanford Encyclopedia of Philosophy, the translation of philosophical texts from Arabic into Latin in Western Europe "resulted in the transformation of almost every philosophical discipline in the medieval Latin world" [9] / Howard

Turner notes: "Muslim artists and scholars, workers and princes together created a unique culture, which has a direct and indirect impact on every continent" [8].

British philosopher Bertrand Russell emphasizes: "The superiority of the East was not only military. Science, philosophy, poetry, and all kinds of art flourished in the world of the Prophet Muhammad, while Europe was plunged into barbarism. Europeans, with their inexcusable narrowness of views, call this period the "dark age", but only in Europe it was "dark", in fact in Christian Europe, since Spain, which was Mohammedan (Islamic), had a brilliant culture" [23].

## **RESULTS AND DISCUSSION**

***Presentation of the main material of the study.*** In the Islamic scientific world, unlike in medieval Europe, Muslim women had the right to receive education on an equal basis with men. For comparison: in the USA and Europe, women won the right to receive equal education on an equal basis with men only by the middle of the 19th century [1]. A biographical dictionary of twenty volumes on Muslim women scholars, written by al-Shakhawi in the fifteenth century, includes biographical data on 1075 Muslim women [10].

When The Times wrote in 1995 that Islam was responsible for the low level of education of women in the Muslim world, Muhammad Akram Nadwi began searching ancient Arabic manuscripts for the names of educated women or women scholars, hoping to find at least 20 or 30 names. Nadwi began his research by going through well-known and not-so-known hadith collections in search of female names. He studied the biographies and reports of various scholars about his teachers - men and women. What Muhammad Akram Nadwi found exceeded all his expectations. Sometimes one scholar wrote: "I studied with 70 women." Another narrated a hadith that was narrated by a total of 400 women. The extensive material he collected over the course of 20 years amounted to a 43-volume dictionary called "al-Wafa bi asma an-nisa", containing biographies of more than 10,000 women, which was published in 2021 in Jeddah. And in 2013, Nadwi's book *Al-Muhaddithat: The Women Scholars in Islam* was published in England, which is an English adaptation of the preface of this dictionary. Sheikh Muhammad Akram Nadwi writes: "I know of no other religious tradition in which women have been so represented and active in its history of formation."

For example, Rufaida al-Aslamiya is considered the first professional Muslim nurse. She was involved in the creation of the first ever mobile medical units to meet the needs of the community for medical care, led a group of volunteer nurses in the battles of Badr, Uhud, the Battle of the Ditch, Khaybar and other battles to treat and care for the wounded and dying. After the establishment of a Muslim state in Medina, the Prophet allowed a tent to be set up outside the mosque to treat the sick and train Muslim women and girls in the profession of a nurse. Rufaida al-Aslamiya is considered the founder of nursing in the Muslim world. In recognition of her contribution, the Aga Khan University established the College of Nursing and Midwifery, which bears her name. The University of Bahrain awards outstanding nurses with the annual Rufaida Al-Aslamiya Award. Jamia Hamdard University in Delhi established the Rufaida College of Nursing. It can be said that Rufaida Al-Aslamiya created the profession of nursing 1200 years before Florence Nightingale, who is considered the founder of modern nursing care [8].

The names of other Muslim women who were involved in healing and providing medical care have come down to us, these are Nusayba bint Kaab al-Mazenei, who cared for the wounded in the battle of Uhud (625); Umm Sinan al-Islami (also known as Umm Imara) - having converted to Islam, she asked the Prophet to allow her to go to war to treat the wounded and give water to

the soldiers; Umm Matawe al-Aslamiya - she volunteered as a nurse during the Battle of Khaybar; Umm Waraqa bint Haris, who participated in the collection of the Koran and treated the wounded during the Battle of Badr.

Al-Shifa bint Abdullah ("Healer") became the first Muslim woman to teach people literacy and traditional medicine practices. She was one of the first to convert to Islam in Mecca and joined the emigration to Medina. There she had a house between the mosque and the market. The Prophet often visited her and sometimes consulted with her about the best practice in business matters [3]. Another healer, the famous Ash-Shifa, also possessed qualified knowledge in medicine. She used prophylactic treatment against ant stings, the Prophet approved her method and advised her to teach it to other Muslim women [8].

Fatima al-Fihri became the founder in 859 of the mosque and madrasah under him (which is the oldest in the world) in Fez, Morocco. The Guinness Book of Records recognizes it as the oldest existing and continuously operating educational institution-university in the world [9]. The university curriculum included mathematics, Arabic, medicine, astronomy, chemistry, history and geography. These classes were available to both Muslim and Christian and Jewish youth. Al-Karaouine University is known for its famous graduates such as Abul-Abbas and the jurist Muhammad al-Fasi, who were outstanding Muslim thinkers of their time, the great Sufi and Islamic jurist Ibn al-Arabi, the historian and founder of sociology Ibn Khaldun, the famous geographer Muhammad al -Idrisi and astronomer Nur ad-Din al-Bitruji (Alpetragia). The famous Christian author and traveler Leo Africanus, the Jewish rabbi and philosopher Maimonides, and Pope Sylvester II were also among the graduates of Al-Qaraouine[12]. One of the first graduates was also Fatima al-Kabbaj, who later became the only female member of the Moroccan High Council for Religious Knowledge.

According to the UNESCO expertise, Al-Karaouine became the leading spiritual and educational center of the ancient Muslim world, whose graduates are still famous for their demand. Scientists, philosophers and theologians came out of its walls, who had a great influence not only on the development of the Muslim community, but also on the entire world culture. The university library is also considered the oldest continuously operating library in the world. In 2012, the Kuwait Arab Bank provided a grant to the Ministry of Culture of Morocco for the restoration of a unique object. The Moroccan government commissioned Moroccan-Canadian architect Professor Azize Chauni to renovate and restore the library to its former architectural glory. The restored library reopened its doors to the general public in May 2016.

Muslim women played a significant role in the development of the science of Hadith. Imam Hakim Naishapuri states: "1/4 of our religion depends on our Muslim sisters who conveyed the words of the Messenger of Allah salallahu alaihi wa sallam. If not for these transmitters, we would have lost a quarter of our religion."

Women could receive academic degrees and qualify as scientists and teachers [1]. Often women taught men. The well-known historian of Damascus Ibn Asakir (499-571 x / 1105-1175 m) wrote that there were ample opportunities for the education of women [7]. Ibn Asakir, said that he studied with more than 200 men and 80 women, but he received an ijaz (certificate of knowledge of a certain number of hadiths, or any collection, the right to teach these hadiths) from Zeynab bint Abdurrahman on Imam Malik's Muwatta .There are many such examples. For example, as various authors write, Jalal ad-Din as-Suyuti studied the "Risal" of Imam ash-Shafi'i with Hajar bint Muhammad, Afif ad-Din Junayd, a 9th century Hijri scholar, read "Sunan" ad-

Darimi with Fatima bint Ahmad ibn Kasym. Another prominent theologian, Ibn Hajar Askalani, in his work "Durar al-Karima" gives a brief biography of more than 170 female scholars of the eighth century AH, from whom he studied the science of hadith and other religious knowledge.

Women scholars also taught imams, who passed fatwas (religious and legal decisions). They traveled to distant cities. Some even went on lecture tours in the Middle East. The jurist and scholar of the 7th century Umm Ad-Darda taught law in the mosques of Damascus and Jerusalem. Her classes were attended by imams, legal scholars and hadith scholars. Her students were men, women and even the Caliph. Another 14th-century female scholar, Fatima al-Batayhia, gave lessons to men and women at the prophet's mosque in Medina, where people even came from the city of Fez in Morocco. Amra bint Abdulrahman was a well-known faqih (legal scholar), mufti and muhaddis (hadith scholar). Caliph Umar ibn Abdul-Aziz himself said that "if you want to learn the science of hadith, then you need to learn from Amra." Imam Zuhri, the author of one of the first Musnads, written collections of hadith, noted Amra as an outstanding expert on hadith and advised taking knowledge from her.

Aisha bint Abu Bakr, the wife of the Prophet Muhammad, is considered one of the seven greatest scholars of Islam of her time. She helped spread the message of Muhammad and served the Muslim community for 44 years after his death. She transmitted 2210 hadiths, both on matters related to the personal life of Muhammad, and on matters relating to inheritance, pilgrimage and eschatology. She is considered the most prominent specialist in Islamic jurisprudence. Aisha was engaged in mentoring, teaching people of different ages. Orphaned children who studied with her, she took on the maintenance. Many of her students later became well-known scientists, collectors of hadiths, experts on the Koran. She achieved high skill in versification, many poets sought to learn from her [2]. Other wives of the Prophet Muhammad like Hafsa, Maimun and Umm Habib were also narrators of hadith in the early centuries. A famous scholar of the early eighth century AH was Fatima bint Ibrahim bint Johar. Imams Dhahabi and al-Subki considered themselves her students, to whom she taught the collection Sahih al-Bukhari. Fatima's fame was so great that when she was on the Hajj, the Hadith scholars from Medina asked her to give them lessons at the Prophet's Mosque.

An outstanding muhaddith (expert in hadith) Aisha bint Abdul Hadi taught from the collection of al-Bukhari in the mosque of Damascus. Ibn Hajar al-Asqalani, recognized as one of the best Muhaddiths, came to Damascus on purpose to take lessons from her. With her, he studied over 100 books. According to him, she was considered one of the best experts on the hadith of her time. People from all parts of the Islamic world made long journeys to be able to learn from her. At one time, a woman named Karima bint Ahmad bin Muhammad bin Hatim al-Marvaziya (d. 463 AH / 1070 AD), originally from Turkmenistan, from the city of Merv (hence her nickname al-Marvaziya), enjoyed great authority. She was considered the best scholar of Sahih al-Bukhari in her time. From a young age, she traveled with her father to the Middle East - to Syria, Egypt, Hijaz and other famous centers of religious studies in search of knowledge. In the future, she becomes one of the leading authorities in Mecca for the transmission of hadith from the collection of Bukhari. She taught the text of al-Bukhari to students, and her scholarship and teaching were widely respected. Thirty-nine men and one woman submitted materials on her behalf.

Created by Karima al-Marwaziya, a copy of al-Bukhari's Sahih collection of hadith is considered to this day the most complete and accurate. Imam Ibn Jawzi writes that such scholars as Khatib al-Baghdadi, Ibn al-Muttalib, al-Samani and Abu Talib al-Zeynabi learned the collection

of Bukhari from her. A woman named Shuhda (d. 574 AH/1178 CE) is described as an expert in calligraphy and an eminent authority on the science of hadith. Her lessons on Sahih al-Bukhari and other collections of hadith were attended by a large number of students, and due to her high authority, many people called themselves her students. Zeinab bint Ahmad (d. 740 AH/1339 CE), better known as Bint al-Kamal, gave lessons on Abu Hanifa's Musnad, Shamail Tirmidhi and at-Tahawi's Sharh Maani al-Asar . The well-known historian Ibn Batuta, when he was in Damascus, studied the science of hadith with her and some other women scientists. Umm Hani Maryam (years of life 778-871 AH / 1376-1466 AD) studied theology, fiqh, history and grammar, went to gain knowledge of hadith in Cairo and Mecca. Subsequently, she taught at the great madrasah of Cairo, giving ijazas to many scholars.

The manuscript "al-Mashihat ma at-Tariq" (sheet 238) of Ibn al-Bukhari states that a course of 11 lectures, where the total number of students was more than 500, was attended by a large number of women, and this course was read by a man in the Umayyad mosque in Damascus in 687/1288.

Further in the same manuscript (sheet 40) it is said that many women attended another course, of 6 lectures, which was read by ibn al-Sayrafi to an audience of 200 people in Aleppo (Aleppo) Syria, in 736/1336. Sheet 250 indicates, that a hadith scholar named Umm Abdullah gave a course of 5 lectures to a mixed audience, that is, there were both men and women together, a total of 50 people, and this happened in Damascus in 837 AH / 1433. In the notes to the book "Kitab al Kifaya" by Al Khatib al Baghdadi, and a collection of his commentaries on hadith, the names of Nima bint Ali, Umm Ahmad Zeinab bint Al Makka and other women scholars who lectured on these two books appear. Sometimes they taught on their own, sometimes together with male hadith scholars. Lectures were given to students at leading universities such as Aziziyyah and Diayyah. Some lectures were attended by Ahmad, the son of the famous commander Salah ad-Din.

Information about female hadith scholars is contained in the biographical directory of famous people of the 9th century "ad-Daw-al-Lami" by Muhammad ibn Abdurrahman al-Sahavi (830-897 / 1427-1489), as well as in the work "Mujam ash-Shuyukh" by Abdul- Aziz ibn Umar ibn Fahd, compiled in 861 and dedicated to the biographical data of more than 1100 teachers with whom the author studied, the names of more than 130 women are mentioned. The fact that women taught such men, who were themselves scientists, emphasizes the status and respect for these women.

## **CONCLUSION**

To the question why, despite the large number of women scientists with unique knowledge, they are almost not remembered today? Akram Nadwi explains this phenomenon with the following example: "One of the great Islamic scholars, Ibn al-Samani, who lived in the 13th or 14th century, wrote that he wanted to study with a woman named Karima: "I asked her brother many times to let me study with her . But he always made excuses [for not letting me do it]." The problem is that if someone had a son or brother, they tried to do everything to make them known, they became famous. But if there was a sister, they preferred to hide her."

Sheikh Muhammad Akram Nadwi, after more than 20 years of research, came to the conclusion that Islamic scholars first began to oppose women when they began to study philosophy. Aristotle was convinced that the subjugation of women was "natural" and "beneficial to society." This idea greatly influenced Muslim scholars who developed medieval fiqh - the theory

of Islamic law. Before getting acquainted with the idea of Aristotle and before the medieval scholars were strengthened in their opinion about the gender distribution of roles in society, initially Islam endowed men and women with much greater rights and equality.

In order to find the reasons for the emerging questions about the attitude of Islam towards women, Aisha Abdurrahman Bewley, who converted to Islam, the author or translator of books on Islam, and, together with Abdalhak Bewley, translated the Koran into English, conducted a special study, which resulted in the book "Islam: empowering women. She noted: "Looking through biographical directories, I was surprised to find many references to women. This is a huge number of women, represented in all areas, from scientists to rulers, regents or independent rulers, women who have had a significant impact on politics. In 2004, she published a book on women scholars of Islamic civilization, *Muslim Women: A Biographical Dictionary*. The comprehensive information collected in it about Muslim women from the first century AH to the middle of the 13th century AH proves that during these 14 centuries Muslim women have always succeeded in the field of science and business, without abandoning their traditional roles of wives and mothers.

The decline of Islamic culture began in the New Age, when many Muslim countries fell into colonial or semi-colonial dependence on the capitalist states of Europe. Hence the underestimation of the cultural heritage of Islam, its valuable ideological foundations for the world and the formation of man. The achievements of Muslim scientists were forgotten, educational institutions fell into decay, primitive forms of understanding the world began to be implanted among the people.

Since the end of the 20th century, a one-sided interpretation of Muslim principles and ethical norms, Islamic fundamentalism and extremism has intensified. The media most often associate terrorist acts with Islam. There are few works devoted to the important role of Muslim scientists in the development of science, culture and education in the early Islamic world, about their great contribution to the knowledge of the modern world. Meanwhile, Muslim scientists today are becoming leaders in their field of knowledge, making a great contribution to the knowledge of the world. Every year the number of women who have defended diplomas in scientific specialties is increasing. According to UNESCO, in some countries of the Islamic world, there are already more women than men among graduates of higher educational institutions.

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## ASHURALI ZOKHIRY'S ARTICLE "WHEN WILL IT BE?" AS A HISTORICAL SOURCE

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**Abstract.** *In the article brief life of Ashurali Zahiri, one of the national intellectuals of the Fergana Valley, and his new views on the problems that arose in the public life of Turkestan in the late 19th - early 20th centuries illuminated in his article "When will it be".*

**Keywords:** *jadidism, Ashurali Zahiri, Turkestan, darkness, ignorance, illiteracy, education, enlightenment, book, "usuli savtiya", renewal, science, development.*

### INTRODUCTION

Ashurali Zahiri (1885-1937) was one of the jadid enlighteners who at the beginning of the 20th century worked within his profession to renew the life of society and rebuild it based on the requirements of the times and spared no effort in this regard, standing alongside prominent figures of the Jadidist movement, progressives, set themselves the goal of reforming human consciousness and thinking through the development of science and education, and bringing colonial Turkestan into the ranks of the developed countries of the world through reforms.

### RESEARCH MATERIALS AND METHODOLOGY

Ashurali Zahiri is a well-known jadid scholar, enlightener, linguist, journalist, translator, lexicographer and scholar of literature. One of the national intellectuals of Fergana Valley, a prominent representative of the Jadidist movement. He was born in 1885 in the village of Oyim near the city of Kokand. Like all people of his time, he received his primary education in an old school. In 1897-1914, he studied at the Madrasah of Muhammad Alikhan (i.e. Madalikhan) in Kokand. During his studies at the madrasah, along with religious knowledge, he deeply studied history, language, and literature, including Arabic, Persian, Azerbaijani, Turkish, Tatar, and Russian languages, as well as Persian-Tajik classical literature. Ashurali Zahiri, who acquired all-round knowledge, taught language and literature at the Russian Tuzem school, as well as at the Jadid school between 1907 (from March 9) and 1917. He teaches as a teacher in courses and schools for the elimination of illiteracy, at Kokand Pedagogical Institute, encourages people to learn languages and be knowledgeable. In 1908-1913, Ashurali Zahiri opened a new school of Darulmu'allimin in the city of Kokand, here he teaches on the basis of "usuli savtiya" and engages in spiritual and educational upbringing. He used examples of classic Uzbek and Eastern literature during his teaching. He also worked at Fergana Pedagogical Technical College, headed by Qori Niazi in Fergana. Here Ashurali Zahiri works together with pedagogues such as Bulat Soliev, Hodi Fayzi, Qori Niazi. His teaching career continued until 1919.

### RESEARCH RESULTS

During his career, Ashurali Zahiri tried to show the social situation among the population and their certain strata with his modern views through a series of articles he wrote. Another article of the author, published on May 23, 1914, in "Sadoyi Ferghana" newspaper, is an article called "When will it be?". In the article, the author admitted that the people of Turkestan were unaware of world development and worldly news, and tried to reveal the attitude of the people of Turkestan

to science, books, development and progress. Therefore, he spoke about the level of acceptance of development in the Islamic world at such a time, that it is like collecting millions of books in all fields of science, putting one of our people in this library and when they tell us to acquire some knowledge by reading the books in this library, in order them to increase our rank and status, and if we don't study, they will fill our bellies with food only enough for now, but we careless servants have been lazy and have not use it, we could not use it. In any case, we were satisfied with what we had. We are going this way for a long time - he writes with a laugh. With this, the author criticizes the fact that Muslim countries are lagging behind other countries in terms of development, and instead of developing science and benefiting from it, they are busy feeding themselves and making ends meet.

Why did the author express such opinions? Because, in his opinion, if a Muslim is needed for the work of his time, including office work, or if a person is looking for a teacher for the Sawtiya school, schools like Rashidi, Avloni, which are opened due to the permission of the state, if a person is given permission to publish a newspaper and if an editor is needed, if an accountant is needed for property loans that are being opened everywhere, if a candidate is asked to participate in the State Duma of All-Russia Muslims, in the Petersburg Council, he admits that even if he searches for ten years with the light during the day, he will not find a suitable person. The author concludes that it is known from such cases that we are not aware of modern science and culture. Even if we were not aware, life had to compel. But when faced with various hardships, we have stopped and left the roads that we used to pass with pleasure to the extent that our eyes are not afraid of them, and our minds are not enough. We haven't moved further or since, we have been moving for a long time, but it seems that a lot of time will have to pass before moving forward. But when will it be!, - exclaims the author. Addressing his compatriots with this article, the representative of Jadid, who can benefit his country, nation, identity, family, and himself, when will the experts in all fields come out, when will the nation, the country, and science develop and achieve progress. It raises questions about when Muslim people will achieve a comfortable standard of living. And in this regard, it shows that a number of reforms should be carried out in the country.

Although hundreds of years have passed, our people are still experiencing the processes of development and renewal in social life in our country. This article, which was brought to the attention of our nation so long ago, has not lost its importance as a historical source and has not been included in the scope of special research. That is why we converted it from the old Uzbek script to the current script, prepared it for publication and are bringing it to the attention of researchers.

### **When will it be?**

If we look at the paths that have passed since the beginning of time, the human child is improving and developing in every way day by day and year by year.

In the free world of Haq, every person is finding the feelings created for each individual, even if it is obediently, and he is producing many famous and favorable signs and habits. We don't know what will be invented in a few more years? What do you accept? But this will not be a progressive and perfect mansukh (fortunate person V.K.) and all the creations (acceptable) that have been discovered by the servants in the divine treasure of Haq will not be finished until the world of crisis.

Nowadays, we, the Islamic world, are like that, if we direct a person to the library with millions of all kinds of subjects and give him "As samiy al" book telling 'this library is yours, if you want any kind of book, you can find it and use it if you want. Even if you don't want to use it, try it. But if you gain knowledge using these books, we will increase your rank and status accordingly. Otherwise, we will give your time at the level of laymut (in the meaning of providing food at a sufficient level, V.K). In this world of life like a person who has been brought to the door of paradisiacal pleasure, even if Haq has created a permanent treasure with "no" deficiency to go to its dark lands, or to go to his presence and has sent to us Holly Quran, jame albar va albaxri (sea of goodness, V.K.), that will be a blessing for all our deeds, we, lazy servant, could not and did not think of using it (Islamic world). In any case, we have been satisfied with anything on the level of sufficient. In this way, we are going for indefinite numbers of times.

That's why, if you need one person for one of the jobs of the present time (that is, if you need a Muslim to occupy such a place), e.i. for a school of usuli savtiya, or Rashidi, Avloni schools which are being built with the official permission. If teachers are wanted, or if they want to publish a newspaper or magazine, and need an editor to the editorial board. Perhaps, these days, if the small credit institutions that are opening everywhere need an accountant (учетевод), or if they are called to send a deputation to the meeting of the Council in Petersburg, which is authorized by the internal control of the affairs of the All-Russian Muslims, or if they are elected to the Gosudarstvenny Duma by the decree of our tsar, if you need a decent breed, you won't be able to find him even if you search for ten years with a light during the day.

But if you want to be an imam and a muezzin in a local mosque, or if you want to place a candle on top of someone's grave, or if you need a person to do something like that, you don't have to search for a new one!: it causes quarrels and arguments between several people sending letters and sayings to occupy that place saying 'I will, I have been'. However, it is doubtful that you will earn one hundred soums per year.

It is clear from these cases that we are not aware of modern science and culture. Even if we didn't want to be aware, life had to force us. But what is the happiness and bliss that we do not see with our eyes even if we face various hardships in life? in what? We have become so stubborn that our minds are not enough. We haven't been able to move forward or since, we have been and continue to be, but it seems that a lot of time has to pass before we can move forward. But when will it be?

### **DISCUSSION**

There are more than 25 articles of Ashurali Zahiri, a prominent representative of Turkestan jadidists, which serve to illuminate the country's social, political, spiritual, educational, linguistic, historical, and scientific fields. We did not dwell on his other articles, as the research focused on his article "When will it be?". His articles can be found in "Gazette of the Turkestan Region", "Sadoyi Fergana" and other newspapers of the same period.

### **CONCLUSION**

Ashurali Zahiri, a Jadid luminary who was born in the city of Kokand of Fergana Valley and was active in science, education, upbringing, spirituality and enlightenment, served as an active member of the Jadid activities that took place in the social life of Turkestan at the end of the 19th and the beginning of the 20th centuries, will remain forever in history and in the memory of today's generations for his services among people having worked selflessly for the development and progress of the society.

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## THE CONCEPT OF LIFE IN NAQSHBANDIYA TEACHING

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**Abstract.** *In this article specific aspects of concept of life in Naqshbandiya teaching founded by Muhammad ibn Muhammad al-Buxariy(1318-1389) known and famous as Bahauddin Naqshband is philosophically analyzed. It has been proven that the the principle of "Hush dar dam" is the basis of the notion of life in Naqshbandiya teaching. Teaching of Naqshbandiya harmonizes life of a person with the notion of "dam". "Dam", in the interpretation of Naqshbandiya, is the moment between breathing in, holding breath, breathing out and breathing in again. A person should take care of his breath, not lose it, and should spend it with gratitude under the control of his mind, understanding and farosat. A person's life, his full life and meaningful life depend on how he goes through each process of breathing. Based on the sources, it has been proven that the principle of "Hush dar dam" helps to properly organize this process and bring a person out of a state of carelessness.*

**Keywords:** *Bahauddin Naqshband, Naqshbandiya, life, breath, "Hush dar dam", air, Yusuf Hamadoni, Anaximenes, stoics, peace, carelessness, wakefulness.*

### Introduction

In this day and age, where globalization and different news spread through world quickly, the issue of life is still being actual. Life is the most complicated forms of human existence and being present. The most complicated form of life is life of a human. It is very related with human psychology, mind and thinking. Life is given once to a person. Life is an opportunity given to a person. Dignity of a person depends on how he spent it. The part of the earth where life is spread is called the biosphere. In biosphere there is a moderate opportunity for living life for all living organisms. One of these opportunities is components in air. The amount of oxygen in the air creates an opportunity for a person to breath and live. How person's life will be depends on if he breathes fully, spends his life meaningfully, what kind of society he lives in, and material and spiritual environment. If the person realizes himself, he will use the opportunities given to him wisely and will take care of biosphere that changes in the effect of his intelligence. The principle of "Hush dar dam" in Naqshbandiya teaching creates an opportunity for a person to live alert and aware by being in harmony with an entire galaxy, and to keep the biosphere and nosphere healthy.

The principle of "Hush dar dam" in Naqshbandiya teaching is the basis of the understanding of life. The rashha of "Hush dar dam" is interpreted in different ways by the people of tasavvuf. Boyazid Bastomiy said: "The praying of people of tariqat is being aware of breaths in and breaths out". "Hush dar dam" is the principle of being aware of each moment and in sources described as rashha - a drop of life-giving water or qudsiy - pure, divine word. The sacred teacher of Bukhara Sharif's Seven Pirs Yusuf Hamadoniy taught the principle of "Hush dar dam" to the founder of the teaching of Khojagon, known as Xojai Jahon, Xoja Abdulxoliq Gijduvoni. Abdulkhaliq Gijduvani introduced this preachment of his teacher as the principle of the teaching of Khojagan, which he founded. Bahauddin Naqshband introduced this preachment as the first and most important of 11 principles. [7-11,18]

The teaching of Naqshbandiya harmonizes life of a person with the concept of "dam". "Dam" in the interpretation of Naqshbandiya is the moment between breathing in, holding breath, breathing out and breathing in again. A person should save this moment, not lose it, and should spend it with gratitude under the control of his mind, understanding and farosat.[12:119-121] A person connects with whole galaxy and world through the process of breathing. All beings in existence breath in and breath out. In the process of breathing, a person creates a general universal vibration and mutually exchanges power and information. This is the process that is the basis of human life. Because in the process of breathing a body, mind, heart and soul of a person get energy. The light and energy that comes from a body, mind and a soul of a person who spends every moment awarely gives life to the world and illuminates it.

A person's aliveness, living life fully and having a meaningful life is connected to how each breathing process of him goes. The principle of "Hush dar dam" helps to properly organize this process. The essence and meaning of this principle are illuminated in the work "Rashahot". "Hush dar dam" is each breath that comes from inside needs to be awarely and alert and g'aflat (carelessness) should not find a way to it". [17:32] It turned out that rashha "Hush dar dam" helps a person to be out of condition of carelessness. Carelessness is the biggest vice in person and it is one of the qualities of nafs of ammora. [6:19-41] In dictionary carelessness has meanings as "not knowing", "being in condition of sleep", "inattention". A person who is in condition of carelessness will live by forgetting the essence and meaning of life, his purpose, the reason of coming to this life and his goal. Whereas the real person should be alert, aware and should not waste any breath he takes. Therefore in Naqshbandiya protection of breath is the most important issue.

### **Main part**

The pir and murshid of teaching Naqshbandiya in Hirot, Hazrati Mavlono Saduddin Koshgariy q.s. said: " "Hush dar dam", passing from one breath to another, should not be in carelessness, should be in present and every breath should not be empty and careless of Haq subhanahu". [17:32] From this notion it can be seen that the main attention should be on taking each breath with awareness and alertness.

Hazrat Bahouddin Naqshband described the principle of "Hush dar dam" as following: "On this way the basis of the work should be based on breath, so that rather than thinking about past and future, this time should be occupied with most important work. Do not let the breath go to waste. And should strive in the attack and duxul of his breath and protection of middle of un-nafasayn, so that will not go in and out with carelessness"[17:32]. From these words it can be seen that Bahauddin Naqshband emphasized that meaning of life depends on how each moment is spent. He puts forward the notion that in order to live a full life, a person should be busy with the work that is important for this moment rather than tying his thoughts and imagination with the past or future. Bahauddin Naqshband told that the process of breathing is: breathing in, breathing out and the moment between it and accentuated on taking care of it, protecting so that it will not pass with carelessness. About this his following poetic notion was given in the source:

Ey monda zi bahri ilm bar sohili ayn,  
Dar bahr farogat astu bar sohil shayn.  
Bardor Sarfi nazar zi mabji kavnayn,  
Ogoh zi bahr bosh bayn an- nafasayn.[17:32]

Meaning:

Hey person who stands on the beach with open eyes for

purpose of learning,

There is pleasure in the sea and evil on the shore.

Take your views from the waves of two worlds,

Be aware of the sea even between breaths.

From the meaning of this poetic piece it can be known that Bahauddin Naqshband emphasized that a person should know the value of each moment, and be aware of the real essence and boqiy things not only in each breath, but also in the moment between breaths.

Bahauddin Naqshband told: "Do not let the breath to be wasted and be careful that if someone will waste his time, that's it, this time will become his enemy".[2:86] With these words of wisdom he illustrated that breaths passed with carelessness in life will have negative effects both on person and humanity.

In order to learn breathing correctly, a person firstly will learn to control physical powers. If airway and lung capacity work correctly, brain functions get better and intellectual power increases and a person will also start controlling it. Not spending breath in vain restrains energies of breathing process and a breath of a person becomes pure, qudsiy, and life-giving as a breath of Jesus. This kind of person will be called as "sharp breath". Abdurahmon Jomiy in his manqabat about Bahauddin Naqshband gives his following notion:

"Gum zada be hamdamii hush dam".[1:112]

Meaning:

"Totally eliminating unconsciousness".

In most of the sources it is translated as "Kam zada", that is "Reducing". It is also written like this in the new translation of a book "Rashahot" by Ali Safiy. However, it is not appropriate to the essence of Naqshbandiya, because logically the tariqat that is teaching to take care of even a moment between breaths will not say to reduce unconsciousness, but will tell to totally eliminate it.

It will be obvious that for each breath to enter page of life Naqshbandiya emphasized on paying attention to following:

**1. Process of breathing** should be consciously. A person needs to breathe deeply, filling his entire lungs. While breathing a person should breath gratefully and with understanding that there is fresh air which is essential for him in space. In the process of breathing deeply the essential oxygen for soul, needed information for brain, food for heart and soul - light, fayz, blessing, rahmat and divine knowledge enter. A person should feel this process, control it with his intelligence and the love of gratitude for blessings should be in his heart.

**2. Keeping the breath inside.** The oxygen that enters through the inhaled breath spreads throughout the body through the lung alveoli, heart and artery blood vessels, cleanses the body, gives energy and prolongs human life. On the one hand, the brain controls the breath and on the other hand, it analyzes the received information subconsciously. The divine lightsthat are entering heart accept fayz and barakot, rahmat and laduniy knowledge and get purified and soul is elevated. The process of keeping breath should be 3, 5, 7..... times more than time of breathing in. The process of keeping the breath leads a person to become perfect to the extent that every breath is life-giving, Jesus breath, his prayers are answered, the eyes of the heart are open, his botin olami kabir (big world) and the rays radiating from him become vast and illuminate the whole world.

**3. The process of breathing out.** Carbon dioxide formed by oxidation with oxygen produced as a result of the process of exhalation leaves the body through the lungs with the help



of venous blood vessels and alveoli. As a result of it a soul takes a rest, enjoys, finds happiness. Brain controls this process and mental activity sharpens. There will be no places left for bad vices, such as grudge, anger, envy, arrogance and they will leave the body. Since the soul becomes strong, it saves the body from all the evils that have entered the human body, especially from the evil eye, suq and evil spirits.

**4. The moment of getting ready to take a new breath.** Saving up the energies to take a deep breath.

From the things above it can be known that in Naqshbandiya teaching a one moment of life that is related to breathing includes four stages. The life-giving process in human is fundamentally different from the respiration of other forms of existence. Everything in inorganic and organic world: soil, plants and animals breath and live alive. However, their breathing process is not consciously. A person controls his breathing process with his intelligence, understanding and farosat. A person will understand the life, lifetime and essence of each moment given to him, will know its worth, will understand himself and will find a decent place in society. He will know his place and fulfill the tasks assigned to him. Each taken conscious breath will help a person to be worth the name Hazrat Inson.

The words of wisdom and notions of Yusuf Hamadoni and pir and murshids of tariqat Xojagon were the roots of formation of notions of Bahauddin Naqshband related to rashha "Hush dar dam".

The first rashha Yusuf Hamadoni added to Xojagon teaching was "Hush dar dam". "Hush dar dam" which is included to tasavvuf teaching by Yusuf Hamadoni was the most important life-giving word of wisdom, this rashha was the reason why Xojagon and later Naqshbandiya went by the way of awareness, alertness, relevance, consciousness, familiarity and became a worldwide teaching. Rashha "Hush dar dam" harmonized the notions "hush" and "dam" in itself. "Hush" has meanings as vigilant, alert, voqif, understanding of each work's originality and meaning, mind, "dam" means breath, moment, time, period. "Hush dar dam" is a rashha that has zohiriy and botiniy meanings.

In the chapter 13 of the work "Maslak al-orifin" the opinions of the founder of Xojagan tariqat, Abdulxoliq Gijduvoni, about the maqoms of the tariqat and notions about the stages of human spiritual perfection are highlighted. In this chapter the special attention was paid to the concept muhosaba: Muhosaba is the account of every past time. As written in the source, Abdulxoliq Gijduvoni was asked, "What is muhosaba?" He answered: "Muhosaba is retention of nafs, so that it will not be wasted". It is obvious that Abdulxoliq Gijduvoni emphasized on taking care of nafs.

Abdulxoliq Gijduvoni emphasized on not wasting any breath with unconsciousness, being conscious and taking care of it.: "Life is an investment of breaths. This investment should be spent consciously, any time, nigh, day, while sleeping or being awake. Any breath should not go on waste and should be preserved as of a diamond. If it goes on waste, great damage will be done. Just as if this is real diamond which is a treasure, a wasted breath is like a treasure being stolen. Therefore, each moment should be valued and spent with attention and istigfor(forgiveness). Because there is a reckoning for every bit of good and every bit of bad."

A prominent representative of Xojagon tariqat, Hazrat Azizon, also expressed his notions in this sense. In "Risolai Hazrati Azizon" ten conditions of human perfection is illustrated. In fifth

condition it is written as following: "Every day you take thousand breaths. For each breath it will be asked: "Why did you breath in and breath out?"

Rubai

Zi har nafas ba qiyomat shumor hohad bud,  
Gunah makun, ki gunahkor xohad bud.  
Base savor, ki fardo piyoda xohad shud,  
Base piyoda, ki fardo savor xohad shud.[14:38]

Meaning:

Each breath is in the count in Judgement-Day,  
Don't commit a sin, you will become sinner.  
Suforiys will be unmounted tomorrow,  
Unmounted will become suvoriy.

In one of the most important sources of Naqshbandiya "Rashahot" an information about Xoja Ali Romitaniy - Hazrati Azizon is given. In the source rubais of Hazrat Azizon are included. In one of those it is said that keeping breath helps each moment of life of a person to be meaningful in following verses:

Nafas murg'i muqayyad dar darun ast,  
Nigah dorash, ki xush murg'est damsoz.  
Zi poyash band maksil to naparrat,  
Ki natavoni giriftan badi parvoz.[17:55]

Meaning:

Nafas is as a bird that entered inwards,  
It is a maker of xush dam, protect it.  
Tie its legs, so that it will not fly away,  
If it flies away, you will not be able to catch it.

From the meaning of this verse, it can be known that for each moment of life to be meaningful and bind to eternity the breath that entered inwards should be protected with intelligence, understanding and farosat.

Xoja Ahror Valiy, who turned Naqshbandiya to a worldwide teaching had a following notion about "Hush dar dam": "In this tariqat protection of breath is essential. Every breath should be taken with awareness and alertness. If breath will be taken with unconsciousness, it means that he lost his breath and lost this way, way of Naqshbandiya".[17:32] Xoja Ahror ensured to protect and spend each breath with awareness and said anybody who takes breath with unconsciousness (gafolat), he lost his way. If the preservation of breath is the criterion of survival, loss of breath, unconsciousness is equated with being in a dead state.

Pir and teacher of Naqshbandiya in Hirot, great mutafakkir, teacher of Hazrat Alisher Navoiy, Abdurahmon Jomiy studied principle of "Hush dar dam" specifically and wrote "Risola dar manii hush dar dam" - "Treatise about the meaning of hush dar dam". [5:16] Abdurahmon Jomiy many times emphasized that a person should spend each breath of his life with awareness. In the beginning of "Risolai Mavlavi Jomiy" - "Treatise of Mavlavi Jomiy" following word of wisdom is written:

Sarrishtai davlat, ey barodar, ba dast or,  
In umri giromi ba xasorat maguzor.  
Doim, hama jo, bo hama kas, dar hama hol,

Medor nuhufta chashmi dil jonibi Yor. [4:120]

Meaning:

Hey brother, seize the main thread of state,

Do not waste your precious life for bad.

Everytime, everywhere, with everyone, in any circumstance,

Keep your eyes hidden towards Yor (Allah).

Abdurahmon Jomiy emphasized that the main thread and basis of state is a person knowing the value of his life and spend it with goodness. For this a person should live his life consciously always, in any situation. The motto of teaching Naqshbandiya "Dil ba Yoru, dast ba kor" or "Dil ba Yoru, dast ba kor, tan dar bozor, madad az Parvardigor" also reflects this meaning.

Great thinker Alisher Navoiy accepted Naqshbandiya teaching.[4:142-190] King of the manor of poetry wrote in his "The revelation of the pattern of satisfaction and the master of the Naqshbandiya tariqat" that each conscious breath, dam can protect human life from different disasters in following verse:

Damingdin yiroq tutmagil hushni,

Ki yuzlanmagay har dam ofat sanga.

Conscious breath, as our great grandfather Alisher Navoiy emphasized, helps a person to reach perfection, protects life of a person from various disasters: premature death, bad illnesses, drug addiction and it is a strong immune system that protects against the pressure of mass media, various religious extremist and terrorist groups.

A great poet and statesman Alisher Navoiy in second epic "Farhod va Shirin" of his famous work "Xamsa" wrote as following:

Erursen shoh – agar ogohsen sen,

Agar ogohsen sen – shohsen sen.[3:718]

This notion of poet is a vital principle for sobriety.

Many scholars of Naqshbandiya have emphasized that sobriety is the transition from unconsciousness into a state of awareness and observation: Mahdumi Azam in following rubai wrote as following:

Rabning zoti tajalliy qilar bo'lsa,

Qasam berdim senga, g'ofil qolmagin.

Har bir nafasing bilgil bir gavhardir,

Har bir zarrang Haq yo'lga rahbardur.[19:25]

A great representative of Naqshbandiya teaching Mahdumi Azam in his work "To'rt kalima haqida risola" ("Treatise about four kalimas") revealed the zohiriy and botiniy essence and meaning of "Hush dar dam".[3:188-199] According to him, zohiriy "Hush dar dam" means being aware of time, to arrest breath and to be able to see needs and wishes between this and other breaths, so that they will not settle in the heart. Botiniy meaning of "Hush dar dam": "It does not mean simply being present and alert. "Hush dar dam" is breath of a person, it always consists of living life. It is the investment of felicity. It is an endless debt, that is the vasl of true beloved - Hazrat (God)". [16:31] So according to Mahdumi Azam, botiniy side of "Hush dar dam" is making your breath together with presence and awareness. This situation transforms the human heart and purifies the body to the divine level.

One of the most essential foundations for human life is breathing process. Main principle of Naqshbandiya teaching "Hush dar dam" regulates breath. It reveals the essence of this process

by perfecting it externally and internally. **Zohiriy**, external side of principle of "Hush dar dam" is to take each breath in a correct way, by using all of the lung power, keep it inside so that it spreads throughout the body, correctly breathing out and being alert during the breathing process, being grateful for each given breath and the time between breathing in and breathing out. It also restores the health of the person, helping him to be young, fresh and energetic. The person who accomplishes this process in an accurate way will be very Beautiful.

Indeed, breathing is an important process for human life. 5-7 billion cells are renewed in a day in the human body. All the blood in the body passes through the heart. 60-70 ml in one heart contraction, 5000 ml in 1 minute, 30000 ml in 1 hour, expels blood from the heart. A person needs energy to live, and oxygen is needed for the generation of energy. It is precisely through breathing that a person absorbs oxygen and releases carbon dioxide, and in this process energy is generated. To live a quiet sedentary life (in moderate air temperature), a person takes in 250 ml in 1 minute, 1500 ml in 1 hour or 15 liters of oxygen. In breathing process lungs, and skin covering a body help a lot. Our skin comes in contact with air at an average of 1.5-1.7 m<sup>2</sup> per hour, and the lungs, consisting of almost 700 million alveoli, come into contact with air at a level of 100 m<sup>2</sup>. The lungs absorb 50-60 times more oxygen. In the body, substances are exchanged through oxygen. Respiratory organs are responsible for delivering oxygen to tissues and removing waste gas-carbon dioxide. A person absorbs 1.6 kg of oxygen in one night. According to the calculations of scientists, the oxygen in the earth's atmosphere should have been depleted to the last drop in 300-400 years. But the world of plants emits 18 million tons of pure oxygen in 1 year. The following verse of Sadiy Sheroziy seem to speak about this:

Bargi daraxtoni sabz dar nazari hushyor,  
Har varaqi daftarest az marifati kirdukor.

Meaning:

In the eyes of the vigilant each leaf of a tree,  
It is a page taken from the book of enlightenment of God.

Life - system of a breathing process. From all of the functions of body the most important one is breath. Because all other functions of body are related to this breathing and obey it. Consciously breathing causes it to vibrate in harmony with nature and can help with the development of hidden powers.

The zohiriy meaning of rashha "Hush dar dam" in Naqshbandiya teaching can be justified as following:

1. Each complete breath cleans blood, if it is not cleaned enough, the artery retains the impurities taken from the body parts without sufficient cleaning. These impurities coming back to organisms can lead to different illnesses.

2. In the breathing process of human blood contains a certain amount of oxygen and is distributed throughout the body. In the blood, oxygen combines with hemoglobin and spreads to every cell of the body, revives and strengthens them. Arterial blood contains 25% of blood. So, oxygen resurrects every part of body, gives life to it.

3. Digestion of food, oxidation of complete nutrients depends on their combination with oxygen. Every particle of food and drink must be oxidized by oxygen before it can be digested in the body. Correctly breathing is extremely important for this process.

4. Oxygen is also needed in the body's detoxification process, and this is related to breathing correctly.

5. The decayed substances in the blood are burned with the help of oxygen and as a result of this process, heat is generated, which creates the necessary temperature in the body.

6. Deep breath is an exercise for internal organs and muscles.

About **botiniy** side of breathing process professor Inayat-xan has following notion: "Breathing provides connection between body, heart and soul".[15:37] "The first thing that is needed to be learnt in-depth is breathing. It is life and at the same time it connects our material being with soul. It is a power that can lift a Person to height".[15:37] According to professor Inayat-xan, each good and bad deed causes a vibration in the surrounding atmosphere and it spreads to the whole world. Therefore "who will reach the secrets of vibration, in reality will know everything". [15:31]

Tasavvuf pays attention to botiniy side of breathing. According to the notion of this teaching, the divine power of the universe enters the veins along with the blood during respiration. It's source is heart. That's why, it is essential to be considerate in the motions of heart. A conscious breath helps a person to know the world. While breathing correctly, a person connects with the vibrations of information layer and a becomes aware of information. Proper breathing plays a huge role in botiniy knowledge and knowledge of farosat.

In the requirement of "Hush dar dam" special attention is paid to inhaling and exhaling. This demand has very deep philosophical roots, on the one hand in the East it is nourished by the concept of prana in the teachings of yoga in ancient India, on the other hand in the West it is nourished by the Greek philosopher and statesman Anaximenes, Diogenes of Apollonius and the views of the Stoics.[7:232]

Anaximenes is a representative of a philosophical school Milet, and his views of world differentiate from Thales. Thales says that the primary basis of the universe is water, while Anaximenes says that it is air. According to him, air is characterized by the process of decomposition and condensation. All of the substances came from it. Air by his nature looks similar to steam and black cloud. Earth is a flat circle surrounded by a large amount of air. Everything came out of air, everything is alive because of air. If air would not move, there would be no changes in the world. According to Anaximenes, air is not only the primordial beginning of the universe, but also the source of life and spirit.[20:19]

Stoics are ancient Greek philosophers, they introduced concepts of cosmic compatibility and cosmic harmony. Basically, the whole universe is a single living body, and the parts of this body are compatible and connected with each other. On the basis of this unit, breathing consists of pneuma-fire and compressed air, the macro world - the power of the universe kabir passes through breathing to the whole body. So, breathing is entrance of divine power. It is important to protect and comprehend it. Accordingly, the request of "Hush dar dam" calls for vigilance, condemned being careless, unconscious, drunk, deranged, unaware of the essence of the world and calls a person to be aware of his movements and actions in each breath.

Another edge of the inner side of the principle of "Hush dar dam" is that following this rashha is a process that is required by human nature and helps a person to control himself and not fall into a state of heedlessness and indolence that is in harmony with the breathing of the whole universe. A person keeps his iymon, protects it, curbs his nafs, sees his defects at each breath. And these give an opportunity to control whole heart's opportunities and potential, to awaken its powers and mobilization to the path of Haq (Allah). By controlling spiritual powers a person reaches perfection. This rashha leads a person to perfection step by step. A person looks for the truth of

heart and comes to situation of tavajjuh, also will accept tajalliy. As a result, a person will be active, and it helps to be physically and mentally healthy.

Rashha of "Hush dar dam" harmonizes a person's botin and body and soul with existence, will keep each breath and will connect its transience to eternity. Gives an opportunity to remember every breath and to fulfill its right. Thinking each breath is the last breath will make a person ready for the last breath. This gives a person an ability to do everything on time. A person will use each breath with attention and istigfor, will not waste his time. He will understand that wasting breath is a sin and will try to be alert, conscious. And this will save a person from vices as being indifferent, careless, and in the state of sleep. As a result, he will be aware of the essence of world even in a moment between breaths, will understand that peace, consciousness, vigilance are the highest blessings and will spend all of his energy and power for the divine truth. He controls the mind, consciousness, and memory with every breath, and mobilizes its strength in the path of goodness. As a result, a person becomes agile and alert.

### **Conclusion**

In conclusion, following can be noted:

- In Naqshbandiya teaching life consists of system of breaths.
- One system of breathing constitutes one dam of human life. One dam consists of breathing in, keeping breath, breathing out and getting ready to take a new breath.
- Breathing is common to all living things. According to Naqshbandiys, a person's process of breathing should be in control of mind and with gratitude.
- According to Naqshbandiya, between breathing in and breathing out keeping breath is essential for longevity of life.
- Consciously breathing and protecting breaths will have an effect on a person's vujud, mental process and spirit, and help him to be a real person.
- Dam made of conscious breaths is a strong immune system that protects human life from all vices.
- Principle of "Hush dar dam" plays a huge role in keeping the air clean, pure, and biosphere in moderation, necessary for human life.
- At the time when the current environmental situation has become a global problem, the principle of "Hush Dar Dam" is of great importance in keeping the environment clean, fighting for clean air, and protecting the world of plants.
- It is essential to promote the notions about life in the Naqshbandiya teaching in upbringing a healthy and well-rounded generation that will build the foundations of the Third Renaissance in New Uzbekistan.

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## CHANGES IN LITERARY CRITICISM

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***Abstract.** In the period of independence, under the influence of national ideology, the fields of science and education have been reformed. First of all, attention has been paid to the field of literary and artistic criticism, the study of its current issues, and the change of the critic's outlook has become important. The methodology and philosophical basis of literary criticism have changed. Today's critical worldview, way of thinking, and concepts are getting richer in harmony with the aesthetics and art of the world. Literary criticism always monitors how the essence and psyche of a person is illuminated.*

***Keywords:** criticism, artistic text, poetics, critic, style, analysis.*

### **Introduction.**

In the years of independence, the study of cultural heritage, the feeling of national pride and the understanding of values, getting deeper into the essence of literary studies, justifying the worthy place of artistic works in the development of literature, and observing the activities of creators who had a strong influence on the literature of the present time, have intensified. The interpretation of universal ideas in fiction has a positive effect on the future of the mature generation. Changes in the poetic originality of the work, the scope of the image, and the compositional integrity are considered to be the product of changes in the artist's thinking. Studying examples of works created in literary studies is important in enriching artistic thinking. A literary critic consistently studies the literary process, the individual style and skill of the author, and puts forward his philosophical and moral views. "Literature continues to live as an artistic phenomenon, as the main sphere of human mental and psychological activity, as a visual representation of the universe. Only it should be a literature enriched with the newest and most advanced ideas of the time, national ideas, and most importantly, it should be artistically high. The literature of independent nation must be a literature of a very high standard in all respects" [1].

### **Main part.**

The variety of methods and styles of analysis chosen by the critic is important. After all, the level of effectiveness and readability of a work of criticism depends, in fact, on the appeal of the same method and style. In the experience of literary criticism, sociological research of artistic analysis, structural analysis or comparative (comparative-historical, comparative-typological) detailed analysis of the text of the work and other forms of analysis are found. A new approach to the analysis of a work of art, mastering the subtle points of the creator's vision, the layers of meaning under the words, allows one to understand the true essence. If the critic discovers and understands the phenomenon that the creator wants to express, the goal will be achieved. When evaluating a work of art, the critic's experienced look and bold judgment interprets the novelty, rationality of the poet's or writer's views, how they connect the components in the artistic study of life.

In the process of critical analysis, the critic shows the harmony of folklore and classical tradition in the way of poetic expression of the work, directs it to a specific goal, makes appropriate use of theoretical sources, relies on comparative observation, and tries to draw scientific conclusions. The critic remembers the importance of the method of comparison in clarifying the



poetic thought, making the image bright and lively. A critic observes various life events that occur in the spiritual world of a person and achieves the deepest possible perception of the change in their psyche.

The principles of renewal in criticism of the period of independence are comprehensive, which motivated for a deep understanding of important methodological foundations, the study of the process and factors of renewal in the thinking of literary criticism, requiring the acquisition of research in the literary process based on various approaches and methods in the context of the reevaluation of cultural heritage, in particular, Uzbek literature of the 20th century, mastering the principles of approaching the issue from the point of view of national values. At the same time, the critic realized that researching various forms and styles in the literary process on the basis of new criteria of artistry has become an important issue. In criticism, it has become important to base the artist's talent, knowledge, culture, leadership on the mind of the reader, and observe his literary and aesthetic requirements.

Rarely talented critics and their works prove that literary criticism is a special kind of creativity, a field of science. Literature and art help the development of society by affecting the heart and mind of a person with their own means of imagery in the artistic assimilation of life and reality. Literary criticism, like art, naturally affects the development of the personality and the development of thinking due to the fact that it fulfills this task. The very nature of critical works requires them to be works of art. For this, the critic who thinks about the work of art must be an artist himself. However, the extent to which a literary critic is an artist and the manner in which he or she discusses it are of particular value. Artistic mastering of life, presenting it with images and impressive motives increases the responsibility of the artist.

In the literary process, the principle of describing life in accordance with the rules of beauty, and reflecting a person's character in its true nature is gaining strength rather than raising issues, reflecting social events, depicting an ideological person. Writers pay attention to the issue of glorifying noble virtues and poetizing the elegance of the world, along with personal tragedy and inferiority complex. An important factor is the evaluation of the social attitude from the hero's point of view, the determination of the correct approach to the problem situation, and the implementation of new ideas in the chapter of continuation of cultural traditions. When creating an individual image of a character, it is desirable to deeply illuminate his moral, philosophical views, world of thought.

A literary critic closely observes the trinity of the writer, literary text, and reader, their harmony. This inextricable connection grounds the illumination of many aspects of literary studies, criticism, aesthetics, and psychology. "There is an internal movement, a transition from one to another, a transfer process in the writer-artistic text-reader relationship, which is known as artistic communication. Gives rise to artistic communication, psychology of creativity, aesthetics of artistic perception; semiotics and structuralism; literary, artistic criticism, critic; the theory of interpretation (hermeneutics), evaluation (axiology) of the work" [2].

In the Uzbek criticism of the period of independence, biographical, historical, ontological, and genetic approach to the work of art is strengthened. Mental and spiritual purification encourages to feel the art, to understand the secrets of the artistic world. The widespread use of the biographical method in criticism clarifies the idea of the author's creative laboratory, and makes one aware of the secrets of the process of writing a work. Studying the work of art in conjunction with the creator's personality, spiritual and educational world allows to identify the necessary and

useful information. The critic takes into account the important signs of the artist's psychology and personality when illuminating his work.

The teaching of interpreting the meaning of an artistic text is called hermeneutics. When a critic creates a work about a work, he interprets the layers of the main meaning and evaluates the apparent content objectively. The critic gives an impartial assessment of the work of art by means of various methods of analysis and approaches. Researching the works of art that have become a phenomenon in the history of literature from the aspect of historicity makes it possible to shed light on the views on poetic images, language features, and the ideal of the creator. In criticism, the analysis of works based on a historical approach implies the study of leading trends and problems specific to the literature of a certain period.

A work of art is a product of art that affects the human psyche. The tone of words, the mystery of meanings are directed to the deep expression of various situations. Illuminating the image and character of the hero, conveying the evolution in it requires a fine taste and high potential from the creator. In the current process of globalization, human destiny is becoming more complicated. The worldview of people under the influence of information and communication is changing day by day. In artistic creation, figurative images, integration of sciences, harmony between arts, mythological scenes, derivatives regarding the macro and micro world are increasing. Art samples are being created based on religious and secular teachings about the unity of man with flora and fauna. The critic explores the art of the text through a careful analysis of new images and nuances in the literary process.

#### **Conclusion.**

The life-giving principles in the criticism of the independence period have become important, gaining a deep understanding of the principles that appeared in it, studying the process and factors of renewal in literary criticism, requiring the study of the researches that took place in the literary process based on different approaches and methods regarding the re-evaluation of the cultural heritage, in particular, the Uzbek literature of the 20th century, mastering the principles of approach to the problem from the point of view of national values, and at the same time the research of various forms and styles in the literary process based on new criteria of artistry have become important issues.

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## GENDER FEATURES OF THE POETRY OF A. AKHMATOVA AND KH. KHUDOIBERDIYEVA

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**Abstract.** *This article discusses the worldview and life experience, the system of interdependence and proportions between women and men in the works of Anna Akhmatova and Khalima Khudoyberdieva.*

**Keywords:** *gender features, muse, identity, interpreted.*

Anna Akhmatova (1889-1966) - Russian poetess, one of the most significant figures in Russian literature. Her poetry is known for its lyricism and emotional power, and she is particularly noted for her portrayal of love, loss, and grief. Her best-known works include Requiem, a cycle of poems written in response to the Stalinist purges of the 1930s, and Poem Without a Hero, a complex and layered work exploring themes of memory, identity, and history.

Khalima Khudaiberdiyeva (1947-2018) was an Uzbek poetess who is considered one of the most important voices in Uzbek literature. Her poetry is known for its rich imagery, lyrical quality, and exploration of themes such as love, loss, and spirituality. Kh. Khudaiberdiyeva's work was often based on her own experiences as a woman in a conservative society, and she is credited with helping create a new style of Uzbek poetry that was more personal and emotional than the traditionally formal and didactic style. Both A. Akhmatova and Kh. Khudaiberdiyeva were female poets who lived and worked in societies that were often hostile to women's voices and experiences. Their work reflects their struggle to express themselves in these contexts and their desire to use poetry as a vehicle to explore the complexities of the human experience. Despite their different cultural backgrounds and poetic styles, both poets are known for their contributions to the literary canon and enduring influence on the field of poetry.

Khudoiberdiyeva began writing poetry at a young age and was first published in 1968. Her oeuvre was distinguished by lyricism and romanticism, and she became one of the most prominent poets of her time.

Khudoyberdiyeva's poetry often touched on the themes of love, nature and human existence. Her most famous works include the collections "The Sacred Woman" and "First Love". Her legacy continues to inspire poets and readers in Uzbekistan and beyond.

Anna Akhmatova and Khalima Khudaiberdiyeva are two outstanding poets who have made a significant contribution to the world of literature. Here are some aspects of their poetry that you might want to take a look at:

Anna Akhmatova:

**Personal experience:** Akhmatova's poetry is deeply personal and often reflects her own experiences, emotions and struggles. Her work is characterized by a sense of emotional intensity and honesty.

**Symbolism:** Akhmatova often uses symbolism in her poetry to convey complex emotions and ideas. Her work often contains a range of symbols including nature, animals and objects that carry a deeper meaning beyond their literal meaning.

Traditional forms. Akhmatova's poetry is often written in traditional forms such as sonnets, ballads and elegies. She was especially strong in sonnet form, which she used to explore the themes of love, loss, and death.

Khalima Khudaiberdiyeva:

Cultural diversity. Khudaiberdiyeva's poetry is deeply rooted in her Central Asian cultural heritage, and she often explores themes of identity, belonging, and displacement. Her work reflects a unique blend of Eastern and Western cultural influences.

Political commentary: Khudaiberdiyeva's poetry often criticizes political systems and social injustice. Her work is characterized by a sense of social and political awareness, and she often speaks out against oppression and inequality.

Linguistic play: Khudaiberdiyeva's poetry often features language play, including wordplays, puns, and allusions. She is especially good at creating new words and mixing different languages to create a unique poetic language.

Here are some examples of well-known poems by Anna Akhmatova and Halima Khudaiberdiyeva expressing gender features:

Anna Akhmatova:

"I Learned to Live Simple" - this poem reflects on the problems of a woman in a society dominated by men, and the importance of gaining inner strength and resilience.

Lot's Wife - this poem tells the story of Lot's wife, who was turned into a pillar of salt for looking back at Sodom and Gomorrah. The poem is often interpreted as a commentary on the limits and dangers of female curiosity and desire.

"Praise of the World" - this poem celebrates the virtues of peace and love and suggests that these qualities are inherently feminine.

"You Thought I Was That Type": this poem defies traditional gender norms by introducing a brash and independent female voice.

"The Muse": this poem explores the relationship between a female poet and her muse, and the challenges women writers faced in a male-dominated literary world.

"A Poem Without a Hero": this complex and layered work explores the themes of memory, identity and history and offers a detailed portrait of the complexities of gender identity.

Khalima Khudaiberdiyeva:

"The Captive" is a poem that tells the story of a woman who is held captive by her own thoughts and emotions and reflects on how women's lives are often limited by societal expectations.

"Dream" - this poem explores the theme of love and desire and suggests that a woman is a powerful and liberating force.

"The Voice of My Heart" - this poem expresses the poet's desire for spiritual and emotional fulfillment and suggests that the inner life of women is as complex and significant as that of men.

"My Brother": this poem explores the topic of gender roles in a conservative society and the challenges faced by women seeking more than traditional domestic roles.

"In the Garden of Love": this poem is a vivid and sensual depiction of the female body and female desire, challenging traditional notions of female modesty.

"Mirror of the Soul": this poem uses the metaphor of a mirror to explore the theme of self-discovery and self-expression, as well as the challenges faced by women seeking to assert their individuality in a patriarchal society.

"The Old Woman": this poem is a poignant and sensitive portrait of an elderly woman who has been marginalized and ignored by society, highlighting how gender, age and social status intersect.

The analysis of gender characteristics in the poetry of Anna Akhmatova and Khalima Khudaiberdieva is important for a number of reasons. First, both poets were women who lived and worked in societies that were often hostile to women's voices and experiences. By examining how their poetry reflects and challenges traditional gender roles and norms, we can gain insight into the experiences of women in these societies and the strategies they used to express themselves and assert their identity.

Secondly, analyzing the gender characteristics in their poetry can help us understand the broader cultural and historical context in which these poets lived and worked. Both Akhmatova and Khudaiberdieva wrote at a time of significant social and political change, and their poetry reflects the complex and often contradictory nature of these changes. By examining the ways in which gender intersects with other social and political factors in their poetry, we can gain a deeper understanding of the broader cultural and historical forces that have shaped their oeuvre.

Finally, an analysis of the gender characteristics in their poetry can help us appreciate the unique contributions women poets have made to the literary canon. By looking at how these poets challenged traditional gender roles and norms, we can gain a deeper appreciation for the diversity and richness of the poetic tradition, and how women writers have shaped and transformed that tradition over time.

Anna Akhmatova and Khalima Khudaiberdiyeva are two well-known poetesses whose works are marked by pronounced gender characteristics.

Anna Akhmatova is one of the most famous Russian poets of the 20th century. Her poetry is characterized by a deep sense of lyricism and a keen sensitivity to the human condition. Her writings, especially her later poems, often deal with themes of love, loss, and longing, and are marked by distinctive musicality and precise, parsimonious language.

Akhmatova's poetry also has powerful feminist overtones. Her early work often featured women in traditional roles as wives and mothers, but as her writing matured, she began to challenge traditional gender roles and social expectations for women. In her later work, Akhmatova portrays women as strong, independent figures who refuse to be defined solely by their relationships with men.

Khalima Khudaiberdiyeva is a contemporary Uzbek poetess who is recognized for her explorations of gender in her poetry. Her work often explores the experience of women in Uzbek society and highlights the difficulties and challenges they face in a patriarchal culture. Her poetry is characterized by frank, unwavering honesty and a willingness to confront taboo topics such as domestic violence and sexual abuse.

Khudaiberdiyeva's poetry also explores the complexities of gender and sexuality, often challenging traditional notions of masculinity and femininity. Her work is marked by a rejection of gender norms and a celebration of individuality and diversity.

Thus, both Anna Akhmatova and Khalima Khudaiberdiyeva are well-known poets whose works touch upon issues of gender and gender identity. While Akhmatova's poetry explores the experience of women in a historical context, Khudaiberdiyeva's poetry explores the contemporary experience of women in Uzbek society.

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8. «Поиски себя в поэзии Халимы Худойбердыевой» Абдуджаббора Широнова.

## MODERN NEWSPAPER: TRANSFER OF MEANING

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**Abstract.** *In the article, the modern newspaper evaluates not only the metaphor and its impact on the reader, but also journalistic texts in terms of their topic and semantic organization, as well as the associative-evaluative type of persuasion carried out in socio-political and economic texts. important tool in the reflection of reality in the texts related to culture and science was analyzed.*

**Keywords:** *modern newspaper, journalistic style, metaphor, metonymy, concept.*

In linguistics, the problems of media language learning are relevant. Today, in world linguistics, in particular, in Karakalpak and Uzbek linguistics, scientific research based on establishing the lexical-stylistic and structural compositional features of the material published in the periodical press is both a necessary and a complex task.

The modern newspaper metaphor is a characteristic feature of the author's individual style in covering the speech situation, which is based on the reflection of reality and journalistic approach. Therefore, as one of the methods of creating meaning, metaphor is the use of a word that denotes a certain class of objects, events, actions, or characteristics that are used to describe or define another class of objects or persons (similar and dissimilar). Indeed, a metaphor is "a tool that not only appears in the mind of a person in the process of mental activity, but also creates understanding, parallelism, similarities, and also has a modality, evaluative and emotional image of the surrounding world. Thus, the metaphor becomes a tool for studying the realities of reality, when the conceptual content corresponding to the level of thinking, mental analogies of objects work.

It should be noted that metaphor in the artistic style is considered as a stylistic tool or an artistic tool, both as a process of creating a new meaning in the process of rethinking language expressions, and as a ready-made metaphorical meaning. In the journalistic style, metaphor - as a means of nomination, even in rare cases - a method of cognitive manipulation of the meanings available in the language in order to see new things, is considered an important tool in the accurate reflection of the linguistic image of the world, especially the direct reality.

In fact, as subjects that create the basis of a metaphor, a plant, a goal, a foundation, an emerging idea about the world (object, event, property, event, fact) and an auxiliary concept - about the world that has already manifested itself in the language in the form of the "literal meaning" of any phrase it is also a means of illuminating an idea. For example, V.V. Yuneev distinguishes the following stages of metaphor creation:

- 1) heterogeneous, assuming similarity of individuals;
- 2) focusing, containing tools that create context to actualize specific features and associations;
- 3) filtering, that is, the combination of directed features and associations of the new concept and "direct meaning".

At the same time, the scientist's opinion about the "Idea of Metaphor" is very appropriate, in which "metaphor, despite the fact that the subject creates a new meaning through nomination

and is a suitable tool for its expression, becomes a new concept through the process of naming and plays the role of a function." metaphor is a phenomenon based on the similarity between two essences, that is, it consists in finding their common features. It is a mental and linguistic mechanism that involves the interaction of events or their comparison. Since ancient times, the role of metaphor in cognition has been to compare different essences and establish connections.

F.I. Abdulkhairova distinguishes the following features of metaphor:

**1) metaphor is an integral part of scientific method and terminological system of science;**

**2) it acts as a tool for enriching scientific language (emergence of new terms, etc.);**

**3) almost all types of metaphors and metaphorical transfers are presented in scientific method texts;**

**4) evaluative-expressive metaphors are almost absent in scientific texts;**

**5) figurative metaphors are used to make scientific information more accessible and easy to understand;**

**6) metaphor serves as a vector for further development of scientific knowledge.**

As a phenomenon of metonymy in linguistics: a) a means of creating artistic speech as tropes; b) as a method of semantic changes of word meaning; c) as a means of nomination; d) as a means of conceptualizing and organizing knowledge.

N.D. Arutyunova, metaphor and metonymy are positionally syntagmatic relations. Metaphor and metonymy are thought to have different functional roles. Metaphor gives importance to the object, and metonymy identifies and actualizes the object it will have an individualizing feature.

As for metonymic transfer, polysemy is a category that reflects both the universal characteristics of language and thought, and the national language characteristics, and the ambiguity of the form is the objective law of language existence. The reason for this can be seen in the fact that the human memory cannot remember and store language tools that reflect a large number of concepts.

The problem of metonymy, like metaphor in linguistics, is always related to their two functions. It was noted above that artistic speech and the phenomenon of nomination are among them. In fact, the nominative function of metonymy, metonymic and metaphorical transfers began to be considered not only as a method of the historical development of the language, but also as a means of organizing a synchronic system of the dictionary.

The interrelationship of the meanings contained in the polyseme lexeme takes place on the basis of metonymy and synecdoche. Transferring the name of one subject to another subject based on mutual relation is called metonymy.

– some of the patterns of inter-meaning connection based on metonymy in the Uzbek language are as follows:

– subject and another subject in the same subject: head (the upper part of the human body above the neck) - head (brain, headache);

– subject and the subject formed from this subject: tea (type of plant) - tea (drink made from the leaves of this plant), coffee (type of plant) - coffee (drink made from the fruit of this plant), language (nutkazosi) - language (nugq);

– a symbol and an object with this symbol: blue (color) - blue (green), dirt ("dirty") - laundry (dirty or washed clothes);



– object and unit of measurement based on this object: day (sun) - day (light part of the day), moon (celestial body) - moon (twelfth of a year).

The recognition of metonymy as one of the types of connection between polysemantic word meanings allows to dwell on the linguistic conditions (semantic and grammatical) that help or limit the development of metonymic constructions.

Since the phenomenon of meaning transfer is one of the most powerful tools of persuasion important to journalism, researchers have identified two types of indirect persuasion in journalistic texts.

Distinguish the main types: associative-evaluative and emotional-aesthetic.

It is understood that each method of persuasion is shaped by different movements and used in different texts. The associative-evaluative type of persuasion is characterized by evaluative metaphors, metonymy, synecdoche, and tasking, which are implemented in socio-political and economic texts, for the emotional-aesthetic type, for example, artistic metaphors, which are implemented in cultural and scientific texts. It is important to consider not only the metaphor and its impact on the reader, but also journalistic texts from the point of view of their topic and semantic organization.

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## ON THE PROBLEM OF LEARNING SOMATIC EXPRESSIONS IN UZBEK LINGUISTICS

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**Abstract.** *This article focuses on the topic of somatic phraseology in Uzbek linguistics. Somatic phrases, i.e. expressions related to human body parts, are studied in Uzbek linguistics.*

**Keywords:** *phraseology, idiom, phraseological unit, proverb, somatism, figurative expression, wise word.*

In the process of effective use of expressions in oral and written speech, thinking, imagination, memory and word, cognitive abilities are developed, as it provides an opportunity to deeply understand the expressed thought.

In the context of the Uzbek language, phraseologisms are now referred to by terms such as phraseological phrase, phraseological unit, phraseological combination. We cannot say that phraseology has been systematically and fully studied in Turkic studies, especially in Uzbek studies.

It should be noted that in Uzbek linguistics, methodical study of phraseologisms has also been established. Features of methodological use of phraseologisms in the works of Uzbek writers and poets are reflected in many candidate theses.

In particular, M.M. In her article, Rustamova examines the lexical connection of somatisms as a component in phraseological units in Italian and Uzbek languages, analyzes Italian phraseological units with somatisms and compares them with their alternatives in Uzbek. During the analysis, similarities are noted, and unique aspects are discussed separately.

Sh.R. Usmanova f.f. in the thesis submitted for the candidate's scientific degree, he considered somatic phraseology in Uzbek and Turkish languages.

In this work, somatic phraseologisms in the Uzbek and Turkish languages are comparatively studied in terms of lexical-semantic and grammatical construction. It is intended to solve the following issues:

- the amount of somatic phraseology in the Uzbek and Turkish languages, identifying the somas actively involved in their structure;
- structural-syntactic classification of somatic phraseology of Uzbek and Turkish languages;
- classification of somatic phraseology according to base terms and predicate character;
- by grouping phrases equal to the combination in both languages into alternative and incompatible phrases, identifying and summarizing the substantive and formal similarities and differences between them;
- clarifying specific semantic-syntactic features based on the grouping of phrases equivalent to a sentence in both languages into alternative and inappropriate phrases and dividing them into simple phrase phrases and compound phrase phrases according to their structure.

Somatic phraseology in the Uzbek language is studied in A. Isayev's candidate thesis entitled "Somatic phraseology of the Uzbek language". In this scientific work, the amount of somatic phraseology in the modern Uzbek literary language, their communicative functions,

variantness, synonymy, homonymy and antonymy are studied. Focusing in detail on phrases made with the word "head" and "eye", a comparative analysis of them with Tatar, Turkmen and Azerbaijani variants is given. The scientist restricts the range of somatic phraseology and opposes including the names of animal body parts. At the same time, he says that there is no reason to include words such as soul and heart in the somatic lexicon.

The main part of the phraseology of most languages in the world is somatic phraseologisms. Somatic phraseologisms are units that include somatisms, that is, words denoting the names of body parts. Centuries-old experience, lifestyle, culture, spirituality, customs and traditions of each nation are reflected in somatic phraseology.

In world linguistics, a number of scientific studies were conducted within the framework of somatic phraseologisms. One of the first researchers of somatic phraseology is F. Buck. He divided all somatic phraseology into three groups: expressions describing only people, describing people and animals, and expressing only animals. In the following years, somatic phraseologisms were comparatively studied within the framework of languages of different systems. In this place, significant progress was made in the research of scientists such as Y. Dolgoplov (somatic phraseology in Russian, English and German), M. Abilgaliyeva (somatic phraseology in Kazakh and German), D. Saipullayeva (somatic phraseology in Turkmen and English) .

The semantics of somatic phraseologisms of Turkic languages was studied by D. Bazarova. The scientist showed the importance of somatic phraseologisms in the formation of not only lexical, but also grammatical categories.

In modern linguistics, many scientific works related to the study of phrasal units have been created. In these works, along with the lexical-semantic aspects of the expressions within a certain language (or several languages), the functional properties are also thoroughly researched. At the same time, the volume of works dedicated to the analysis of expressions involving somatisms is also significant.

Uzbek linguists have also carried out significant research on the principles of formation of phraseological units in the language, their living conditions in the functional forms of Uzbek speech, methodological possibilities, including their emotional and expressive functions in artistic and journalistic texts. These observations were made based on the comparison of not only one language, but also several languages. The research conducted by A. Isaev, O. Nazarov, Sh. Usmonova, Sh. Nazirova, H. Alimova on the study of somatic phraseologisms made an important contribution to the study of the linguistic and ontological nature of phraseological units in the Uzbek language. . Issues such as human and non-human factors in the formation of phraseologisms, the role of words in the decision-making in terms of expression and content, the aspects of spiritual formation, the lexical and semantic features of the formation of new phraseologisms based on existing universal phraseologisms with motivational and derivational bases of formation are covered in Mamatov's doctoral dissertation.

In particular, A. Isaev's candidate thesis entitled "Somatic phraseology in the Uzbek language" is of great importance in Uzbek linguistics. This dissertation, which was defended 42 years ago, focuses on the component analysis of somatic phrases in the Uzbek language and the identification of similarities and differences with related Turkic languages. In the table, it was concluded that the tongue (29 times), head (28), eye (27) and hand (22) are the most used somatisms in 41 phraseological expressions. However, marrow somatism was not included in this list. In the "Annotated Dictionary of the Uzbek Language" it is stated that the word "marrow"

means the fatty substance inside the bone. However, expressions such as "marrow is full", "marrow dry", "marrow burst", "marrow play" were formed on the basis of this lexical somatism.

The scientist studied about 1400 phrases with a somatic component, which made up 17.5% of the phraseological fund of the Uzbek language, based on the card file of more than 8000 phraseologisms collected by H. Berdiyurov.

However, in this study, phenomena such as structural changes and transformation of somatic phrases, and the stylistic and semantic-pragmatic possibilities they manifest in the text, have been neglected.

In conclusion, a number of scientific studies created in Uzbek linguistics play a major role in the formation and development of the phraseology of the Uzbek language. In particular, doctor's and candidate's theses dedicated to researching this or that problem of phraseologisms were defended. Dozens of monographs, scientific articles, training manuals, and phraseological dictionaries were created.

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## THE ROLE AND SIGNIFICANCE OF DUTOR INSTRUMENT IN SHAPING HUMAN EDUCATION

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**Abstract.** *This article presents ideas for the formation of education among young people through learning to play the instrument dutor.*

**Keywords:** *dutor, stroke, upbringing, tradition, value, aesthetics, the younger generation, behavior.*

### Introduction

Dutor is one of the oldest, widespread and favorite instruments among national instruments. on the other hand, it is valued as a craft inherited by women as a tradition from their mothers and grandmothers.

Dutor is the original mirror of Uzbek national culture, whose painful melodies seem to sing about our spirituality and values that have survived from several centuries left behind in the course of history.

### Research materials and methodology

The word dutor means "two strings" in Persian. Dutor is a stringed percussion (device that makes music), widely used in Uzbek, Tadjik, Uyghur, Turkmen, and Karakalpak peoples. However, the Uzbek dutori is different from others by its rich beauty and gentleness. The cup part of Dutor soz is made of mulberry, and the handle part is made of yellow-orange wood. The length of the dutor is about 1 meter on average, depending on its type, it is shorter or longer. The cup part of this instrument is bigger compared to other instrument, and the handle is thin and long. Strings are drawn from two, twine or hemp. These strings are tuned in fourths, fifths, and sometimes together. Ties on the handle separate the curtains of the dutor.

Dutor is played by pressing the strings with the right hand and pressing the guitar-neck upset moods with the fingers of the left hand. A soloist and a person who played along in Dutor's performance require a performance skill from the person (who makes money from playing music).

Dutor strengths consist of single strength, double strength, wrist strength, reverse strength, bidartma, etc.

A single beat is one of the simple beats, which the performer learns during the first learning process. In this case, the movement of the fingers of the right hand (except the thumb) is directed downwards and upwards.

Terma zarb (tanovor zarb) is the most common type of strength, and it is mainly made with thumb and index fingers. In this case, when the hand moves down, the index first, then the thumb, and when the hand moves up, it is the other way around.

In traditional dutor performance, in addition to percussion, there are also different decorations and glosses, (in other words) qochirims, in order to make sounds sound. In the language of people (who make money from playing music), they are called by such names as nolish, miyang, kashish, to`lqinlatish. Each decoration gives the tune its own charm and shows which school of performance it belongs to.

### **Discussion and results**

Today, dutor performance has reached the level of expertise, and his first lessons were at Children's Music and Art Schools, then at Professional Art Schools, and at the professional level at the State Conservatory of Uzbekistan and the Uzbek National Music Academy named after Yunus Rajabi. It is taught at institute. In addition, in the cultural centers of the cities and districts of our Republic, in the "Barkamol Avlod" children's schools, "Dutor performance" circles are operating on the basis of amateurs.

The decision PQ-112 of our respected President Shavkat Mirziyoyev adopted on 02.02.2022 "On additional measures for the further development of the sphere of culture and art" states the following: "General secondary in educational institutions: students are taught the skills of playing tunes on at least one of the national musical instruments listed in Appendix 1 to this decision, and a corresponding note on their educational document (certificate) will be included"

Necessary measures are being taken to ensure the implementation of this decision.

"It is very important to teach them musical instruments in shaping the education of the young generation in accordance with our national traditions. After all, the magical sound of musical instruments penetrates deeply into the psyche of the child and turns all the feelings formed in his mind into feelings of goodness". Therefore, in the responsible work of educating the young generation, it is appropriate to refer more to the areas that teach our cultural values. However, some of our young people, along with learning and learning skills, are absorbing information on social networks that lead to various harmful vices, and are addicted to games that waste their time. As a result, there is an obstacle to the consistent development of education and training. Disrespect for parents and relatives, indifference to society, disrespect for our national traditions, and the priority of self-interest in everything are being formed among young people. After all, a person is beautiful with his behavior. If a person is highly educated and has potential, but a small form of lack of education appears in him, his intelligence is useless.

Music is one of the factors that improve human education, especially learning national instruments gives a person's good qualities, Benazir behavior.

### **Conclusion**

The essence of teaching Dutor and similar national instruments to the young generation is as follows: It strengthens the will of young people, raises their spirituality, shapes their aesthetics, increases the feeling of universality, patriotism, and expands their worldview. No matter what field a person with executive potential and skills is a representative of, he has the characteristics of a civilized person.

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## ORIENTAL MINIATURE AND ITS ROLE IN ART

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**Abstract.** *In this article, the close connection of oriental minatura art with the literature of the Middle Ages, the fact that this ancient art form is a free expression of the content of the great oriental literature through the medium of images, and that it has a writing and internal structure that is different from the visual art of the Garb is thought about.*

**Keywords:** *oriental, minature, art, image, tool, middle ages, literature, west, art, writing, internal structure, painting.*

The role of art in expanding a person's worldview is incomparable. It makes human life meaningful and enriches spiritually. Because art satisfies a person's need for beauty, awakens his feelings, develops his creative ability, and leads to goodness. This creates conditions for the spiritual growth of a person, helps to solve the most complex problems in his social and personal life, and helps everyone to find his place in life. For this, it is necessary to understand art, to be familiar with it.

President of the Republic of Uzbekistan Sh.M.Mirziyoev emphasized that “First of all, the creation of the necessary environment and conditions for the promotion of the rich history of our country, its unique culture and national values, and the achievement of scientific and literary achievements among the youth and the population is one of the priority tasks”.

Indeed, mastering the cultural and scientific heritage of our ancestors, deeply mastering their contributions to visual art is one of the important tasks of today.

Miniature art as an oriental masterpiece is closely related to medieval literature. According to the researchers, this is an ancient art form - a free form of visualizing the content of the great Eastern literature.

Only with the help of these art tools, the content and form of the works of the Middle Ages were expressed. The creators of these works showed their deep understanding of Eastern literature and the height of their intellectual thinking with the help of unique artistic tools in miniature. Acquaintance with oriental miniatures is a foundation not only to get to know the beauty, but also to understand the sources of contemporary oriental art.

A natural question arises as to what the miniature is. Miniature is derived from the Latin word “miniature” and means light red color (cinnabar). The French word “miniature” (XVII century) means a small-sized picture (portrait). In all encyclopedic dictionaries, it is written that “miniature” is a small-sized, delicate artistic work of art. It is called by Persian, Arabic and Turkish words such as “painter”, “naqqosh” and so on.

Oriental miniatures are unique in that they have a writing and interior design that differs from Western art.

The miniature is distinguished by its free expression, fineness and elegance of the picture, freeness and softness, and harmonic balance.

The miniature has its own expressive language, which has been formed for hundreds of years. The oriental master describes perspective and related spatial spaces, plans conditionally. Similarly, from the height of “Bird’s Flight”, which shows the placement of a composition of tall



figures with many figures in a small space, as well as the architectural border of the interior and exterior of the building and the interior, which allows to imagine a large “World” on a small paper surface. And the difference between a miniature and an easel painting is that it is designed to be carefully looked at, observed, observed. Some researchers of this art have expressed a tendency to see the miniature of the Muslim East from the point of view of a realistic image of the art typical of foreign countries. This is fundamentally wrong, and a number of expert scientists, including academician G.A.Pugachenkova, L.I.Rempel, S.I.Galerkina and others have convincingly proved that the form of realism in art has changed historically, and at the same time, the decorativeness of miniature art, its figurative poetic language, the original oriental miniature art is considered realistic, and constitutes a rare branch of painting.

Color is very important in medieval oriental miniatures. Perhaps, the main difference between Eastern and Western painting is that color has its own aesthetic value in miniature. All the compositions in miniature, reminiscent of a glaring carpet, are aimed at long-term contemplation and observation. As a result of looking carefully at the picture, the viewer will witness new details and characters drawn with great skill and delicacy. The play of bright, resonant pure local colors and harmony creates a poetic mood.

It is necessary to pay special attention to the role of the general emotional state, which is allocated to the rhythm in the miniature. Rhythm is based on the sequential repetition of certain elements, colors, shades, etc. in visual arts.

In Shorokhov’s textbook “Composition” (M, 1986), the concept of rhythm is defined as follows:

- Rhythm is described as being based on the laws of composition and tone and color contrast. Totally agree with that. The above definitions can also be applied to oriental miniatures. Looking from the perspective of research on miniature schools of Bukhara (Central Asia) of the 16<sup>th</sup> century allows us to justify that:

-Rhythm is based on repetition in miniature:

- 1) line;
- 2) colors;
- 3) mattress stains;
- 4) planes of different sizes and shapes;
- 5) space in miniature space that is not filled after a certain period.

We see that in the oriental miniature composition, each of its laws is based on the general rules of rhythmic art.

The masters of the Middle Ages skillfully used these effective methods of composition. It can be clearly concluded that the artists of that time had the opportunity to depict various emotional states in the plot with rhythmic means.

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## STORY TYPES AND DISTINCTIVE ASPECTS

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**Abstract.** In fiction, such primordially literary themes connected with human nature and the psyche should miraculously and uniquely be reflected in the story, the smallest, miraculous genre of the epic type. The genre of the story acquires an ideological and emotional value due to its conciseness, form and content, compositional structure, originality of language, style and other poetic elements. In it, the heroes can appear on the stage ready, and in the process of depicting reality, they can become an integral image-character. This aspect depends on the style of narration, the artistic intention, or rather, the aesthetic ideal of the narrator. It is the emptiness and uncertainty of the aesthetic ideal that destroys the epic of hundreds of pages. The depth and integrity of the same theoretical basis increases the effectiveness of a few pages of a wonderful story and ensures its longevity. The poetic possibilities of this small epic genre are great. For a story, it is important not to tell the story dryly, but to create a character through images, symbols, artistic details. A story is considered a literary event with a beautiful poetic form, which with one stroke is quickly imprinted in human thinking. The parable of the story is a catchphrase, phraseological unit, wisdom found in its place. This article attempts to dwell in more detail on the types and specific aspects of the story.

**Key words:** epic genre, story, poetic, character, type, event, human qualities, psyche, aesthetics, image, image.

The genre of the story acquires an ideological and emotional value due to its compactness, the construction of form and content composition, the originality of language, style and other poetic elements. In it, the heroes can appear on the stage ready, and in the process of depicting reality, they can become an integral image-character. This aspect depends on the style of the narrator's depiction, artistic intention, or rather, his aesthetic ideal. The dictionary meaning of the word "story" is to tell significance of the novel and the story indicates that the ancient forms of this genre consist of a concise description of an event that can be heard quietly and without breaking the silence. The very fact that the word "history" means "innovation" implies such terms as interesting, unheard of, original, amazing. Literary critic V. P. Skobelev explains the genre characteristics of the term "story" as follows: ".A story must describe a strange domestic event, an adventure that arouses interest in the reader: unlike a novella, a story is a typical domestic relationship and considered a short work on public morals, it depicts scenes of everyday life. In the story, the writer wants to show a strange event from the life of the characters, in the story it focuses on the ordinary, that is, what happens in everyday life" narrates unusual events and shows a small picture of social morality. For example, A. Qahhor's stories "Patient" and "Artist" are almost the same in terms of volume. Domestic life is described in the story "The Patient". Events

and actions of heroes are not new to us, we have heard and seen. It does not go beyond our traditional imagination. The events are drawn in the same chronological order, there is no unexpected solution. "Artist" is completely different. The work begins with an unexpected beginning - the node. The reader does not know whether to laugh or regret. Social and spiritual conflict is growing. The hero reveals himself through the details of speech. The illiteracy of the hero is clearly visible due to the unexpected decision of the story - he cannot write the capital letter "y". In Literary Types and Genres, "the story is such a genre that one can get an idea of the character and fate of the hero from the beginning of the story and from some of its clear and sharp lines and details. In this regard, it can be said that the story belongs to those genres that make the reader himself one of the characters, require observation and fill in the necessary gaps with their own imagination" [6, 67]. It seems that the authors pay attention to important aspects of the story, different from other genres. They emphasize that when the process of reading stories begins, one can "get an idea of the last character and fate of the hero", "the reader can turn into one of the heroes of the work", "it is not necessary to have a solution". The above features form the basis of the narrative genre.

Thus, relying on the above rules, the essence of stories can be clarified as follows:

1. In the story - the story has a typical ending, that is, everyday life is described in small scenes.

2. In the story - the story begins with an unexpected introduction. In such works, the plot of the story is activated. The way it starts and the lack of foreshadowing gives the story psychological tension. The development of the story is often determined by the consistency of the story and the activity of the hero.

3. The story is aimed at describing the general view of society in symbols that are understandable to the public.

4. In the story - the resolution of conflicts takes on a mysterious appearance, the change in the mentality, behavior, and events of the characters creates a certain drama.

5. In the story - the reader can become a participant in the events and imagine how the story will end.

6. In the story - the hero is distinguished by unexpected decisions. It is impossible to understand the development of events until the solution.

Writer A. Hasan's story "Mangulik" is based on the author's personal reflections, based on the image of Husayn's departure from Afshana. The situation of Ibn Sina's expulsion from his homeland is described by the author in the form of a prose poem. The expression of an exemplary event by the narrator under the influence of the feelings and experiences of the hero of the work without the participation of the heroes strengthens the features of lyricism. Since the work does not obey the boundaries of time and space, it carries more lyrical elements. This work can be called a lyrical story because the author exaggerates "me" in "Mangulik".

“He's gone. They expelled him from his motherland.

He left. Husayn, a young man who was exiled at the age of twenty-five, turned a thousand years old and returned to his motherland, shining like an old man and a symbol of eternity. Unexpectedness in the work can be seen in the infinite expression of the time dimension.

A. Azam's stories can also be divided into two. In naming his works, he is very close to the features of the story. Based on the requirements of the genre, it is better to divide the writer's stories into lyrical and psychological stories.

The musicality, form, and illumination of the works of the writer, which he called a lyrical story, through the impressions of the hero, is the basis for calling this genre of the work the 5th "lyrical story."

In the images of N. Eshanqul, man and his tragedy, past and future, courage and captivity are expressed in symbolic colors. The writer chooses such an original style that we can say that it is a phenomenon and events that concern all of humanity. Each story is not just a picture of life that we are used to. It shows the emergence of a new interpretation of artistic thinking, the depiction of the mental and psychological state, deeper research of the layers of the subconscious, the emergence and justification of behavior from the drama of feelings and emotions. We will realize that the mystical illusions described by N. Eshanqul are not myths. As they say, "The style is the writer himself", we are sure that N. Eshanqul's style, his identity as a writer is capable of awakening our emotions that are dormant in the depths of our brains.

N. Eshanqul is one of the innovative writers who founded the psychological story in Uzbek literature. His works do not fall into the mold of stories that we are used to. In them, the restless spirit and condition of a person are widely analyzed. So, lyrical and psychological stories determine the diversity of Uzbek stories. While the plot of an epic story is based on a characteristic event, the plot of a lyrical and psychological story is based on the interpretation of tone, experience, feeling, impression, mental states and observations from the events.

It is more appropriate to use the term poetic story in relation to small works of a lyric-epic character, imbued with the spirit of humor, built on the basis of an interesting plot, and ending with an unexpected solution. In the poetic stories, there are no extraordinary events, sharp conflict, anecdotal endings, and direct conclusions are drawn from moral issues. For example, Erkin Vahidov's "Battle of the Ants", A. Oripov's "Fox Philosophy", and "Adi-badi's Story" can be included in the type of poetic stories. R. Iezuitova, thinking about the ballad: "a characteristic feature of all ballads is an unexpected novelistic plot direction. This principle can be used both at the beginning and in the middle of the work. Then the story takes a different turn and the play ends differently than expected at the beginning. This often leads to the ending of the plot of the work with an unexpected finale" [12, 77], he says. These ideas can also be applied to a poetic story. If the main driving force of the ballad plot is lyricism and drama, the main center of the poetic story is an unexpected turn, a sharp conflict, an "explosion" in the solution. True, there is lyricism and drama in the story, but they do not rise to the level of dominance.

Erkin Vahidov's series of "Wise Village anecdotes" series of poetic stories were created based on anecdotes that are examples of folklore. In the poetic story "Matmusa's Hat" some of the flaws that are encountered in our nation are lightly satirized. Anyone who tries something new - buys a house, a car, goes to school or has expensive clothes - is "washed" by his friends and

relatives. It is better to have enough money for that party. What is enough for happiness. What if there is no opportunity? Hotamtoy, which is made from children's food and parents' pockets, is no longer a joke. Pain is the laughter of suffering. The reader reads "cursed to the one who has gone and borrowed".

It's not a hat - it's a fairy tale,

Not a cap - a golden crown!

Why not, in a restaurant

There is no way to wash it.

Look at the praise. The owner of such praise cannot help but feel sorry for himself. We often feel these praises, but they also burn like oil. The poet was able to give such characteristics of Uzbekism in short lines:

He gave leather to the cap

They drank for Suvsar.

He sold such a hat

They drank for Ovsar.

The narrator effectively uses lyricism, i.e. repetition of words and melody, in telling epic stories. The bitter irony built on the basis of poetic thoughts makes the character of Matmusa look tragic. Of course, they say that "there is a fullness, there is a spill." It is not difficult to notice that the praise will be sent to heaven and earth. The story ends with an unexpected event - giving away the hat at a cost.

Abdulla Oripov's story "Eastern Story" is also based on an anecdote. In addition, the poet's works such as "Hangoma", "Turgunboy", "The story of an advanced worker and a quick reporter" can also be included among the excellent examples of poetic stories.

A. Qahhor, Sh. An attempt was made to reveal the plot and compositional structure, style, and novelistic peculiarities of the stories of Kholmiraev, N. Eshonqul. In fact, the mentioned writers defined the genre of their works that we are analyzing as stories. The reader who starts reading the story "Pomegranate" for the first time is bound to be aware of an unexpected beginning - the knot of the work, and to increase his interest in what is the unique thing that is ready to "give half of his life". However, the surprise in the story destroys the happiness of both Turobjon and his wife. After that, conflicts begin, a conflict arises:

- Get up, look at your corn! See him, the cat touched him.

- What a disaster this place is! What if I am addicted to gluttony, salt, and meat like people!

- After all, be a fool, be at home.

Scenery, struggle between characters, drama continues. A. In the stories of Qahhor, the heroes appear both in a comic and in a tragic way. characters reveal themselves. This situation is caused by stagecraft. We seem to see them and watch them: we clearly feel that their face is red

and depressed. A. The main characters of Kahhor's stories seem to be ordinary people who have no place in life. The novelistic features of the writer's works are reflected in unexpected twists, accumulated prestige, a shaky career move, and a messy break with an inconsistent path. This situation puts the characters in a tragic state and exposes the character to laughter. The same plot line can be observed in "Wedding Mourning", "Girls", "Roads", "The Artist", "The Woman Who Didn't Eat Raisins" and other stories. In the stories of Kholmiraev, entrepreneurs, businessmen, masters of every field are depicted, people who can show their identity in any situation. In the stories "Bedazor where the dew fell", "Almond bloomed in the winter", the epic image and landscape, equal to the size of the story, are widely covered. Both stories are symbolic. The battle between Tursunoy and Ikramjon, the swordplay of dialogues creates dramatic situations. Tursunoy's obstinacy, short-temperedness, speaking first and thinking later, Ikramjon's faithfulness, patience, and spiritual suffering cause family disharmony. The surprise in the story is that Tursunoy does not feel or think about the consequences of all his actions. The abstractness of the development of the plot is revealed by the separation of the two freaks in the clue. The reader does not expect such a development of events. In the story "The almond blossomed in winter," a sudden turn in Nasirjan's psyche, an amazing, unexpected event shakes the heart of the reader. The revolutionary change in Nasirjon's familiarity with letters and in his mind is convincingly described. In the development of characters, the main task was performed by the conflict characteristic of the story. In literary studies, descriptiveness corresponds to the requirements of the narrative genre, while sharp conflict arises from the nature of the narrative genre. For example, an expression in a story, a "stable" meaning affects a person's psyche not in seconds, but gradually. This condition affects our senses immediately. "The virtue of a story with an unexpected ending is that its impact hits the heart with a thump. It is known that the pain of something touched by a tattoo is strong" (H. Karimov). Conflict is the driving force of the plot. On the one hand, it is an axiom that "conflict is an artistic expression of real contradictions in life" (M. Koshjanov), and stories cannot be created without serious conflicts and conflicts. Any news that occurs in social life causes serious contradictions and conflicts. When a real-life event takes the form of an artistic discovery by a writer, i.e., when creating a story, it is natural that there are characters who cannot reconcile with their time or act contrary to the innovations of the time. These conflicts are expressed in a completely unexpected way in the story.

We can witness Abdulla Qahhor's skillful use of conflict types (psychological (spiritual), social, personal-intimate) in a number of stories. Conflicts in these stories can in one way or another form characteristic episodes in the development of the plot. In the story "Pomegranate" social conflict is seen in the environment created by the contradiction between Turobjon and his wife's living period and conditions, drama between Turobjon and his wife is set in motion through personal-intimate conflict. The clash of opposite characters and, in turn, the hero's mental collisions (Turobjon sometimes chooses the path of fire and sometimes compromise). Such cause-and-effect results of conflict types play a special role in creating a sharp plot of the story genre, having unexpected turns, creating drama, and solving an emergency conflict.

Sh. The style of some of Kholmiraev's stories includes more dramatic features. "A writer who has shown in his first stories that he can add tension to the psyche of characters through dialogue" [11, 349] uses this technique more effectively when creating a story. Sometimes the narrator stands aside and observes the events behind the scenes. As a result, the writer's stories

have a strong inner drama. Although this situation is not obvious, acute suffering and intense pain are felt through the rhythm of the story.

In a series of stories by Nazar Eshankul, fairy-tale features prevail. The works created by the writer are "a product of creativity in which a symbol is hidden behind every word and sign." In addition, as they say, "Every great work of art is a fantasy" (V. Nabokov), "The Dog of Bahauddin" can be considered as a metaphorical expression of the process of purification and worship, and in "Art-1" the image of divine love. This shows that the story is a special genre of the epic type and occupies an important place in the development of artistic and aesthetic thinking. It gives color to the world of artistic creativity.

In conclusion, we note that the images and characters reflected in Uzbek stories, with their beauty and tragedies, pride and doubts, all their sorrows and sorrows, are a huge mirror brought to the face of the Uzbek people. Looking at it, we can see ourselves, our history, the faces of people we know, the faces of different destinies, mistakes and achievements. Indeed, through all sorts of stories, humanity receives spiritual nourishment and compares life experience. It will not be wrong to say that this encourages every student to draw conclusions.

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## POSSIBILITIES OF JUDICIAL PSYCHOLOGICAL EXAMINATION OF THE RELIABILITY OR UNRELIABILITY OF THE INDICATIONS OF PARTICIPANTS IN THE INVESTIGATORY AND LITIGATION PROCESS

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***Abstract.** This article describes the actual possibilities of forensic psychological examination of the reliability or unreliability of the testimony of participants in the investigative and trial process. The possibilities of using the computer system The Observer XT to reduce subjective parameters in the assessment by an expert psychologist and the current research opportunities in this direction are revealed.*

***Keywords:** reliability, unreliability of testimony, verbal signs, lie, deceit.*

It is known that at present, in the judicial practice of foreign countries, forensic psychological examination of the "psychological reliability" of information reported by the participants in the process is actively developing. Accordingly, numerous research positions are being developed that are related specifically to the reliability of this type of expertise. In this case, we mean the study of the testimonies of participants in both an investigative action or an operational measure in a criminal process, and in criminal proceedings.

According to scientific data, forensic psychological examination to identify signs of reliability (unreliability) of information is in demand and involves the study of the characteristics of communicative activity and the behavioral characteristics of participants, whether it be investigative actions or operational measures recorded on video. At the same time, the features of oral speech, verbal and non-verbal behavior, features of the emotional state of the interrogated person in the process of communication are studied [1].

In the 19th century, G. Gross in 1898–1899 published a number of articles related to the need for a special study of witnesses and verification of the reliability of their testimony. In this context, he meant the possibilities of forensic psychological examination. The German psychologist W. Stern, continuing the ideas of G. Gross, noted that a forensic psychological examination of the reliability of witness testimony should be carried out only in difficult cases, if there is doubt about the veracity of these testimony. According to the author, "Every day it becomes obvious that even a normal indication is an extremely complex phenomenon, which is very difficult to understand correctly; for such a task, scientific knowledge is necessary, which is able to analyze any phenomenon in the best possible way. On the contrary, the assessment of testimony, guided by routine and "intuitive" guesses, very often reveals its complete inconsistency. Therefore, it is quite possible that in some cases where there is doubt about the credibility of the most important witnesses and their testimony, such hesitation will be eliminated, or at least significantly reduced, by the participation of psychological expertise" [2].

An analysis of scientific data shows that today, both in foreign countries and in the CIS countries, there is a fairly accumulated material devoted to the study of lies. The study of verbal signs of false statements can be traced in such works of scientists as S. N. Bogomolova, G. V. Grachev, M. I. Enikeev, M. M. Kochenov, A. A. Leontiev, A. R. Ratinov, O. D. Sitkovskaya, V.F. Engalychev and others [3, 4, 5].

Non-verbal signs of false behavior were studied by such scientists as A. Pisa, M. Steller, U. Undeutsch, O. Fry, V. Stern, P. Ekman, A. Megrabyan, A. G. Gelmanov, S. A. Gontarya, V V. Znakova, A. R. Luria, I. K. Melnik, E. L. Nosenko, V. A. Obratsov, A. B. Pelenitsyna, A. V. Dulova, A. R. Ratinova, O. D. Sitkovskaya, A. M. Stolyarenko, L. B. Filonova, etc.) [6, 7].

Also, achievements in this direction were described in the works of F. Arntzen, A. Trankell, U. Undeutsch (Undeutsch, 1967; Trankell, 1972; Arntzen, 1982). "A general assessment of the credibility of the testimony of a witness is made on the basis of the results of a court interview (processed according to the method of analysis of statements) and the personal profile of the witness, compiled on the basis of the results of a psychological examination" [8].

In the 20s of the XX century A.R. Luria noted: "It is usually accepted to think that there is nothing more random, capricious and not subject to any laws than a lie. However, this view is incorrect. A lie, like any thinking built on a different basis, has its own forms, its own rules, its own examples. A person who lies always resorts to certain forms of thinking and certain forms of logic.

P. Ekman defined a lie as "an act by which one person misleads another, doing it intentionally, without prior notice of his goals and without a clearly expressed request from the victim not to reveal the truth" [10].

According to V.V. Znakov, a lie is determined by the deliberate transmission of information that does not correspond to reality. The concepts of lie and deception differ in that a lie is based on a verbal or non-verbal intentionally false statement, where it deliberately presents false information. In this case, the goal of the liar is to convey a false message, misinform the partner using verbal or non-verbal means of communication [11, 12].

Thus, deception is a deliberate act of concealing the truth with the vision of the counterparty being misleading. Expanding the concept of "deceit", it is necessary to keep in mind the silence of the truth, which is contrary to good conscience and legal civil norms. Deception is understood as the deliberate misrepresentation of the other party in order to incline to one's own advantage. From a psychological point of view, "deception" is characterized by the conscious creation of a false idea about certain circumstances of reality in the mind of another subject. Deceitful, acts intentionally, i.e. not only conveys false information, but also hides its true intentions.

Currently, in legal psychology, psycholinguistics and forensic psychological practice, it is customary to attribute differences and contradictions in testimony to verbal signs of unreliable information; harmony and smoothness of statements; emotional poverty; role position of an outside observer; stereotyping and appeal to the typical; repetition of expressions (repeated repetition of the same statements); evasion; a large number of minor details; indications of forgetting significant information; creating a positive self-image.

Accordingly, the psychological verbal signs of reliability are the absence of contradictions, a greater volume of statements, the presence of returns in the testimony, the probabilistic nature of

expressions, emotionality, the presence of both positive and negative information of the interrogated person about himself, personal role position.

Psychological signs of unreliability can be traced in the features of the non-verbal behavior of the subject of the study. At the same time, attention should be paid to specific psychophysiological manifestations. In this case, these very false testimonies in the subject begin to manifest themselves in gestures, facial expressions, and postures.

One of the main problems in conducting a forensic psychological examination of video recordings obtained by operative means, or a video recording of the process of investigative actions (interrogation, confrontation, etc.) is the objectification of the results of observation of the behavior of the subject of the study. As we know, the process of observation itself is based on the simultaneous fixation of both non-verbal and verbal behavior of the person being studied. Although the precedents of the modern psychological and legal study of the first of them were obtained several decades ago, and subsequently were significantly refined and described [13, 14].

In this context, we are talking about the problem of the expert psychologist's lack of data on objective indicators of the psychophysiological state of the subject, whose behavior was recorded on video. Practice shows that in the production of a forensic psychological examination, along with observation, methods of experimental psychological examination (tests, projective techniques, etc.) are also used. The possibility of an objective study disappears if the data obtained using experimental methods are unreliable.

In view of the foregoing, it should be noted that the results of a forensic psychological examination for making fair judgments, which are directly related to legal certainty, must be strictly consistent with the validity of the study. In this context, the subjective idea of the objects of research of the psychologist-expert is excluded, and the incompetence of research positions is also excluded [15].

In recent years, the computer system (program) The Observer XT, developed by the Dutch company Noldus Information Technology [16], has become increasingly popular among European and CIS psychologists. This system allows an expert psychologist to program a variety of methodological procedures, which increases the reliability of the study. At the same time, the role of an expert psychologist, taking into account the traditional psychodiagnostic method as an observation, remains fundamental. The experience of the computer system The Observer XT is based on a rich research position, which is united by the diversity and achievements in the field of behavioral analysis [17].

Thus, since a lie is a phenomenon of interpersonal communication, in which there are many human manifestations caused by a deliberate distortion of reality (for the purpose of disinformation), the study of this phenomenon is the most important factor in obtaining real information relevant to law enforcement agencies. From the analysis of scientific data, it can be seen that the forensic psychological examination of the assessment of the reliability of the information of the participants, both the investigation and the trial, is relevant. This problem, taking into account the methodology, is reflected in many research positions of the authors. This problem, despite being in demand in the Republic of Uzbekistan, remains unresolved and relevant. It should be noted that further improvement of this direction will make it possible to consolidate the scientific validity of research positions, taking into account the mentality and characteristics of the ethnic culture of the people.

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## THE ROLE AND IMPORTANCE OF MUSEUMS IN THE DEVELOPMENT OF TOURISM

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**Abstract.** *This article talks about tourism, museum tourism, the stages of its development, the role of museums in the development of tourism, their importance, the great achievements of world museums in this field, the role of museum tourism in the state economy. important and is a guide for those interested in this direction.*

**Keywords:** *tourism, economy, travel, natural monument, material and spiritual culture, museum tourism, exposition, excursion, museum shop, ICOM, tour operator, tourist program.*

Tourism (French: tour — walk, travel), tourism — travel; one of the types of active recreation. Tourism is defined as the departure (travel) of an individual from the place of permanent residence for a period of at least 1 year without engaging in paid activities in the destination (country) for health, educational, professional or other purposes.

In the language of the peoples of the world, the concept of "tourism" comes from the Latin word "tourmus" which means circular movement. Sometimes the French word "tour" is understood as a return trip with the purpose of returning to the place of departure. Concepts of tourism can be categorized as follows. Tourism is the temporary departure of people from their permanent residence for health, study or professional activities.

K. Richter, an international consultant on tourism issues, gives a general tariff to the field and describes it as a complex of interactions and situations related to permanent residence and being in a place other than the place of work, people's travel.

In this, K. Richter distinguishes specific directions of tourism research, and he organizes the activities of the entity that produces specific goods and services that are interesting for economic science and are produced for tourists. This is closely related to the organization of tourism demand.

The history of tourism dates back to the beginning of the 19th century. First, organized tourism from England to France was established (1815). The English priest Thomas Cook, who is considered the founder of tourism, organized the first railway tour in 1843. After that, he established his own tour company and in 1866 the first tour groups were sent to the United States. In the East, Ibn Battuta, an Arab traveler, started his journey at the age of 21 and traveled almost all the countries of East and North Africa on foot.

Nowadays, tourism has become popular in many countries of the world. Usually, Tourism is organized through tourism organizations along tourism routes. There are many types and forms of tourism (international tourism, domestic tourism, amateur tourism, organized tourism, local travel, long-distance travel, educational tourism, mountain climbing, water tourism, motor tourism, hiking tourism, sports tourism, etc.).

Tourism, including tourism, consists of activities of tourism organizers and intermediaries. Thus, tourism is a sector of the economy that needs to be managed and includes the activities of tourism organizers and intermediaries.

Travel and tourism are related concepts and represent a certain way of human life activity. This covers recreation, active or passive recreation, sports, environmental awareness, commerce, science, healing and much more. However, each time, a specific action that distinguishes travel from other types of activity is that a person temporarily goes to another place, country, continent, away from his permanent place of residence.

Travel is a general term that refers to the movement of people through time and space, regardless of their purpose. Expeditions, including military expeditions, are carried out by individuals with a separate, single goal and interest, which may include hundreds or even thousands of specialists, diplomats, migrants and emigrants. The crews of sea, air and other vehicles cannot stay at home for years. Thus, travel can be lifestyle, work, leisure.

Although tourism is a type of travel, it has its own characteristics and a certain description, and the person who participates in it is called a tourist. Unlike travel, tourism is a category that is strongly influenced by economics and politics, and on top of that, it has the duality of an internal natural phenomenon.

Museum tourism is a special type of tourism, its characteristic feature is the use of the tourist potential of museums and the areas adjacent to them.

The museum is a cultural-educational and scientific-research institution designed to study, preserve and use natural monuments, material and spiritual culture, and introduce citizens to the national and world historical and cultural heritage. According to their profile, museums are divided into the following types: historical, archeological, local history, natural, literary, artistic, ethnographic, technical, network and so on. In 1946, the international organization ICOM (International Council of Museums) was established to support and develop the activities of museums. This organization includes more than 27,000 members from 115 countries and closely cooperates with UNESCO and other international organizations.

Cooperation between museums and tourism is based on the formation of a system of historical, cultural and natural areas. The development of these regions is ensured by the accumulation of historical and cultural heritage in museums, which serves as a factor of socio-cultural and touristic development of individual regions. Organizers of museum tourism have a number of specific tasks: to determine the tourist specialty of the museum and to form a constant flow of tourists to the museum, to create a tourist program and route, to create a package of advertising products, to find new sources and financing.

Museum tourism is a specific activity of museums in the field of cultural tourism in the production and sale of various tourist products of a museum nature: creation of expositions, organization of internal and external excursions, existence of museum stores. This direction of tourism appeared relatively recently - in the 1970s in the West and in the mid-1990s in Russia, museums began to seek self-determination, new ways of development and a new budget for attracting funds. included in the search for resources, including participation in tourist activities. The urgency of the revival of interest in visiting museums among tourists is due to the change of their exterior and interior space, which should attract visitors.

Today, the museum is in the conditions of market competition, and the museum product is in the service economy. During the last 10-15 years, a real "boom" was observed in the field of museum construction all over the world. Today, in many cities, the projects of radical expansion and reconstruction of existing museums are being considered, and new museums are being established, from ancient to very modern, which preserve and display art in order to attract tourists.

A lot of money is allocated to the development of museums, including the construction of museums. This institution, which seems conservative and calm, with great speed like a large modern corporation, is integrated into the processes of modern globalization and receives an unimaginable number of visitors. Museum tourism is certainly not a traditional activity of museums at first. In Russia, this phenomenon is relatively recent - in the mid-1990s, at a time when museums, like other cultural institutions, were in a situation of self-determination, new ways of development and the search for new non-budgetary sources of funding. appeared., including through participation in tourism activities.

Museum tourism, by its essence, is a unique activity of museums in the field of educational tourism for the production and sale of various tourist products of a museum nature (creating expositions, organizing internal and external excursions, museum shops, etc.). In some cases, it operates to organize a tourist cycle (accommodation, meals, transfer, information provision, etc.).

Museum tourism is a component of cultural-educational tourism and includes mandatory visits to museums, historical city centers, sightseeing of cultural attractions, archaeological excavations. is based on the idea of showing (covering) history and culture in a comprehensive way, especially according to the uniqueness and composition of museum collections.

The main processes related to the creation of museum and tourism products:

interpret the cultural heritage of the area;

development of specific museum and tourism creativity (creative solutions).

Museum tourism is aimed at working with individual tourists or small groups of independent travelers, as well as with organized groups, without resorting to the services of travel companies. Accordingly, museums can occupy different positions in the field of tourism.

When it comes to independent tourists, the museum can take the position of a tour operator - in fact, the host, together with other local partners (DC, local community, municipalities, etc.), provides its own tourist cycle, including a tourist trip. Organizes cultural programs, entertainment, etc. In organized groups, the museum works as one of the elements of external cultural and touristic programs (routes) working on the basis of a contract with certain tourist agencies.

Cooperation between museums and tourism is based on the formation of a system of historical, cultural and natural areas.

Museum tourism is a unique type of tourism, its distinctive feature is the use of the tourist potential of museums and their adjacent areas. Museum tourism as a system of mutual cooperation of museums and tourist companies in the field of cultural tourism provides the following:

- 1) development of a prospective program unifying the activities of museums;
- 2) development and implementation of museum tours;
- 3) inclusion of cultural events in tourist programs;
- 4) creation of effective forms of cooperation between museums and tourist organizations (tour operator + museum);
- 5) introduction of new forms of service to tourists: single museum ticket, city visitor card;
- 6) use of flexible pricing policy.

Abroad, for example, in Paris, a museum card (Carte Musees-Monuments) was introduced, which is sold at tourist offices, metro stations, FNAC stores and museums themselves. With it, you can visit 70 museums and historical monuments in and around Paris. Admission to museums is free for children under 18 years of age. The price of a 1-day museum card is about 15 euros, for 3 days - 30 euros, for 5 days - 45 euros. With an average price of a museum ticket of 7.50 euros,

buying a museum card is very convenient. The only thing is that the museum card does not allow access to temporary exhibitions.

In the Canadian province of Quebec, the museum card was launched in 2009. Costing \$50 plus tax, it gives you one-time admission to ten museums within three days of purchase. The card entitles you to two days of free travel in city land transport, discounts in stores - the list of possibilities is quite long.

Such tourist cards are used in many countries.

Based on the interests and wishes of tourists, various tourist programs are being developed. Tourism in foreign countries with developed tourist infrastructure and huge historical and cultural potential cannot be imagined without the use of marketing. Museums are an attraction for tourists. They work closely with the tourism industry through promotion, destination analysis and pricing. Through the tourism industry, the museum connects with profitable businesses such as hotels and tour operators to promote their products. Pooling of resources contributes greatly to the improvement of additional advertising and participation.

The brand and image of a certain region plays an important role in the development of museum tourism abroad. To attract visitors, various legends are often told about the events that happened in this area. The ability to properly apply museum marketing and management can attract many tourists.

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## THE ROLE OF WORKS ON MODERN THEMES IN IMPROVING THE SKILL OF THE ACTOR

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**Abstract.** *In this article, on the example of the play "Seven cries", the role of works on a modern topic in improving the skill of an actor is explained. It is assumed that the essence of the drama consists in revealing the contradictions of reality, embodied in conflicts that determine the development of the movement of the work, internal conflicts inherent in the personality of the characters.*

**Keywords:** *actor, director, drama, theater, play, tandem, stage, dramatist, character, performance, dramatism, scenery.*

**Introduction.** The essence of the drama is to reveal the contradictions of reality embodied in the conflicts that determine the development of the action of the work, in the internal conflicts inherent in the personalities of the characters. Throughout the history of the theater, the plots, forms and styles of dramaturgy have changed. Initially, myths served as the subject of the image, in which the spiritual experience of mankind was summarized. The turning point in the drama came with reference to real history and domestic conflicts. Plots began to feature grand heroic events and characters in drama. In a drama, the event unfolds not through internal reflection, but through external action. In addition, all events take place in the present.

The play "Seven cries" is based on the play of Alejandro Cassona in the genre of psychological drama. On New Year's Eve, the captain's assistant made a Christmas tree and told the captain about his childhood. One by one, the cyborgs begin to gather on the ship's deck. They flatter each other without knowing anything and talk about all kinds of nonsense. There are seven main characters in the play. They are all main characters.

Mr.Garrison - the character played by Erkin Komilov. The character is nervous, angry, speaks sharply, is always dissatisfied with something, suspicious of something. He thinks only evil. Mr.Garrison repeats that there has been a loss of radio communication for three days, that the ship is on a different course, that there is something to be said. Others ignore him and laugh at him. But there was life in Mr.Garrison's air. The ship was indeed sailing towards death.

Mr.Garrison is the owner of large industrial enterprises, oil, arms dealer. According to the description of the captain (Y.Ahmedov), it is homeless. Indeed, those who look at the war with ordinary eyes and sell weapons to everyone will never have a homeland. Because they have nothing to do with peace. The more wars, the more profits. Mr.Garrison is also indifferent to the fate of people and does not care about the opinions of others. Always wear a crown. Only approves of his opinion.

Members of the upper class repent before death. Only one person does not repent. He is Garrison. Unable to bear the psychological pressure, he commits suicide. Garrison - Erkin Komilov hides his relationship with Mrs.Sabalo (N. Mahmudova) for several years. Nobody notices this until Mrs.Sabalo repents and confesses. He won't admit it even when all is revealed. Because guilt, conscience, courage were not characteristic of Garrison. Garrison paces the deck

impatiently until the captain makes the announcement. It goes against everyone's opinion. Accuses of indifference and lightness. What worries him is to get rid of this "old cage" as soon as possible. He was very worried about the price of oil on the stock exchange. The young journalist reacts strongly to Juan's (B.Muhammadkarimov) jokes. The actor said, "I know you don't like me, I'm very happy about it. But I don't like you that much either," she openly says that she doesn't like Juan with a cigarette in her hand.

The captain gathers everyone on deck and finally tells them what awaits them. The war has begun. The captain was ordered to distract enemy submarines. For this purpose, the captain ordered the ship to steer in the direction where the submarines were sailing. Third class passengers are not told about this.

The reason he told the upper class was that he wanted them to repent before he died. Mr.Garrison - Erkin Komilov, had no intention of repenting. He did not accept his fate like others. In the effort to save himself by making a way, that was the side that was different from others. When Santiago Sabalo (G.Hojiev) was drinking wine, when Professor (H.Nurmatov) was quietly talking, Baron Adolfo (T. Saidov) was busy with himself, Mr.Garrison could not find a place to put himself. Palubaga was walking from place to place, trying to talk to members of the third class, trying to get in touch with acquaintances. He encouraged his companions to resist. After hearing that the captain's men are likely to fire on him, he becomes overwhelmed. He looks at the captain so sharply that if he has a gun, he will shoot him.

As Juan said, Mr. Garrison was a man who sold guns to whomever he could. "All you have to do is sell, sell, sell. Now Garrison's torpedo blows up Mr.Garrison. "This time the truth will be decided". Juan's words were absolutely true. Mr. Garrison was never interested in the fate of people. His eyes are filled with hatred and resentment towards those around him.

If he stays, everyone will drown and only he will survive.

Mr.Garrison is Erkin Komilov, who does not want to suffer alone. Although he knows that rebellion is useless, he wants to convey the message to the third class. Then Garrison's cowardice is unknown among the many confused people.

Love feelings begins to blossom between Juan and the senorita. The professor was right about one thing: "At the gates of hell, sir, death gives way to love". Baranessa Nina (S.Yunusova) wants to confess her sins, as the captain said.

The emotions of the heroes begin to rise. Now unnerve them. They believe that there is no need to hide anything more. Mercedes Sabalo introduces Garrison as her role. But Garrison immediately denies it. Garrison's inferiority is revealed once again in this scene. Having an affair with a married woman, he again freely denies it. Mercedes thanks him for seeing his real face, even though it's too late. Garrison leaves the scene, unable to respond to Mercedes' insults. Santiago Sabalo also tells his past and pulls lightly.

Turgun Azizov, the director of the play "Seven Cries" in his book "My directorial works" expresses the following thoughts about Erkin Komilov's performance of the role of Garrison: "Garrison is one of the complex characters in the work. This role went to Erkin Komilov, one of the leading actors of the theater. For Garrison, man, his destiny, is empty and useless. For him, everything is measured by money and wealth. He needs a war machine, not a man. Erkin Komilov and Ravshan Joraev created the image of such a villain in their own way. From the very first words of Garrison-Komilov, the audience notices that he is a vile person, and hates him. Personally, I'm happy with his performance. There's only one scene that doesn't satisfy me, and that's Garrison's

suicide scene. There was no heart-shattering explosion here. I explained too much, it didn't seem like it. Sometimes it happens".

Erkin Komilov can find and reveal the truth of the negative characters he created. Along with Mr. Garrison. Garrison loves himself so much that he only puts himself first. All the characters in Pesa were the main ones. But Erkin Komilov brings Garrison to the fore with his actions on stage. Garrison could be called a bully. He is so proud that he doesn't even want to suffer and die. Garrison shoots himself - an easy death - while the other heroes beg and accept their fate and drown. Because drowning is a painful death. Garrison, who never suffered in his life, only loved himself, chooses the easy way even before his death. When Senor Sabalo, Mercedes, Nina, Adolfo, and the Professor all repent and regret their sins, only Garrison remains proud.

Because he did not regret anything, he always considered himself entitled to everything.

Erkin Komilov plays another character similar to the character of Garrison in the play "Seven cries" in the play "Bir qadam yo'l" - ("One step way"). Their similarity was that both of them are characters who only think about their own interests, love material wealth, and are not interested in the fate of others.

"One step way" is a play about sons who did not take their father to the place he dreamed of for a lifetime, loyalty to promises, honesty, pride, and dreams. The events of the play take place against the backdrop of three brothers' pursuit of their problems, taking their aging father to Samarkand. Big brother Jora - T. Mominov is a person who lived in poverty only because of work, lived honestly and did not betray anyone's rights. The middle son, Shakir - Erkin Komilov, became very rich after the black drug trade, and he was respected and respected everywhere.

Erkin Komilov - who emphasizes Shakir's showing people on their toes, jokingly shoots a gun, makes fun of his brother and laughs, it is obvious that these unusual actions are the result of dollars earned by criminal means. The third son Kasim is U.Tillaev returned from the Afghan war in mourning, quarrelsome, indifferent to his future. The three sons just look at this old man's dream, thinking of taking their father to Samarkand, one step away. One would say that I don't have time, the other would have important work to do. And for another, there is no difference at all. At the beginning of the play, the old father tries to give the sapling to one of his sons, but none of them take it from the father. It was a symbolic dream of his. No boy would want to take this little dream on his neck. When he was young, the family was suffering from childhood pain, when he got old and became dependent on his legs, he realized how quickly life passed.

When the brothers talk, it becomes clear how different their world views and principles are. The elder brother lives only by honest work and does not pay bribes to anyone, so he does not betray anyone's rights, and takes responsibility for people's fate. He believed that the life of a person who has to serve the people will be spent hungry.

Erkin Komilov - Shokirjon left the village when he was young saying he would not return until he became rich. No one knew how he got rich. His opinion is that the only freedom is money. He used to say that honor and conscience can be bought with money. Although he hated corrupt officials, he did business with them. Adam would not choose; he would talk to them out of necessity. As his brother described, he would come to the village once a year and disappear again. Every time he came, he would promise to take his father to Samarkand, and he would finish his work and leave with empty promises. Father's dream for them was just a simple desire to be pampered. Shakir's real purpose for coming to the village is different. In the course of the play, his coming to see his family is one thing, and another is revealed.

At first glance, going to Samarkand is a step, even if the father could not go to Samarkand after walking this way all his life. A human child comes into this world as a spring. When he thinks he is a spring and turns into a river, he thinks he is a spring and turns into a sea, and he does not realize that his life has come to an end. Then he found out that he couldn't get out between the two shores, he was longing for something, waiting for something, and just ran. That's when the desire to dream appears. The father did not even notice that his life had passed so quickly. When father moved to these lands, there was not a single blackened tree. He made these lands an endless garden, and spent his life in working hard. Therefore, he could not go anywhere except the district center. It suddenly became his dream to go to Samarkand, to visit the footsteps of good people. In addition to the themes of dreams, conscience, honesty, and pride, the play also includes themes of homesickness, loyalty to the homeland, and love. Mohammad Chagana, a guest from abroad, wanted to return to the soil where his grandfather's navel blood was spilled, he missed his homeland very much. Eshmamatov did not hesitate to emphasize that "your return to the homeland is an honor of independence". He himself was an accomplice in the drug trade, and instead of the governorship, he preached at meetings and events and talked about serving the country with loyalty. That's why Shakir called him the devil. Shakir's language is the same. He does not praise anyone too much. He doesn't spare people by telling them everything to their faces.

Every character had pain inside that they couldn't tell anyone. Saodat (S. Rametova) regretted that his life was spent only in hard work without leaving this village, and he envied its charm. The wife of another brother (G.Zokirova) was angry that her husband sent her son on a trip, as if selling heroin was not enough. No one but her could manage to live hating her husband every day. For twenty years, she looked at her husband as if she were looking at him, she did not let Shakir come close to her boundaries. No matter where Shakir went, everyone was staring at him. Only his wife would not surrender to him, because she did not love him at all. Nevertheless, Shakir continued to live with this woman. At first glance, the husband looks at her, loves her and loves her, what can he not do? Because Shakir possessed his wife by force, she felt nothing but hatred for him.

In the drama, vices such as neglecting human inclinations and not appreciating people in time are reflected in the example of the complicated fate of an old man who worked hard and lived honestly. The work shows the spirit of the old man and his sons, who dreamed of seeing and visiting Samarkand all his life, but due to his shortness of hand, later being preoccupied with life worries, and then the neglect of his children, he did not see the city near him and his sons.

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# THE ROLE OF AESTHETIC EMBELLISHMENT IN UZBEK NATIONAL ART

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**Abstract.** *The article discusses the role and importance of composition in visual arts in art universities, with a focus on Uzbekistan's rich cultural heritage in practical art. It explores the history of art in Uzbekistan, from prehistoric times to the present day, and how it has influenced the development of art education in the country. The article also discusses teaching methods and methodologies in art education, including literary, observational, and experimental methods.*

**Keywords:** *teaching methods, methodology, practical art, cultural heritage, decorative art, geometric shapes, colors, visual arts, composition, science and innovation, handicrafts.*

In the long history of the Uzbek people, folk applied art has formed an essential part of our cultural heritage. Uzbek applied art, which has flourished and gained renown worldwide, is unique and distinguished. We believe in the existence of a stage of development in Uzbek applied decorative art that corresponds to the earliest period of human society, the era of primitive communal society.

As a result of archaeological excavations on the territory of our country, evidence of artistic activities in the form of ornamental objects created through the artistic processing of stone has been found, and this tradition has continued for centuries up to the present day. To date, evidence from the primitive communal system includes tools and weapons, household and decorative objects, and traces of settlements where people lived. Historical artifacts left on the walls of caves and on rock and clay walls in the form of drawings and painted images provide a significant source for studying the history of the primitive communal period.

During the Paleolithic period, the development of applied decorative art also began to spread widely. Archaeological excavations have revealed primitive artifacts that demonstrate the use of engraving, various incisions, and relief patterns. The way people lived in a nomadic manner, observing the laws of nature, led to the emergence of symmetry, rhythm, and the growth of a sense of form. The repetition or arrangement of identical elements gave rise to the emergence of their own distinctive artistry.

The art of engraving flourished during the Neolithic period, with a significant impact on the advancement of decorative-applied art. Engraving and ornamentation of pottery and other objects became more prevalent. Parallel, spiral, and concentric lines formed the basis of small-scale engravings of that time. Geometric patterns were combined with stylized representations of humans, animals, and plants, expanding their symbolism. The elements of this art reflected the symbolic signs of the community forces.

Engraving art not only served decorative functions but also expressed the imaginative and philosophical concepts of individuals.

During the Bronze Age, pottery continued to develop further in Central Asia. The appearance of pottery workshops suggested the increased refinement and beauty of the created objects.

In the Iron Age, decorative applied art continued to hold a prominent place. The use of subject-based compositions in addition to geometric patterns in the decoration process saw significant progress.

In studying the ancient art of Central Asia, various decorative and applied art examples found from burial sites play an important role. Weapons of war, tools of labor, and agricultural implements also contribute significantly. Precious metals such as bronze, gold, and silver were used to create decorative objects that were adorned with engravings, embossed designs, and filigree. Some artifacts also depicted scenes from daily life.

These tangible materials serve to understand the aesthetics and artistic perceptions of individuals in ancient times.

The general concept of applied art demands the complete transformation of an individual in terms of spiritual, aesthetic, ideological, and professional qualities, reflecting all aspects of the socio-economic development of the Republic of Uzbekistan. The education and upbringing of the youth in the present era, taking into account national, oriental, and historical values, as well as fostering positive human qualities, require the preparation of skilled professionals. Current government documents emphasize the development based on the comprehensive requirements of our homeland. Therefore, it is crucial to extensively utilize cultural heritage, national artistic examples, and extraordinary works of art created by our ancestors, which have gained fame worldwide, in providing education and nurturing the younger generation.

The most effective way and combination of methods for implementing education and upbringing according to the intended purpose is referred to as teaching methodology. Proper organization of lessons is essential, taking into account the goals set for the teacher. If lessons are based on both theoretical and practical rules, it enhances students' level of engagement.

The term "methodology" itself can be divided into two categories: general methodology, which applies to all educational activities carried out in vocational colleges, and specific methodology, which is used in relation to a specific subject. The methodology of teaching applied arts is based on theoretical principles from the fields of pedagogy, psychology, art history, ethics, aesthetics, and physiology. In pedagogical theory, it is categorized into three main methods: speech-based methods (such as explanation, conversation, storytelling, working with books, question and answer methods), demonstrative methods (including observation, demonstration), and practical work (exercises, drawing, creative activities, games). In the field of teaching, the term "style" is also used. We understand teaching methods as different aspects of teaching methods. The "teaching style" constitutes the different methods of teaching. Method (from the Greek word "methodos" meaning knowledge or research method) is a way or a set of ways, techniques, and approaches to acquire, internalize, learn, and develop practical and theoretical knowledge. The history of method development goes back to the practical activities of individuals. A person who has mastered a particular method can perform the task more easily, quickly, and effectively compared to others. On the other hand, a person who does not possess the method will spend more time and effort to accomplish the same task. A method can take the form of practical or theoretical aspects. Methods related to practical activities assist in understanding and acquiring legal norms that are relevant to practical activities.

Methodology is the term used in the field of education to refer to knowledge about methods. Humans have initially gained knowledge about events and phenomena in their surroundings by observing, comparing, contrasting, and distinguishing them from each other. The development of

knowledge about events is associated with the development of disciplines that are used in the respective fields. Methodology (derived from the words "method" and "logos") is the system of organizing and improving theoretical and practical research activities, as well as the system for arranging this knowledge.

Existing methods mainly include the following:

- a. Method of studying literature.*
- b. Observation method.*
- c. Conversation method.*
- d. Method of fostering children's creativity.*
- e. Method of analyzing school documents.*
- f. Experimentation and trial method.*
- g. Test examination method.*
- h. Method of analyzing statistical data.*
- i. Methods of mathematics and cybernetics.*
- j. Sociological research methods.*

Although each method has its own form, it cannot be applied by one teacher exactly as it is taught by another teacher. Each teacher should take into account the material-technical conditions of their school, the level of knowledge and skills of the students, the specific characteristics of the subject matter, and other similar factors. Therefore, a method that is effective and yields good results for one teacher may not necessarily produce the same results for another teacher. That is why it is necessary for each method used to be tested and experimented within the framework of pedagogical activities. The method should be conducted not only once but several times to achieve the intended purpose.

Currently in Uzbekistan, practical arts continue to thrive and develop in accordance with modern trends. Extensive research and scientific investigations have led to the revitalization of various forms of practical arts in schools. Seminars and workshops related to art schools and art studios are organized in all regions and cities, highlighting the attention given to this field.

At present, there is a great emphasis on meeting the requirements of educational standards in our country. The training and nurturing of young artists to reach maturity is of paramount importance. All the necessary conditions are in place to ensure their development.

Education activities in the field of folk applied arts aim to train specialists who can comprehensively contribute to the holistic development of students in accordance with the modern educational standards. Schools play a significant role in nurturing and educating students to meet the current demands of the era.

In Uzbekistan, the formation of new artistic and imaginative directions is taking place. The effective influence of contemporary art on all spheres of art expands the scope of creative exploration and further enhances artistic thinking.

The Uzbek people are renowned worldwide for their ancient and rich cultural heritage. The main repository of Uzbekistan's ancient treasures and the essence of its historical legacy is the grand historical museum. The architectural monuments, unique manuscripts, and examples of folk applied arts in cities such as Samarkand, Bukhara, Khiva, Tashkent, Termez, and others bear witness to the high cultural achievements of the Uzbek people throughout history. The buildings constructed by our ancestors, their decorative ornaments, vibrant colors, geometric and floral

patterns not only provide aesthetic pleasure but also serve as a means of conveying their aspirations, love, and affection to the people.

Folk applied textile art has long been an integral part of people's lives. In ancient times, houses, mosques, and madrasas were decorated using this art form, with patterns woven into special fabrics and embroidered with colorful threads, beads, and mirrors. Some of these textile artifacts have been preserved until today, as the skilled craftsmen and artisans continue to pass on these traditions. There is a unique system for creating patterns and designs in textiles. This pictorial system reflects various meanings and concepts. For example, different types of textiles, such as curtains, shawls, robes, and prayer rugs, each have their own specific purposes and functions. Textile artifacts are usually created on a large scale and used for interior decoration. The composition of patterns on textiles is created using white or colored threads. The elements of animal and plant worlds in the patterns are stylized to convey symbolic shapes and meanings.

In practical embroidery art in Uzbekistan, various natural forms are used as symbolic elements for simplification and aesthetic enhancement. For example, the use of motifs depicting cotton elements symbolizes the pride and heritage of cotton cultivation. Similarly, the most revered patterns in Uzbek ceramics consist of cotton flowers, branches, and buds. Symbolic representations of pomegranates, apples, grapes, and their leaves, as well as lively depictions of birds and the sun, are also commonly used in decorative embroidery.

For instance, the pomegranate represents abundance and fertility, while the fig symbolizes prosperity, longevity, and happiness. The tulip symbolizes beauty, elegance, craftsmanship, creativity, and painterly skills.

Geometric shapes also have symbolic meanings in embroidery patterns. The square represents stability and trust. Patterns that are interconnected, intertwined, and interlaced symbolize the strength of buildings constructed with bricks, stones, and timber, as well as the interdependence of people's lives. Therefore, flowers, paths, Islamic motifs, and interlaced geometric shapes are combined, overlapped, and intertwined in embroidery designs.

In essence, human life is interconnected. People live, work, study, organize themselves, and form families together. They work and study side by side.

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## EMBROIDERY IN UZBEKISTAN: A RICH HISTORY AND PRACTICAL CRAFTSMANSHIP

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**Abstract.** *The article is about the rich history of embroidery in Uzbekistan, its characteristics, and how practical craftsmanship, particularly in the form of applied arts, plays a crucial role in fostering the intellectual development of young students. It also highlights the importance of craftsmanship in teaching practical skills, reducing unemployment, and building effective management skills. The article concludes by stating that the art of embroidery continues to thrive and inspire individuals, with masterful works showcased in Uzbekistan and other countries.*

**Keywords:** *embroidery, Uzbekistan, craftsmanship, applied arts, practical skills, critical thinking, traditional handicrafts, cultural heritage, education, apprenticeship, master craftsmen, tools, stitching technique, composition, design, colors, financial independence, project management, unemployment.*

Our country has made a significant contribution to the development of world art and culture as an ancient cradle of Eastern civilization. The rich historical heritage of the Uzbek people, characterized by its grandeur and vibrant diversity, is closely intertwined with the practical and decorative arts of the people. When we look at the magnificent buildings erected by our ancestors, we witness their exceptional height and mastery.

By the beginning of the 20th century, the art of embroidery had undergone significant development. Initially, this art was associated with the clothing of military leaders and tribal chiefs, serving the needs of rulers and the affluent during the feudal system. Over the centuries, this form of art has brought joy to people and embellished human life. The aesthetic value of embroidery is high due to the quality of the materials used. The artistic works created from simple thread with exquisite craftsmanship possess aesthetic value. Hence, the complete works of embroidery are highly valuable. Embroidery is characterized by its own style, logical arrangement of patterns, and the creation of images through fine needlework, which has led to remarkable results. The art of embroidery is associated with works dating back to the 19th and 20th centuries, without disregarding its ancient origins. The earliest examples of this art form have either been preserved and collected or are yet to be discovered. Our country's museum collections house more than 300 types of Bukhara embroidery, primarily consisting of men's robes created in the early 19th and 20th centuries. The artistic heritage of Bukhara embroidery is not only preserved within our borders but also in major Uzbekistan museums. The Tashkent State Art Museum, in particular, holds a well-curated collection of embroidery that showcases its beauty and finesse. Embroidery has a long-standing history that has been traced back to ancient civilizations. Based on historical sources and museum collections, the art of embroidery is renowned in ancient states of the Old East (such as Assyria, Babylonia, Elam, China, India, Byzantium), and later in Western Europe, Turkey, and Afghanistan. In today's world, embroidery is widely used in the interior decoration and traditional attire of various Euro-Asian peoples. In Western Europe, it can be seen in the interior decor of buildings, while in Old Asia, including Iran, Turkey, Arab countries, Uzbekistan,

Tajikistan, some Kazakh communities, and Afghanistan, embroidery is prominent in the lifestyles of different ethnic groups.

Although embroidery is primarily associated with men's involvement in this art form, it has been taught to women and girls, and they have actively participated in embroidery, often assisting men in completing intricate designs. According to oral traditions and artistic sources, when there were many orders to fulfill, the embroidery work was divided between the workshop and the home, where women and close relatives would take on a share of the work. However, their names were not recognized, and they were referred to as "the wife" or "the daughter" of the respective craftsman.

The process of learning embroidery has been traditionally passed down through generations. Master craftsmen would involve their sons, as well as their own children and relatives, even taking in unrelated children in times of need. The apprenticeship would often last for several years. The apprentices, after gaining mastery of the craft, would then be bestowed with the title of "usta," and some would establish independent workshops.

The embroidery workshop consists of various tools, the main one being the "korchob," a special frame. A specific needle called "kaychi ushtur gardon" (a curved needle), a thickened thread holder called "patila," an awl called "sozan," and two thimbles known as "angushpona" are essential tools in embroidery.

In embroidery, each master craftsman had their own unique technique and method of perfecting it. The valuable silk thread was only used on the visible front side of the embroidered piece, while the back side was covered with plain fabric.

The stitching technique used by all embroidery masters was similar. E.M. Peshcherova describes this process as follows: "The master sits in front of the 'korchob' frame, with the right hand working on the upper part of the embroidery and the left hand under the frame." The needle, which was threaded with silk, is passed through the "patila" and directed upwards, guiding the thread to the top of the needle. After securing the thread by stitching the image's outline, the "patila" is placed on the right side, and the needle further secures the thread. In this manner, parallel stitches are made to fill the design. At the end of the work, the thread is secured on the front side by stitching it with a needle."

Embroidery, as a practical art form, is characterized by three main features, similar to other forms of applied art: composition, the arrangement of the design on the embroidered piece, its distinctive features, and the harmony of colors. Naturally, the composition, design, and colors of the embroidered piece reflect the skill and individuality of the master craftsman.

The role and importance of practical craftsmanship, particularly in the form of applied arts, are significant in fostering the intellectual development of young students. Craftsmanship, including the art of traditional handicrafts, plays several crucial roles in enhancing the critical thinking of students:

1. Introduction to craftsmanship: Applied arts, such as traditional handicrafts, provide students with an introduction to craftsmanship. These arts offer a practical and safe way for students to engage with complex artistic processes and learn from them. They also provide an opportunity to integrate hands-on learning with other academic disciplines.

2. Reducing unemployment: Craftsmanship plays an important role in reducing unemployment among young students. It teaches them the skills to produce unique products, encourages innovative ideas, and helps them organize business activities such as sales and trade.

Such experiences can contribute to their financial independence through various professional sources.

3. Building effective management skills: Craftsmanship fosters students' ability to manage work effectively. It teaches them how to organize production, manage deadlines, establish schedules, and implement plans. These skills are essential for successful project management and can be acquired through practical experiences in applied arts.

Overall, practical craftsmanship, particularly in the form of applied arts, is instrumental in developing the critical thinking abilities of young students. It allows them to engage in hands-on learning, acquire practical skills, and develop a holistic understanding of the creative process.

The art of embroidery has fascinated people throughout history. Each generation has developed its own unique techniques and methods to create and enhance this craft. The valuable and intricate embroidered designs, often made with silk threads on a plain fabric background, can be seen even today.

Embroidery is characterized by its composition, the arrangement of the design on the fabric, its distinctive features, and the harmonious combination of colors. The composition, pattern, and colors of an embroidered piece reflect the skill of the embroiderer.

Embroidery is a universal art form that transcends cultural boundaries. It has flourished and evolved over time, captivating and inspiring people. Nowadays, the art of embroidery is thriving and continues to amaze and inspire individuals. Governments have established specific conditions and requirements to promote and support contemporary visual and applied arts. The masterful works created by talented artisans in the field of embroidery are showcased not only in Uzbekistan but also in other countries, representing the excellence and unique craftsmanship of this art form.

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## NATIONAL MUSICAL HERITAGE, DIRECTIONS OF THE PEDAGOGICAL PROCESS FOR ITS PRESERVATION AND ITS SPECIFIC CHARACTERISTICS

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**Abstract.** *This article is about the historical development processes of the Uzbek national musical heritage, and the views, scientific, theoretical and methodological researches of great scholars, scientists and scholars in their time on the national classical music are described.*

**Keywords:** *national musical heritage, status art, musical lyrics, culture, art, national musical education.*

Today, special attention is paid to music and art education. Even at the new stage of development of society, various activities, projects and educational reforms are being implemented to preserve national values, in particular, national musical heritage. Through this, it is aimed to appreciate the Uzbek national musical heritage, to start valuable activities related to its preservation. On the basis of such government-level reforms, special attention is being paid to scientific research on the preservation of national musical heritage. Through this, it is intended to preserve the national characteristics of the nation, to leave the attitude to its history as knowledge to the younger generations, and to decide on a valuable attitude towards it. That is why, in this research work, within the framework of pedagogical sciences, the tasks of forming knowledge and skills related to the preservation of national musical heritage have been determined.

Archaeological research shows that the roots of the musical culture of the Uzbek people go back to the period when the Zoroastrian religion and cultural environment was formed. Because, in Avesta, which is the holy book of Zoroastrian religion, many musical instruments such as tanbur, vinig, chang, flute are mentioned. Sources testify that Zoroaster himself played tunes on the tanbur. Trumpets, circles, and ukuleles were also found in the ruins of Eurasia, and most importantly, they hardly differ from the current form of these musical instruments.

In general, world scientists recognized the territory of Uzbekistan as the homeland of chordophones. From the beginning of our era, stringed words began to spread to the peoples of the world in different ways.

In the archaeological research conducted in ancient Khorezm, a picture of a drill belonging to the 6th century AD was found. It was also found that there were military bands among the soldiers. This instrument was also in the army of Amir Temur and was famous for its terrible sound. This drill bit was later spread to Europe.

One of the "note" records of musical culture was also invented in the East. One of them was created by the Azerbaijani thinker Safiuddin Urmavi on a notepad designed for Oud strings. Tabula-tura. So, we can know that this thinker was the first to classify the twelve status system.

Another great musicologist of the East was Abd al-Qadir Maroghi, who first served in the court of Baghdad. After the subjugation of Baghdad by Amir Temur, he performed scientific and creative activities in Samarkand in Temur's palace, and then in Khirat in Shahrukh's palace. As a mature connoisseur of Eastern music, Abdulkadir Maroghiy created "Treasure of Melodies",

"Collection of Songs", "Book of Melodies". Based on the above points, it can be said that the Turkestan region is one of the centers where Eastern classical music culture was formed and developed. However, the national and classical music culture, which has become the basis of the spiritual heritage of the Uzbek people for centuries, has experienced the colonial pressures of the former Soviet Union.

After Turkestan became a colony of the Russian Empire, the colonists established European music institutions in order to promote Russian and European music. In particular, in Tashkent in 1884, a symphony orchestra and a choir were formed by the music society. In 1898, the "lira" choir was opened. After that, in other administrative centers of the country, a number of clubs were opened by Western music lovers and started working.

At the same time, this period was also the period when Uzbek national music faced the world. In 1889, national music performed by Shorahim Shoumarov, Hamrokul Qori, and Erka Qori was recorded by the German company "Edisson" and began to spread to the European continent.

In 1905, Mulla Toycha Tashmuhammedov traveled to Moscow and Riga, and at that time more than twenty songs such as "Ilgor", "Yangi Kurd", "Eshvoy", "Suvora" were recorded and distributed on gramophone records by the masters of Eastern music. After that, shops selling gramophone records will be established in several cities of Turkestan as well.

In 1909, many songs performed by the unique singer and composer Sodir Khan Hafiz were also recorded by English recording companies. In the same year, the "Grommofon" society of Riga recorded many performances of the famous hafiz and dutor musician Haji Abdulaziz Rasulov, such as "Iraq", "Nasrullovi", "Ushshaq" and delivered them to lovers of Eastern music in Europe. In general, examples of Uzbek national music art have always been welcomed by the people of the world with great interest.

In 1928, the Music and Khariography Research Institute was opened in the Sherdar madrasa in Samarkand. His main goal was to scientifically study the heritage of Uzbek national music and to record it and pass it on to the next generation. The most knowledgeable artists from all regions of Uzbekistan gathered in the scientific team. Father Jalal Nosirov was among them. As described by V. A. Uspensky, "He is the last and only representative who has deep knowledge of "Shashmaqom" in Bukhara and has preserved it." His student Mulla Abdulaziz Rasulov was also a scholar of shashmayam, and he also "learned the art of Khorezm under the help of a master from Yaqub Darchi, the master, and the ways of status of Fergana from Ashurali Mahram" and achieved the rank of national artist.

His music such as "Ajam Taronalari", "Jazoyir", especially "Gulzorim", "Samarkand Ushshoghi" became very popular. Haji Abdulaziz tutored Talibjon Sadikov, Nabijon Hasanov, Siroj Yusupova at the music faculty opened in Samarkand in 1923, and Yunus Rajabi, Riskhi Rajabi, Inomjon Ikramov, who visited from Tashkent as teachers.

At the Institute of Scientific Research of Music and Choreography, there were also many experts of status, such as Ota Ghiyos Abdug'aniev, Abdugadir Ismailov, Matyusuf Kharratov, Sodirjon Bobosharifov. They contributed to the education of a new generation of young talented Uzbek composers such as Mukhtar Ashrafiy, Mutavakkil Burkhanov and Doni Zakirov. Thanks to them, large collections such as N. Mironov's "Uzbek music", "Songs of Bukhara, Ferghana and Khiva" were published.

In 1927, under the leadership of Yu.Rajabi, the "Uzbek National Instrumental Orchestra" of 12 members was organized under the Radio Committee of Uzbekistan. Mulla Toychi, Tashmammedov, Domla Halim Iblodov, Haji Abdurahman, Matyusuf Kharratov, Safo Mughanni, Nazira Akhmedova. several connoisseurs of folk music heritage have started work. In general, at the beginning of the last century, representatives of the local nationality were also widely involved in collecting, recording and promoting the heritage of Uzbek folk folklore. After that, the work of harmonizing and adapting Uzbek national music with European instrumental music will begin. The works created for the first Uzbek symphony orchestra are V. Deshevov's "Samarkand Suite" and M. Ippolitov-Ivanov's "Musical Image of Uzbekistan" suites. Later, M. Ashrafi's "Kurilish" march, M. Burkhanov's "Uzbekistan girl" suites appeared.

The first works in the chamber genre based on Uzbek national melodies belong to V. Uspensky. Especially in his music for the drama "Farhod and Shirin", the achievements of the chamber genre were widely demonstrated. A. Kozlovsky, who came to Uzbekistan in 1936, created about 300 musical works based on the music of the Uzbek people. His ballet "Tanovor" and "Ozgancho" performed by the symphony orchestra, performed by H. Nosirova, gained fame throughout the Union countries.

Prominent representatives of the Uzbek intellectuals of the beginning of the last century - Fitrat, Cholpon, Sadridin Ainiy, Gulom Zafari, Hamza, Muhiddin Qori Yaqubov, famous poets, writers, pedagogues-enlighteners, have their own attitude to the Uzbek classical music culture, especially to the national musical heritage reflected. In particular, in Fitrat's scientific research, the structural structure, subject matter, and research methods of Central Asian musicology were explained in detail. The main part of Ghulam Zafari's creative heritage is dedicated to the study of Uzbek national music and its history. As for Sadridin Ainiy, in his articles, the contributions of Ota Jalal, Ota Ghiyos, Qori Kamal, Qori Najm to the development of Uzbek music culture were classified. The most important thing is that Sayyid Ali Usmonkhojaev, one of the activists of the Chigatoy band and a member of the "Komak" society, is one of the first to put forward the issue of preserving the Uzbek national musical heritage. In his article "Let's not miss this one", he writes: "Now in Tashkent there is a professor of music Uspensky, who is devoted to the music of Turkestan with his whole body. He gave all his talent, all the strength he had developed to the music of Turkestan. To be honest, this person is a fan of Turkestan music. Although he is a musical poet who can write music in the spirit of the French, he lost this talent for Turkestan music.

Sh. Sulayman, who studied in Moscow, writes: "We also have many tunes and anthems of our ancestors and ancient times, although they are less than those of other nations, many of them are being forgotten today... European musicologists who know the value of our national tunes today they are taking notes in a private photo. Mironov's "Eastern Notes" using Muhyiddin Qori Yakubi, Ghulam Zafariy is a clear witness to this. Among many other things in Turkestan, our tunes and national songs are being forgotten. There are no music schools or conservatories for them. According to another music expert, G. Zafari, "The fundamental, scientific order section of our instrumental tunes called "Alti maqam" is disappearing. Be it the prose, the leading sections, or the problem sections of "Alti maqam", only a couple of experts have died. Time is short, and when one or two of our people die, it is certain that there will be no more Uzbeks who know the "Six Statures".

Later, Fitrat expressed his thoughts on this matter and stated the following. "...our music cannot interfere with the new life. A large part of our young people is limping in the field of love.



... among our current masters of music, there are no people who know its theoretical aspects. They do not want to approach these aspects of the work. Therefore, they cause many wrong actions. They don't comment on which tunes deserve which places. Our present-day music teachers show great misunderstandings about the relationship of instruments to each other. If a dutor is found with a tanbu, they immediately add a powder with a sliver. However, the sound of one bell can drown out the sound of two drums. Handing over one tanbur and one button is nothing but suffocating the poor person." Fitrat continues these thoughts and says: "one of the great shortcomings of our music is its fragmentation. There is no unity in our music. One tune is played differently in Khiva, differently in Bukhara, differently in Fergana, differently in Tashkent. Our current technical schools are unable to leave this line. To finish this, we need to start working from our music technical schools. It is necessary to give a general program to music technical schools by the Commissariat of Education, to distribute the tunes included in it with notes, and to demand that lessons continue according to these notes. In the first quarter of the last century, Soviet ideologues said that "Uzbek music does not have its own, it appeared under the influence of Arabs and Iranians." "It is necessary to abandon it and create a new Uzbek music based on European music." A number of progressive Uzbek intellectuals, such as Fitrat and Ghulam Zafari, fought against these opinions, and they substantiated the groundlessness of these opinions with arguments.

In his book "Uzbek classical music and its history", Fitrat linked the ancient roots of Uzbek folk music to epics, lapar and yal created by bakhshis and uzans. At the same time, he said: "Cultural relations with neighboring nations served only to enrich the Uzbek national music culture. Rock means status in Hindi. The sarang is one of the Indian musical instruments. "These show that our music has been influenced not only by Arab and Iranian music, but even by Indian music," he said.

Consideration of the structural structure, trends and their characteristics of our national musical culture is an integral part of the research work. Therefore, we consider it appropriate to analyze the classification and definition of our national musical heritage.

Uzbek status art. There are three status roads in Uzbekistan, they are Bukhara Shashmaqomi, Khorezm status and Ferghana-Tashkent status routes. Maqoms are a priceless treasure of the Uzbek people, and the creation and perfection of this art is connected with the incomparable artistic thinking of the ancestors.

The concept of maqam comes from the Arabic language, which means "place of musical sounds", that is, "curtain" in music. In general, it is also used in the sense of melody. Maqamlar are works with a deep artistic and aesthetic power, which are created on the basis of a high level of harmony of music and the art of words. Status has the power to express a person's noble qualities and feelings.

Uzbek status directions are a rare art, an extremely unique phenomenon, a product of historical changes that have occurred in the life of the peoples of Central Asia in recent centuries.

The art of maqam has long been valued as a musical jewel of the palace, and it is known from history. Both the emirs of Bukhara and the khans of Khiva considered themselves responsible for maintaining its purity. In particular, scholars of status were allowed to demonstrate this art in front of the public only on holidays. Khan's punishment of khafiz who unknowingly execute the status can also be seen to protect their value and dignity. The size of the heritage of Uzbek status is so huge that if we take only Shashmaqom, each part of it contains six to ten instrumental tunes,

forty to fifty songs, all of which are connected to each other and consist of more than 300 works that complement each other.

The completion of the Bukhara shashmaqom is attributed to Father Jalal, the Khorezm maqams to Niyozjan Khoja from Kokhna Urganch, the Ferghana-Tashkent maqam roads to the services of Khudoyberdi teacher from Kashgar and Ashurali Mahrams. The echoes of the life of the Shashmakom people, which are the magnificent and indestructible foundation of Uzbek traditional music, can be compared to the ever-singing epics of love. In 1950, a 5-volume version of Shashmaqom by Shonazar Sohibov, Boboqul Faizullaev was published in Tajikistan, and the collection "Shashmaqom" by Academician Yunus Rajabi was published in Tashkent.

The second and third directions of Uzbek maqom art are Khorezm frescoes, musical works created on the Ferghana-Tashkent maqom roads, and these beautiful masterpieces are enjoyed by the peoples of the world today. It is a miracle decorated with melodies that have been in harmony with the hearts of the people of the oasis since ancient times, polished with complex spiritual experiences and deep philosophical thoughts. However, later the names were changed and innovations were brought to them. In these respects, the status of Khorezm was decided as a unique and special direction.

One of the special directions of Uzbek status art is the Ferghana-Tashkent status road. The stage of development of this road is different from the above two roads, and it has a special significance because it is influenced not only by the palace, but also by the environment outside the palace. Big chant or patnisaki chant. This type of large-scale singing performed by two, three or four hafiz without lyrics is considered an original genre of professional music of the Uzbek people. The big song was created on the basis of the ancient rules of recitation of dirges, navah and other ritual songs, as well as ghazals of aruz weight. Erkaqori, Mehmonqori from Kokand, Boltatoga, Mamatbuva, Zakirjon Ergashev, teachers of Jorakhan Sultanov in Margilon, Musajon in Andijon, Hafiz of Norali were such great art schools. However, such a unique national musical heritage of the Uzbek people has been living under the rule of neglect, oppression and prohibitions for a long time. Not a single training center was established for the developers of the industry and the youth to practice, learn and improve their knowledge of these arts. Only by 1972, the "Eastern Music" department was opened at the Tashkent State Conservatory.

Kindness. There are opinions that Bakhshi came from Mongolian and Buryat words "baksha", "bagsha" - "enlightener", "teacher". Also in Sanskrit there is the word "bihikshu" which means "darvish", "carrier" and "spreader of enlightenment". Folk singers that we call bakhshi are called bagshi in Turkmens, bakhshi in Karakalpaks, jirov in Kazakhs, and asifik in Caucasian peoples.

Also, gifts are called differently in Uzbekistan. For example, in Khorezm, the names Bakhshi, Goyan, Khalfa, Surkhandarya, and Kashkadarya were used as poet, soqi, and centurion names.

When epics are sung, a feeling of national pride arises through the artistic-aesthetic communication between the singer and the listener. Under the influence of such a spiritual environment, the consciousness of students and listeners was formed. In addition to describing the concepts and ideas of the people's ideal, socio-political events in an artistic style, the epics also express the spiritual world, moral and aesthetic views of the people, their struggle for justice, freedom and equality, love and loyalty to the motherland.

Bakhshi art is the most important part of Uzbek national musical heritage. In his time, Ghazi Oliy studied the creativity of Bakhsh people around Samarkand, in the city of Kochigali in Tashkent, around Shahrikhan in Ferghana, and evaluated their heritage and the art of musicians as a rare wealth of the nation. As a result of the unfair attitude of the former Shora regime to the national musical heritage, the Bakhshi schools of Bukhara, Samarkand, Namangan and Tashkent will disappear altogether. This art is preserved in Khorezm, Kashkadarya and Surkhandarya, where it occupies a deep place.

Workmanship. Another type of national musical heritage of the Uzbek people is khalfalik. "Khalfa" is an Arabic word that means "educated", "teacher". In the past, women at their male-free parties were more likely to play circles or sing to the sound made by banging two empty bowls together. During this period, the main musical instrument of the khalfa was the circle.

According to research scientist Yu. Yusupov, the daughter of Khanimjon Khalfa Said Ahmadjon started playing music and singing at weddings since 1895. This genre, unique to the Khorezm oasis region, is widespread among women, and book epics, narrations, and hadiths are performed with melody by master khalfa (harmonist), circle player and lap player.

Popularly known as "Ojiza", Onabibi made a name not only for her skillful performance, but also for weaving melodies that will remain in the listener's memory for a lifetime. His students N. Sobirova, A. Kuryozova, U. Boyjonova continued the art of khalfalik and made a great contribution to its development. Onabibi's songs such as "Mubaraklar bolgay", "Arka gyzy", "Khurshidi jahon galdi", "I will heal you until I die" have their listeners even today. Death. Olans are common among Uzbek clans, consisting mainly of nomadic pastoralists and nomadic nomads. The word Olan is a widely used term among Turkic peoples, meaning "folk song", "song", "to connect". And it is mainly sung at weddings and seasonal ceremonies. Scientists such as H. Zarifov, M. Alaviya, Z. Husainova, T. Goziboev, B. Karimi, M. Murodov, B. Sarimsakov did great work in collecting and studying them.

Many mistakes were made in national music education during the former regime. The unique features of the region were not taken into account in music education, and this situation led to a decrease in the attention, interest, and attitude to mastering music education. Another reason for this situation was the lack of Uzbeks among music education pedagogues, despite the fact that the majority of the population are Uzbeks. At the same time, the introduction and popularization of European sounds on the education and life of the elite, on the other hand, the lack of growth of the generation that plays national sounds and music began to show its influence.

In conclusion, during the period of the former regime, an attitude towards the Uzbek national musical heritage was formed as a form of antiquity, and all its genres were suppressed. Neither school education nor secondary special education nor higher education has been given enough space for national musical heritage. On the contrary, the hours of education and training on learning national music words, using them, and preserving national music have been reduced. For a long time, real connoisseurs of the national music art of the Uzbek people were not allowed in Soviet higher music schools. During its half-century of activity, the conservatory could not deliver a tanbur player, sato player like T. Alimatov, a flute player like Ismail, or a player like Domla Halim or Ma'murjon. The real reason for this was the lack of attention, encouragement, and efforts to develop national music education.

Also, due to the lack of serious attention to the study of the national musical heritage, the educational institutions could not produce mature musicians of the national musical instruments.

There are also a number of problems in the performance of folk instruments, which are manifested in the lack of a system for improving the qualifications of music pedagogues, the lack of scientific literature, and the lack of musical instruments.

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## THE ROLE OF COLORS IN PEOPLE'S LIFE

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**Abstract.** *The article talks about the world of psychology. It talks about the influence of colors on human logic and their role in our lifestyle. It is possible to heal people through cleansing and learn about the way people create things.*

**Keywords:** *color, harmony, achromatic and chromatic, colorful, symbol.*

**Introduction.** The harmony of different colors in works of fine art, the interrelationship between beautiful color combinations, the leading color in the work of art is called color, and color mixtures occupy an important place in the painting. The colors are close to each other. colors blend together.

The current conditions in our country require a review of the form, content and mechanisms of training and the introduction of appropriate changes to this process. In particular, in these days, in order to implement measures aimed at improving the system of pre-school education, there was a need to improve the content and forms of training of educators.

Decree No. PQ-2707 of the President of the Republic of Uzbekistan dated December 29, 2016 "On measures to further improve the preschool education system in 2017-2021", September 30, 2017 "Measures to radically improve the management of the preschool education system" Decree No. PF-5198, dated September 9, 2017, Decision No. PQ-3261, dated September 9, 2017, "On Measures to Fundamentally Improve the Preschool Education System", as well as the Decree of the Ministry of Preschool Education dated June 18, 2018 Implementation of the State curriculum of the preschool educational institution "Ilk Kadam" No. 1 "State requirements for the development of children of primary and preschool age" and, on this basis, improving the content of the processes of raising the qualifications of educators of preschool educational institutions and regularly improving their professional competence refers to increase.

The purpose of preschool education is to prepare children for school education, to form a child as a healthy, developed, independent person, to reveal his creative abilities, to ensure his readiness for study, systematic education, and to cultivate enthusiasm for this process.

Article 11 of the Law of the Republic of Uzbekistan "On Education" states: "This education is carried out in families, kindergartens and other educational institutions, regardless of the form of ownership, until the age of 6-7." In fact, the earlier the education starts, the earlier its effect will be manifested and it will have a positive effect on the whole way of life of a person.

Tasks performed on the application in "visual activity" classes are of great importance in the education and upbringing of children of preschool age, encouraging them to develop their personal qualities, psychological and aesthetic abilities.

The use of various techniques and various artistic, natural and discarded materials interesting for children in the "Visual activity" classes in preschool educational institutions further enriches the content of the application classes. In the process of drawing in the application technology in the "visual activity" classes, children:

- education of artistic taste;
- development of practical artistic activities and skills;

- development of idea, creative thinking and imagination, perception;
- development of accurate hand movements and fine motor skills of fingers;
- Educational and educational issues such as creating an opportunity for the budding of professional artistic and creative activity are solved.

The future of our republic is directly related to the development of science, creativity, and education.

Therefore, in the development of creative abilities of children of preschool age, natural and discarded materials are of educational and educational importance, along with various artistic materials, in the "Visual activity" classes. After all, nature is the oldest and richest source of beauty. Taking into account this factor, the issues of artistic-aesthetic education and environmental education are discussed in the "Visual activity" classes using the application technology of objects, items and objects, using natural, artistic and abandoned materials in their place to enrich the content of the classes, using various techniques in an integrative way. special attention was paid to the description.

Natural materials, as well as various artistic materials, have their own didactic capabilities in the development of creative qualities and image skills in preschool children's visual activities.

From the analysis of the structure and content of the basic program "Bolajon" developed for pre-school educational institutions, it is clear that, starting from small groups, the most time is allocated to visual activities, physical education and music (2 hours each). If we add other types of visual activity - application (0.5 hours), construction (0.5 hours) and clay work (1 hour), the total is 4 hours. If we take into account that the weekly load is 12 hours, visual activity makes up one third of all activities. Therefore, visual activity is the largest department that acquires integrative content and is carried out in a logical and didactic connection with other types of activity. This factor also means that it is necessary to improve the content and methodology of visual activity classes in harmony with other types of activity.

During the next 8-10 years, all directions of preschool education were implemented on the basis of the "Child of the Third Millennium" program. By 2010, the State educational standards of general secondary education and the State requirements of extracurricular education were improved, and the content of education was further facilitated. This factor required the implementation of certain activities even at the pre-school stage of the continuous education system. Based on this socio-pedagogical need, the State requirements of preschool education were improved, and the educational process in preschool educational institutions was implemented based on the "Bolajon" basic program developed according to the updated content.

"Painting", "Working with plasticine (clay)", "Application" and "Building-making" trainings are given as a separate section in the "Visual activity" training system. As the main task of the classes, it was specially noted that by teaching children of preschool age to describe the observed events and objects, forming and developing imaginations about the environment, to know the world and to understand the realities in it, by means of visual activity. In order to carry out these educational actions effectively, it is necessary to have a set of educational and methodical literature developed on the basis of modern conditions and needs for educators of preschool educational institutions. The results of experiments, observations, and their analysis show that there is a socio-pedagogical demand and need in this area, as well as that methodological developments that acquire modern content and essence have not been created for visual activities for preschool educational institutions up to 7 years old in harmony with the educational reforms

implemented in our country in the following years. shows. Some of the developments published by some methodists and pedagogic scientists require the creation of manuals with a new content that meet the requirements of the time due to the fact that they are not in circulation and are not able to meet today's social requirements. Therefore, the creation of a set of methodical developments on visual activities for all groups of preschool education remains an urgent problem.

The visual activity of preschool children is considered the most popular type, and almost all children like to draw. But they may not be able to draw well as required.

The world is full of mysteries. It can be symbolically compared to the work of the artist "Black Square". After all, "square" means its literary creation, four sides - a symbol of infinity, and "black color" indicates that abstraction is an incomprehensible secret of all the mysteries of the world. No matter how much humanity tries to know these secrets, it is natural that its thinking is weak. In the end, you will come to the philosophical conclusion that a person needs an infinite lifetime to learn these miracles.

As we observe existence, we are amazed to see that the world around us consists of different colors. "How much meaning lies in these colors?" - you go home. Our ancestors were amazed by this mysterious world of nature and have been studying it for centuries. Our holy book "Holy Qur'an" also expresses the following philosophical thoughts about the miracles of color: "Is there a color giver more beautiful than Allah?" or "... haven't you seen that we grow fruits of different colors?!", and "... the mountains have white, red, colorful stripes, and pitch black"2. "Also, among humans, animals and domestic animals, there are different colors"3.

Each color means a person. "Why is nature made green?" What is the reason for this? What does it mean if nature is red or yellow? What colors raise a person's mood? Which one has a negative or positive effect? Is it possible to determine the health of people or animals through their colors?"

The source of light in nature is the sun, and its light is a very complex light. The English scientist Isaac Newton first experimented in his laboratory by passing sunlight through a triangular glass prism and observed that it appeared on the screen in several colors. The scientist sent sunlight through a small hole in a dark room and found out that when the light is passed through a three-sided glass prism, the colors of the spectrum are formed on the surface of the screen. The least refracted bottom of the colors formed on the screen surface is red, and the most refracted is violet, and there is no definite boundary between the color bands, each color gradually -slowly changes and sees a band of golden, yellow, green, airy, blue colors.

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Existing colors in nature can be divided into two parts: achromatic<sup>1</sup> and chromatic colors. White gray and black colors and all the colors formed by mixing them in different proportions are called achromatic colors. There are no achromatic colors in the spectrum.

For centuries, our ancestors and scientists have been conducting research and experiments at a certain level. Currently, even in some developed countries, special color institutes and scientific laboratories are working effectively in this regard. In this place, it is possible to highlight the world-famous color institute in Tokyo, Japan.

Major scientists use color to "speak" in a symbolic sense, to treat and educate people by means of colors, to think philosophically through colors, to understand the inner world of people through colors, as well as to increase the agricultural productivity of colors, in economy and other fields. researches are being conducted on the position of positive problem solving.

Our ancestors left us a lot of spiritual treasures about color and its place in human life, healing, educational, philosophical and spiritual aspects. Unfortunately, we cannot fully use this spiritual heritage. For example, in education and training, medicine, technology, agriculture, economy and other fields, these issues are not emphasized enough. However, in the developed countries of the world, great importance is attached to the place of colors in human life.

It is known that the education system teaches color science. However, there are not enough textbooks, manuals, electronic versions, etc. that meet the requirements of the present time. Almost no scientific research work has been conducted on the teaching methodology of color image science.

If we refer to the spiritual heritage left by our ancestors from the types of applied arts, every item or decoration has its shape, color and size. For example, the color of that decoration has a different effect on the human psyche, these colors have their own symbolic meaning and healing properties. Therefore, it is necessary for the future master of applied art to study the science of color and image in depth and comprehensively.

It would not be wrong to say that learning the rules, methods and technology of painting is one of the most important tasks. It is natural that knowledge about achromatic and chromatic colors is included among such prerequisites.

All colors in nature that can be seen by our eyes can be conventionally divided into two: achromatic and chromatic colors. Colors from white to dark black are achromatic colors (white, gray, black, black, jet black) and the rest are chromatic colors (red, yellow, blue, etc.).

It is a very difficult task to correctly perform the naturalness of colors in the image. This can be achieved through hard work, fine taste and excellent observation. It is especially important to depict a still life in one color in order to learn to distinguish the degrees of hunger and satiety of things in a still life, to understand the unity of color in it. Painting in this way makes it much easier to move on to color rendering of difficult still lifes later.

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## THE CREATIVE STAGES OF CREATING WORKS FOR DIFFERENT QUARTETS

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**Abstract.** *This article highlights the creative period of composers who have written works for various quartets, including their styles.*

**Keywords:** *quartet genre, European, Russian, and Uzbek composers' quartets.*

"The Quartet" is an academic music genre and is a composition written for a quartet consisting of four different string instruments (two violins, viola, and cello). The musical ensemble performing these works is also referred to by the same name. The Quartet is a widely recognized format for chamber music, although other variations such as piano quartets and string quartets with additional instruments have also gained popularity.

The genre of the Quartet flourished during the second half of the 18th century, particularly in the genetic aspect of chamber music, which Joseph Haydn developed into a refined and widely popular form through various genres such as divertimento, cassation, and serenade. Haydn established the norm that a quartet should consist of four movements: a slow introductory movement, a moderately paced movement, a minuet, and a fast-paced finale, structurally resembling a symphony.

The Classical era witnessed a peak and blossoming period for the quartet, with composers such as Mozart and Beethoven contributing significantly to the genre's development, following in Haydn's footsteps. In the second half of the 19th century, composers' interest in the quartet seemed to wane slightly, but in the 20th century, this interest was revived, particularly within the Second Viennese School. In Russian music, the pioneers of the quartet tradition were A.P. Borodin and P.I. Tchaikovsky, followed by their successors such as S.I. Taneev and D.D. Shostakovich, who made significant contributions to the development of modern quartet composition.

Thus, these composers played a crucial role in defining the advancement of the contemporary quartet.

In the 20th century, significant changes were evident in works for the quartet. Even in the compositions of Arnold Schoenberg, the classic four-movement structure was not necessarily maintained, and quartets were created in different forms. During this time, it became possible for a quartet to consist of any number of movements. Single-movement quartets or multi-movement quartets that seamlessly connect (*attacca*) became widely popular.

Another notable development was the discovery of new possibilities through extended techniques in quartets. In Webern's quartet pieces, various special effects were utilized to create unique sounds, such as harmonics, *col legno*, *sul ponticello*, and quick passages that were uncommon in traditional music, along with *pizzicato*-style performance techniques. In Webern's concise works, these effects could occur in almost every bar, and if different effects were not specified within a single bar, they would seamlessly transition to the next.

In the early 1970s, this trend reached a point where almost all works were primarily focused on producing sound through non-traditional techniques (for example, Helmut Lachenmann's *Gran*

Torso). Some composers had already created such quartets even earlier. For example, the quartets of Penderecki serve as an example. On the other hand, in parallel with this trend, quartets were also created that maintained traditional elements in their structure while adhering to conventional ideas. Morton Feldman's second quartet is an example of such a composition.

Here is a logical order presenting the various composers and their significant quartets:

1. Joseph Haydn - 68 works, including "Russkie kvartety" (Russian Quartets, 1781, dedicated to Grand Duke Pavel Petrovich)
2. Wolfgang Amadeus Mozart - 23 works, including six dedicated to Haydn (Op. 10)
3. Ludwig van Beethoven - 16 works, including the "Russkie kvarteti" (also known as the "Razumovsky Quartets," 1808)
4. Franz Schubert - 15 works, including the renowned "Death and the Maiden" Quartet
5. Felix Mendelssohn - 6 works
6. Robert Schumann - 3 works
7. Bedřich Smetana - "From My Life" Quartet
8. Johannes Brahms - 3 works
9. Antonín Dvořák - 14 works
10. Pyotr Ilyich Tchaikovsky - 3 works
11. Edvard Grieg - 2 works (second quartet unfinished)
12. Sergey Ivanovich Taneyev - 9 works
13. Anton Bruckner - 1 work
14. Gustav Mahler - 1 work
15. César Franck - 1 work
16. Claude Debussy - 1 work
17. Maurice Ravel - 1 work
18. Leoš Janáček - 2 works
19. Karol Szymanowski - 2 works
20. Arnold Schoenberg - 4 works
21. Alban Berg - 2 works, including "Lyric Suite" (1926)
22. Anton von Webern - "Torli kvartet" (1938); Five Pieces for String Quartet (1909)
23. Béla Bartók - 6 works
24. Igor Stravinsky - Three Pieces for String Quartet (1914)
25. Bohuslav Martinů - 7 works
26. Nikolay Myaskovsky - 13 works
27. Sergei Prokofiev - 2 works
28. Dmitry Shostakovich - 15 works
29. Darius Milhaud - 16 works
30. Heitor Villa-Lobos - 17 works
31. Boris Lyatoshinsky - 4 works
32. Elliott Carter - 5 works
33. Alan Hovhaness - 5 works
34. Witold Lutosławski - "Torli kvartet" (1964)
35. Morton Feldman - 2 works
36. Luigi Nono - "Fragmente-Stille. An Diotima" quartet (1980)
37. Krzysztof Penderecki - 3 works

38. Alfred Schnittke - 4 works
39. Helmut Lachenmann - 3 works
40. Brian Ferneyhough - 5 works
41. Wolfgang Rihm - 12 works

Composers of Uzbekistan such as G. Mushel, M. Burkhanov, S. Yudakov, B. Gienko, Ik. Akbarov, S. Jalil, F. Yanov Yanovskiy, T. Kurbanov, and others have created various chamber music, especially diverse quartet compositions. Uzbek chamber-folk music took its first independent steps in the 1940s. From the second half of the 1940s, suite compositions, as well as other genre examples of chamber music, particularly sonata-like cyclic works, gained prominence. It should be noted that M. Burkhanov was the pioneer of cyclic chamber-folk music in Uzbekistan. G. Mushel's trios for piano, violin, and cello (1940) became the first and only works for a long time, without taking into account the suites by G. Mushel, S. Yudakov, and others. In solo piano music, he created sets of miniatures ("Aria," "Scherzo," "Kuy," "Toccata," and others), separate collections (including "Engil Pesalar Album," "Concert Etudes," "Musical Silhouettes"), and cyclic works ("Pushti Rang Sonatina," "24 Preludes and Fugues"). G. Mushel, in particular, was very active in his compositions. By examining the mentioned works, it is possible to observe a certain evolution in relation to the composer's attitude towards the Uzbek national heritage. If in the initial works created in the 1930s and 1940s, G. Mushel incorporated popular examples of folk music in a "quotation-like" manner (meaning as musical quotations), later he tended to reflect more of the characteristic tonalities, meter-rhythms, and other features of folk music.

In Uzbekistan, the path of transforming examples of the quartet genre from simple suites to complex cyclic works was taken. It is possible to mention the early suites composed by M. Leviev based on folk tunes and the works by S. Yudakov and G. Sobitov with original themes. In the 1940s and 1950s, there was a movement towards creating sonata-like and cyclic works, and the first diverse quartets were written. Many of these works, including those composed in the early 1960s, resemble lively dances and are sometimes based on folk tunes. For example, D. Soatqulov's quartet is not coincidentally named the "Fergana Quartet." The intonational content of this quartet is widely influenced by the lively songs and tunes of Fergana Valley. By examining the thematic content of the four sections, it is possible to identify three different themes in the "Fergana Quartet."

B. Gienko is the author of five quartets. Notably, the second, third, and fourth quartets, which were composed in the late 1950s and early 1960s, are closely related to each other. Their first movements feature sonata allegro forms with rondo elements, the second movements are in genre character (such as nocturne or romance), and the third movements are written in the spirit of a scherzo, creating four-movement cyclic works. The quartets and their thematic material, as well as their developmental styles, are also closely interconnected.

Thus, over the course of more than thirty years, chamber music in Uzbekistan has followed its own distinct path of development. G. Mushel, M. Burkhanov, B. Gienko, Ik. Akbarov, S. Yudakov, G. Mushel, T. Kurbanov, F. Yanov-Yanovskiy, S. Saparov, B. Gienko, M. Ashrafiy, S. Varelas, A. Berlin, Kh. Izomov, R. Abdullaev, D. Saidaminova, N. Zokirov, M. Bafoev, Kh. Rakhimov, M. Tojiev, A. Mansurov, M. Otajonov, A. Khoshimov, B. Umidjonov, D. Omonullaeva, D. Yanov-Yanovskiy, N. Ghiyosov, O. Abdullayeva, N. Erkaev, A. Safarov, M. Mukhtarov, A. Abdusattorov, and many other composers have contributed to the development of their own unique experiences through their compositions. Particularly, remarkable achievements

have been made in the diverse quartet genre. The adaptation and integration of world musical achievements and the rich traditions of Uzbek monody spanning many centuries are of great importance for the development of chamber music creativity as a whole.

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# THE RICH HISTORY AND UNIQUE CHARACTERISTICS OF UZBEKISTAN'S TRADITIONAL POTTERY AND CERAMICS INDUSTRY

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**Abstract.** *The article provides a detailed overview of the history and development of Uzbekistan's traditional pottery and ceramics industry. It discusses the archaeological evidence of this industry dating back to the IV-III millennium BC in Central Asia, and the documentation of its importance by Russian military and European travelers in the 19th and early 20th centuries. The article also highlights the role of pottery and ceramics in the development of ancient cities such as Afrosiyob and Varaxsha.*

**Keywords:** *Uzbekistan, pottery, ceramics, Zarafshon, Yangob, Urgut, Shahrisabz, Afrosiyob, Varaxsha, colors, motifs, traditional, industry, development, archaeological evidence, European travelers, ancient cities, cultural.*

It is known that embroidery is a type of craftsmanship and is an ancient and highly developed form of folk art in Uzbekistan. The origins of this art can be traced back thousands of years to the IV-III millennia BC, as evidenced by archaeological and scientific findings. Researchers of the Eneolithic period in Central Asia have discovered numerous archaeological artifacts that demonstrate the existence of embroidery workshops and the production of embroidered fabrics and colorful textiles during that time.

To shed light on the history of embroidery in our country, important information has been obtained from the accounts of Russian military expeditions and European travelers who visited Central Asian states in the second half of the 19th century and early 20th century. Scholars such as N. Khanikov, A. Vambery, M. Bichurin, A. Khoroshkhin, N. Maev, V.V. Krestovsky, S.A. Artyunov, N.A. Aristov, and others have partially touched upon the subject of embroidery within the broader scope of various handicrafts of that period. Between 1917 and 1991, valuable scholarly works on the history of Central Asia were created, and some of these works included information on the history of embroidery. Prominent scholars like A.A. Semyonov, S. Ayniy, V.L. Vyatkin, P.P. Ivanov, B.I. Iskandarov, V.V. Bartold, E.M. Masson, O.A. Sukharev, G.A. Pugachenkova, P.A. and others have contributed to our knowledge of the history of embroidery through their valuable works. It is possible to mention scholars such as Goncharova, H. Ziyoyev, M.K. Rakhimov, D.K. Mirzaahmedov, and others. For example, G. Agzamova has contributed to the study of the history of Central Asia by analyzing the role of trade and craftsmanship in the socio-economic history. E.M. Pesheroва, in her research, focused on studying the history of pottery in Central Asia and evaluated the history of pottery works in ancient and medieval times. N.A. Dimitrieva and L.I. Akimova analyzed the role of art in ancient world history and also appreciated the significance of ancient embroidery. M.S. Hamidova, in her research on the history of craftsmanship in the Kashkadarya region in the early 18th to 20th centuries, analyzed various sources and scholarly literature that highlight the historical aspects of the craft.

The archaeological research expedition of ancient Khorezm, led by the archaeologist S. Tolstov, discovered the sites of "Kaltaminor civilization," including "Tozabog'yob," "Suvyorg'on," and "Amirobod," which date back to the III millennium BC, providing evidence of the existence of both undyed and dyed embroidery workshops among them.

S. Tolstov's further research during the ancient Khorezm exploration revealed that embroidery materials were utilized in ancient Khorezm as early as the 1st millennium BC. The shape of golden-threaded and lacquered embroidered pieces found in the region indicates that the form of these artifacts has remained relatively unchanged for thousands of years or has undergone minimal changes. This suggests a remarkable continuity and preservation of the traditional embroidery techniques and designs in ancient Khorezm. Regarding the ancient Uzbek embroidery, the excavations of archaeological sites such as "Jonbosqal'a," "Qiy qirilgan qal'a," "Ayozaqal'a," "Tuproqqal'a," "Teshikqal'a," and "Jettisor" in the "Konguy civilization" of ancient Khorezm reveal that embroidery art flourished at a high level in this region. Similarly, the discovery of embroidered artifacts from archaeological sites such as "Bolalik tepa," "Fayoz tepa," "Ayritom," "Sopolli tepa," "Jarquton," and "Mirshodi" in ancient Surkhandarya, dating back to thousands of years ago, demonstrates the high development of embroidery art in Uzbekistan. Archaeologists such as A. Okladnikov and A. Askarov have found silk textiles, Buddha sculptures, and ceramic artifacts from this region, expanding the geographical scope of ancient Uzbek embroidery history.

Although the Fergana region has not been extensively studied from an archaeological perspective, some discoveries have provided historical archaeological information related to the art and culture of this region. These findings contribute to the study of the history of Uzbek embroidery through valuable scholarly sources.

In the years of independence, archaeological research has shed light on the history, art, and culture of ancient Fergana, uncovering a series of historical revelations. These research efforts have focused on the history, art, and development of cities such as Aksikent, Chust, Koson, Kubo, Bob, and Shakhrisayab, providing insights into their historical significance and artistic achievements.

According to the results of archaeological research in the Fergana region, embroidered artifacts found in sites such as "Buonamozor," "Dalvarzin," "Ashqoltepa," "Bo'ztepa," "Mug'tepa," "Balandtepa," and "Sopollitepa" indicate that embroidery art was highly valued in this region even thousands of years ago, and it was practiced with great dedication.

Reports and published works of archaeologists demonstrate that these embroidered artifacts were initially made with undyed thread, later dyed in natural colors, and eventually adorned with simple designs. This progression is documented in the reports and publications of archaeologists.

The cities and settlements of the Zarafshan Valley, including Fergana, show significant development in embroidery, as confirmed by the information gathered by archaeologists. In the archaeological study of ancient cities like Bukhara, Samarkand, Varakhsha, and Afrasiyab, embroidery art is highlighted as having played an important role in the advancement of these cities. Information is available about the production of intricate and elegant embroidered pieces, including delicate textiles, patterned and woven fabrics, lamps, and decorated textiles, during the 9th to 13th centuries in Afrasiyab. These embroidered works featured designs of figures, birds and animals, landscapes, and verses, poems, and prayers written in Arabic script, calling people to knowledge, goodness, bravery, and generosity.



Varakhsha, which is another city of Uzbekistan, was the focus of archaeological investigations led by archaeologist V. Shishkin. He established that Varakhsha was a flourishing city of artisans, particularly during the 1st and 2nd centuries.

By the 6th century, Varakhsha became the capital of the "Bukhara Khudats" (local rulers). Through archaeological excavations, it has been observed that practical arts thrived in the city during the Middle Ages, and it had a significant positive influence on the development of craftsmanship. The presence of beautiful buildings, evidence of practical arts such as embroidery and ceramic artifacts, glass vessels, and stamped coins from the 1st and 2nd centuries, indicates the utilization of enamel, ceramics, and glass in the production of various goods. Archaeologists draw conclusions about the use of clay and ceramics from the artifacts found in the form of pottery and ceramic fragments.

Bukhara is the oldest city of the Zarafshan region, and its art and craftsmanship have a long history. Archaeologists such as A. Yakubovskiy, V. Shishkin, and Ya. Gulomov have made significant contributions to the study of the establishment of Bukhara city and the history of its art and culture. Furthermore, they have discovered new materials regarding folk applied art and its field of embroidery. They have found evidence that Bukhara embroidery flourished during the 15th and 16th centuries, during which embroidery pieces were adorned with vibrant colors such as red, yellow, white, and brown. However, in the late 16th century and early 18th century, there was a decline in the production of Bukhara embroidery, and the use of gold thread significantly decreased during this period.<sup>2</sup>

XIX-XX centuries witnessed a revival and embellishment of Bukhara embroidery. Embroidery was done using threads of various colors, creating a dazzling effect. The quality of craftsmanship and the techniques of embroidery also evolved and improved.

Similarly, in cities and towns of the Zarafshan region such as Khisor, Yangob, Urgut, and Shakhrisabz, embroidery experienced significant development. Zarafshan artisans employed new technologies in the production of embroidery and ceramic artifacts, resulting in exquisite and intricate designs that showcased their skillfulness.

In subsequent periods, embroidery traditions and styles were preserved in Samarqand, Bukhara, and Shakhrisabz. The art of embroidery continued to evolve and maintain its distinctive features.

In the Tashkent region as well, evidence of ancient folk embroidery has been found, indicating the development of embroidery craftsmanship in the area. Archaeologists such as I. Veselovsky, M. Mason, Ya. Gulomov, A. Askarov, U. Islamov, R. Sulaymonov, and V. Bulatova have discovered more than 700 archaeological sites in Tashkent and its surrounding villages, with many of them containing embroidery artifacts. Embroidery in Tashkent and its environs has flourished and evolved over the centuries.

Archaeological investigations have revealed the presence of ancient embroidery artifacts from more than 2,000 years ago in various cities and towns of Uzbekistan. The cities of Tashkent, Shosh, Iloq, Binkot, Tunqat, Kharashket, Shuturkent, Nujkat, Khudaykent, Srinozkent, and Isfitob are known to have produced embroidery pieces that met the demands of their respective eras. These cities experienced a significant development of embroidery during the Middle Ages.

Tashkent region has also yielded embroidery artifacts related to the V-VIII centuries, which were used for water vessels. An example of a sopol pottery vessel from the 9th century was found in Binkat.

During the 10th century, embroidery workshops flourished in cities such as Samarqand, Shosh (Binkat), and Fergana (Aksikat). Embroidery pieces adorned with patterns, flowers, birds, and animal motifs were produced.

Surkhandarya region, considered the oldest and densely populated region of Uzbekistan, has been extensively researched by archaeologists such as B. Denike, M. Masson, A. Askarov, V. Masson, L. Al'boum, G. Pugachenkova, U. Islamov, and G. Parfenov. They have identified several archaeological sites such as "Teshiktosh," "Mochay," "Ayritom," "Kholchayon," "Dalvarzin," "Bolaliktepa," "Fayoztepa," "Qoratepa," and "Termez." These sites have provided a wealth of artistic materials related to various forms of representational art.

Many sopol pottery artifacts have been discovered among these findings. The Surkhandarya region's archaeological site, "Sopollitepa," revealed the remains of more than 20 pottery kilns used for sopol production. The majority of these kilns were two-tiered, with flat plates and long-necked vessels being fired.

These sopol artifacts found in Uzbekistan represent different periods and display diverse shapes and techniques. They serve as evidence of the continuous creativity and production of sopol pottery by the Surkhandarya artisans, who crafted them by hand, on potter's wheels, and foot-powered wheels.

Through archaeological investigations in the Surkhandarya region, the Termez Palace of Termezshokhlar was discovered. It featured a water basin measuring 8.5 by 8.5 meters, primarily constructed with sopol ceramics and sopol tiles. All these findings provide evidence of the development and continuous evolution of embroidery and pottery craftsmanship in the Surkhandarya region from ancient times to subsequent centuries.

Gijduvon embroidery school showcases its distinctive features that distinguish it from the embroidery schools of Bukhara, Samarqand, Shahrisabz, Urgench, and Denov. While Gijduvon and Shahrisabz artisans primarily work in the mo'yqalam (pen) style, the artisans from Urgench and Denov create their embroidery in the "chizma" (patchwork) style, featuring stitched patterns.

Gijduvon embroideries heavily utilize intricate and detailed patterns. These compositions often incorporate various floral motifs, including roses, pomegranates, apricots, and almond fruits. Gijduvon embroideries also pay special attention to color harmony.

Shahrisabz embroidery, influenced by the traditions of Zarafshan embroidery, creates its distinct charm through its technical construction, shape design, and specific decorative elements. Shahrisabz embroidery also incorporates bezels closely resembling iloniz (chain) motifs, zanjira (chain) motifs, and qushmarak (bird-eye) motifs.

The embroidery schools of Khorezm and Khiva exhibit unique requirements and characteristics in terms of their shapes, structures, and technological conditions. Khorezm embroidery, for example, places particular emphasis on the use of deep bowls, likops (plates), and shallow plates, which demand specific techniques. In the process of embroidery creation, Khorezm artisans skillfully utilize both grix (satin) and islimi (silk) techniques, as well as various mixed styles. Geometric shapes, plant patterns, and even depictions of birds and animals are often present in their embroidery designs.

In modern times, Khorezm embroidery is mainly carried out by the "Modar" and "Kattabog'" embroidery centers, which have achieved significant success in their artistic endeavors.

Khiva embroidery has evolved by incorporating the traditions of Khorezm embroidery. During the Middle Ages, the city of Khiva experienced remarkable development. The construction of Ichanqala in the 17th to 19th centuries relied heavily on embroidery and ceramics as the main decorative elements. Additionally, the use of sopol quvurlar (tile panels), flat plates, niches, and carved wooden decorations played a significant role in the city's architecture and ornamentation.

Khiva artisans create various types of dishes, bowls, leather products, and ceramic vessels, incorporating different forms and adapting them into their embroidery. Their designs often consist of vertical lines, straight lines, diagonal lines, and other geometrical shapes, with floral patterns, leaves, and tendrils occasionally incorporated. Overall, the embroidery schools of Gijduvon, Shahrisabz, Khorezm, and Khiva each have their distinct characteristics and contribute to the rich heritage of Uzbek embroidery art. Xorazm embroidery, known as the Kaltaminor civilization, dates back to the ancient period, starting from approximately the 4th to 3rd millennium BCE, making it the oldest embroidery style in Central Asia. This ancient embroidery art has developed and evolved over time and is reflected in the embroidery traditions of present-day Xorazm, Surxon, Zarafshan, and Farg'ona.

Uzbek embroidery has continued to develop, incorporating new techniques and materials such as ceramics, faience, and chinaware. It has become an essential part of the cultural heritage, contributing to various aspects of people's lives, including crafts, construction, industry, and folk economy, by producing necessary items in the most affordable and sophisticated manner.

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## COMPOSITION AND ITS APPLICATION IN PAINTING

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**Abstract.** *This article is about the laws of drawing and pattern composition, creating a pattern composition. Types of pattern composition, requirements for their composition and pattern terms are explained.*

**Keywords:** *composition, rhythm, asymmetry, symmetry, compositional regularity, compositional balance, harmony, harmonic integrity, simple pattern, tray style, mihrab, orange.*

**Introduction.** Just like in all forms of art, practical art also requires a proper composition. Creating a pleasing composition in practical art involves arranging the existing visual elements according to certain principles and rules, which requires knowledge and skill. For example, the forms of "tree" and "cotton flower" alone can create a unique composition in various forms of practical art. So, how can there be rules and principles in practical art? Traditional patterns, which have been used by master craftsmen since ancient times, are considered as a conditional representation of nature, and all the rules and principles are derived from it. Plants only grow in one direction. For example, a willow tree bends downwards as if it is leaning towards the ground. However, in a painting, the leaves are formed in various directions but continue in the same direction. This rule of nature is also reflected in patterns. The pattern drawn by a master is not just to fill the surface of paper, but it involves depicting a landscape in a skillful manner, following the laws and principles of nature and aesthetics.”

**Main Part:** The word "composition" is derived from the Latin word "composito" and translates as "arrangement" or "organization." In painting, compositional arrangement refers to the placement of the elements in relation to each other on the surface of the paper to achieve a harmonious composition.

The structure of composition depends on the purpose and content of the specific object or subject being depicted. The basic schemes of composition are as follows:

1. **Horizontal composition:** In this type, the composition elements are arranged horizontally. Examples include landscapes, city panoramas, and others.

2. **Vertical composition:** It is an active, dynamic composition that represents upward movement and conveys the sense of soaring or flight. The elements are mainly placed along vertical lines.

3. **Diagonal composition:** Its structure is based on dynamic and intense schemes. It creates a sense of movement and tension within the composition.

Each of these compositional schemes has its own characteristics and can be used to convey different emotions or messages in a painting. The choice of composition depends on the artist's intention and the desired effect they want to achieve.

**Triangle or pyramidal composition** - in this type, a stable and balanced state is emphasized. The lower part of the picture surface represents the base of the pyramid.

When creating a composition that matches the chosen subject matter, multiple rough sketches and drafts are initially worked on, and the best ones are selected. Rearranging the placement of elements, adding additional elements to enhance the composition's meaning, is also

of great importance. Adhering to fundamental principles is crucial in composing the artwork. These include the unity of composition, the repetition of elements, shapes, colors, and their interrelationships, as well as the harmony achieved by the combination of colors that form the compositional part.

In composition, there are certain rules and principles that are followed, such as symmetry, asymmetry, rhythm, finding the focal point of the composition, stylization, balance, the proportion of elements, shape, color, and so on. These guidelines are strictly adhered to in practice.

In painting, the following additional principles are applied to achieve a successful composition:

1. Achieving stylistic unity in the movement of lines within the composition.
2. Determining symmetrical placement and color harmony.
3. Establishing the proportional relationships between the different parts of the composition.
4. Ensuring the elements of the composition are aligned with a vertical axis.
5. Creating a harmonious arrangement of color tones within the composition.
6. Establishing a rhythmic connection between flowers, leaves, branches, and similar elements in the composition.

In addition to these principles, the following fundamental rules are considered in creating composition examples:

- Paying attention to the shapes, proportions, and divisions in the composition being drawn.
- Placing the main (dominant) elements of the composition according to whether it consists of a single or multiple bands.
- Adding variety and completing the composition with elements such as branches, flowers, leaves, and buds.
- Enhancing the composition's band with soft and vibrant elements.
- Generalizing and framing the overall shape (frame) of the composition.
- Determining the color tones in consideration of the composition's intended meaning and purpose.

By following these principles and rules, a well-balanced and visually pleasing composition can be achieved in painting.

In the process of creating a painting composition, adhering to principles such as symmetry, asymmetry, rhythm, harmony, the interrelation and arrangement of elements, as well as appreciating the beauty of nature, contributes to the development of artistic and creative abilities. It is also helpful to provide explanations for the elements in the composition:

**Symmetry** - represents the concept of being equal or identical. In this case, the elements of the composition are placed at an equal distance from the central vertical axis and are drawn in a unified and symmetrical form. The symmetrical arrangement of the composition elements is called "rapport," and the areas and divisions within the composition are referred to as "divisions."

**Rhythm** - refers to a repetitive pattern. Linear compositions often display rhythmic repetition in a symmetrical rapport style. It indicates that the elements of the composition repeat in a continuous and orderly manner within a specific interval and sequence.

**Asymmetry** - the opposite of symmetry, where the composition does not adhere to the principles of balance. The movement of the composition elements does not correspond to each

other. The elements are placed without adhering to arbitrary references such as the center or the vertical axis.

Asymmetric compositions are often found in various brushstroke techniques, washes, prints, and thematic panels, such as landscapes, pomegranates, flower arrangements, and more.

In folk applied art of all types, the initial basic composition drawn for a face or a pattern is referred to as "line sketches." These lines are characterized by their use of color and lack of shading, resembling simple contour sketches.

The structure of the composed artwork is closely related to its content, size, aesthetic appearance, and the main shape and frame of the artwork. When creating a composition, after determining the dimensions, the main shape of the artwork is chosen as the frame. In designing the frames, elements are placed within shapes such as lines, circles, squares, and so on. For example, if we take elements like arch, lily, petal, corner, circle, we can describe the composition by placing simple elements in stages, within shapes such as line, path, rectangle, circle, etc., as follows:

1. Arch-shaped compositions - "Arch frame", "Arch petal", "Arch circle".
2. Lily-shaped compositions - "Lily frame", "Lily petal", "Lily circle".
3. Petal-shaped compositions - "Petal frame", "Simple petal", "Arch lily petal", "Petal circle".
4. Corner-shaped compositions - "Corner frame", "Corner petal", "Circle corner".
5. Circle arch-shaped compositions - "Circle arch frame", "Circle arch petal", and so on.

The mentioned shape of the compositions can be drawn in a single (1), multiple (2), or several framed formats. Such forms of artwork are also referred to as the "Artwork Scheme". The composition being created is composed by placing the artwork elements within various frames or patterns.

A simple composition can be created in the following order:

1. Create a basic layout sketch with a ratio of 4:1 for the shape. The frame lines can be single, multiple, or include additional lines. This shape, resembling a petal, can accommodate curves and angles.
2. Determine the position of a single or multiple framed focal point in the next step. The focal point can be in the shape of a heart or an arch. During the process, pay attention to the smooth and precise movement of the lines and the way the shape lines are drawn.
3. Conclude the single-band path with a curved element. This section is completed with a curved element, such as a bracket.
4. Now, arrange empty spaces on the surface by connecting flowers, leaves, buds, and other elements to each other. Move the shapes along the curves. The movement of the stem ensures a harmonious connection between flowers and other elements in the composition.
5. The resulting composition, characterized by petal-shaped elements, can be referred to as the "Petal Pattern."

When establishing the composition's layout and drawing process, it is essential to consider the interplay between shape, background, and coordinating colors and elements. Start by sketching the rough outline of the composition. Then, based on this initial sketch (with the option to make modifications), create a copy for each element, placing them in their designated positions, and draw the final composition with precision.

In the composition, primarily single and multiple band navdas (curves) are used. Let's choose the shape of a heart as the focal point for another composition. The existing heart shape will serve as the dominant (main) shape in the composition.

The next step is to fill the heart shape with filling elements, which can be referred to as "filling elements" since they fill the surface of the composition. Now, draw a flower inside the heart shape. Then, place flower and leaf elements on the shape surfaces accordingly. This will result in a new pattern. Therefore, the compositions are created in four stages, with four different pattern shapes.

Based on the arrangement along the way, these pattern compositions are named "Heart Filling," "Heart with Rectangle Shape" for the rectangular shape, and "Heart with Circle" for the circle shape.

In the harmonious coherence of the composition, colors also play a significant role. The unity of colors in the composition is one of the fundamental factors that contribute to its aesthetic impact. Occasionally, the rules of composition may be broken to enhance the expressive power of the artwork in the art of painting.

For example, in the art of painting, it is possible to explore new, unused materials to achieve a certain originality.

In conclusion, learning the art of traditional painting and studying the works of folk artists greatly contributes to the process of learning composition. Similarly, studying and familiarizing oneself with the patterns used in museums, houses, and architectural structures both internally and externally serves the intended purpose.

To create new types of pattern elements, one must embark on a journey into nature and employ the methods of stylization based on theoretical and practical knowledge and skills.

When starting to create simple and straightforward pattern compositions, it is important to first pay attention to the shape of the figure or surface and choose the pattern shape by visualizing it. Of course, these pattern elements are composed of fragments that we have acquired over time. Based on our ideas, experiences, imagination, and the abundance of pattern elements in our memory, we can create numerous beautiful patterns.

Composition, with its unique characteristics, serves as a fundamental basis that ensures the artistic excellence of the works of painting. The concept of harmonic unity encompasses various aspects within itself. Whether we contemplate a fragment or an entire work, we first pay attention to its overall appearance and analyze its components. The cohesive unity of artistic patterns lies in the interconnection of all parts that form the composition. The harmonious unity of elements enhances the distinctive features of the composition, which is unique to all types of compositions.

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# TENDENCIES AND EMOTIONAL CHANGES IN THE COMPOSITION ART OF FUTURE MUSIC TEACHERS

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**Abstract.** *The article explores the tendencies and emotional changes in the composition art among future music teachers. It highlights the importance of these factors in the process of education and emphasizes the influence of temperament and experience.*

**Keywords:** *composition, inclination, psychosomatics, seismic trembling, emotion, sanguine, choleric, phlegmatic, melancholic, temperament, influence, experience.*

## INTRODUCTION

In today's rapidly changing world, improving the quality of education holds significant importance. In this regard, the address of the President of the Republic of Uzbekistan to the Oliy Majlis and the people of Uzbekistan emphasizes the need to foster interest in craftsmanship, art, and culture among our children. Therefore, it is crucial to develop our national cultural heritage, as inherited from our ancestors, by exploring its analytical, creative, pedagogical, psychological, and methodological aspects and applying them in our spiritual upbringing.

## SIGNIFICANCE

With a focus on receiving recognition and awards, it is essential to cultivate our teachers' professional and creative abilities, as mentioned in the address, to ensure the comprehensive development of our students. By investigating the tendencies and emotional changes in the composition art, we can effectively contribute to the pedagogical and psychological aspects of education, fostering a deeper understanding of the influence of temperament and experience.

Since modern educational institutions aim to shape students' musical thinking through quality education, it is possible to state that the future music teachers in the field of composition should familiarize themselves closely with the treasures of our national music art. By closely studying the works created by renowned artists and their successful contributions to the field of composition through their creative paths, tendencies and emotional changes in the composition art can be clearly observed.

In this regard, the spiritual power of compositional tendencies attributed to Tavakkal Kodirov helps to uplift the inner world of young people who listen to the works performed by his skillful hands. It serves as a significant foundation for fostering the beauty in the free thinking and creative initiative of the future generations of Uzbekistan.

Furthermore, Tavakkal Kodirov's creative example plays a significant role in demonstrating the tendencies in the art of composition among future music teachers. It helps them deeply understand and nurture their intellectual and spiritual abilities, as well as enables them to embrace high aspirations based on their potential opportunities.

In this context, during practical activities on the subject of "Repertoire Selection in Music Lessons" with the 1st-year students of the Music Education and Culture Department at Fergana State University, a psychosomatic test was conducted based on the performance of the piece "Ey Sabo" (lyrics by Alisher Navoi, music by Doni Zokirov) by Uzbekistan People's Artist Tavakkal Kodirov. The aim of the test activity was to identify social and psychological changes based on

the opening process. The test measurements and the degree of influence on social and psychological activities were assessed through a five-point system. A total of 29 student participants took part in the test activity.

The purpose of our conducted experimental tests was communicated to the participants in advance, and the presentation of the piece was demonstrated through audiovisual techniques. During this process, the assessment of personal social and psychological changes in the piece was carried out. The evaluation of the "inspiring" qualities of the piece resulted in the following scores: "uplifting" - 94 points, "enlightening" - 30 points, "beautifying" - 54 points, "compassionate" - 50 points, "inspiring" - 51 points, "unifying" - 12 points, "optimizing" - 29 points, "healing" - 38 points, "empowering" - 43 points, "essential" - 63 points, "soulful" - 81 points, "enlightening" - 32 points, "comforting" - 83 points, "energizing" - 67 points, "stimulating" - 55 points, "accelerating" - 50 points, "memorizing" - 68 points, "balancing" - 60 points, "invigorating" - 80 points, "calming" - 61 points, "organizing" - 32 points, "transforming" - 25 points, "motivating" - 79 points, "transient" - 22 points, "unique" - 42 points, "limited" - 32 points, "clear" - 39 points, "absorbing" - 36 points, "extraordinary" - 56 points, and "remarkable" - 67 points.

It can be said that in the atmosphere of the audience composed of selected participants in terms of identifying social, psychological, professional, and ethical changes through the art of music, a sense of purity was established.

The observations of the passage of the emotions of the streets through the seismic trembling of the hand were conducted with the participation of the 1st-year students of the Music Education and Culture Department at Fergana State University, 22.30 group. The obtained results are presented in the following tables.

Table №1

**Changes in emotional feelings under the influence of classical singing** (conditional number)

№	last name	At rest	When listening to classical music	After listening to classical music
1	Abdullayeva Taxmina Muradjon qizi	25	18	22
2	Abdulxamidov Ravshanbek Rajabali o'g'li	25	24	21
3	Abdusalomov Otabek Ozodbek o'g'li	25	29	33
4	Burxonova Xurshidaxon Shavkatjon qizi	26	33	32
5	Ergasheva Diyoraxon Bahodirjon qizi	30	26	26
6	Ikromova Farangis Yigitali qizi	32	17	37
7	Inomjonov Dilshodjon Abdumutal o'g'li	33	39	38
8	Jo'Raboyeva Madinaxon Farxodjon qizi	35	39	41
9	Karimova Iroda Qosimjon qizi	35	33	26
10	Komilova Gulnozaxon G'Ayaratjon qizi	44	31	33

11	Mamirova Xurshidaxon Murodil qizi	45	30	42
12	O'Rinboyeva Diyoraxon Salimjon qizi	47	40	36
13	Poziljonova Halimaxon Soyibjon qizi	48	38	34
14	Rasuljonova Yorqinoy Muxtorjon qizi	51	44	32
15	Ro'Zibayeva Sarvinoz Nuriddin qizi	55	25	34
16	Sobirova Dildoraxon Abdug'Affor qizi	57	40	32
17	Tursunova Gulasal Bobomurod qizi	59	37	29
18	Tursunova Zebiniso Lutfullo qizi	60	42	37
19	Xasanova Sevaraxon Azamjon qizi	72	26	32
20	Xidoyatillayeva Zuxraxon Baxodir qizi	75	30	21
	∑x=	879	641	638

X=                      43,95                      32,05                      31,9  
 In interest:        100%                      73,9%                      22,01%  
 The difference:                      -27,1 %                      27,9

It can be seen from the table 1 that if we take the emotional tension in 44 conditional numbers that appeared before 20 students listened to the song "Ey Sabo" performed by the People's Artist of Uzbekistan Tavakkal Kadirov as 100%, it decreased to 73.9% and 26.01% while listening to this song. reduced tensions and dropped to 72.5% by a certain time and remained at 27.05%.

Table №2

**Changes in emotional feelings in students with different nervous systems under the influence of professional-ethical singing**

№	Temperament	Background				When listening to classical music				After listening to classical music			
		Ex	H	X	%	E	H	X	%	E	H	X	%
1	Sanguine	58	2	29	19,1	68	2	34	27,7	71	2	35,5	26,5
2	Choleric	266	6	44,3	29,16	206	6	34,3	28	178	6	29,6	22,13
3	Phlegmatic	123	3	41	26,9	77	3	25,6	20,8	86	3	28,6	21,39
4	Melancholy	113	3	37,6	24,75	86	3	28,6	23,34	120	3	40	29,9

As can be seen from the table, classical singing in Sanguines increased emotional stress by 17.2%, and after singing it increased by 22.4%, due to the rapid reactivity characteristic of their temperament.

In students with choleric nervous system, it decreased by 22.6% after chanting and further decreased to 33.2% after chanting.

In phlegmatic students, chanting reduced emotional distress by 37.6%, and this condition recovered slightly after chanting, but still persisted to 30.3%.

In students with a melancholic nervous system, emotional tension was reduced by 24.94% under the influence of classical music and increased by 6.3% after music.

**Strong, dynamic balanced (sanguine)**

№	last name	Background	When listening to classical music	After listening to classical music
1.	Xidoyatillayeva	33	39	38
2.	Zuxraxon Baxodir qizi			
3.	Xasanova Sevaraxon	25	29	33
4.	Azamjon qizi			
	Ехи	58	68	71
	X	29	34	35,5

In interest:	100%	117,22%	122,4
The difference:		+17,2%	+ 22,4%

**Strong, unbalanced (choleric)**

№	last name	Background	When listening to classical music	After listening to classical music
1.	Abdullayeva Taxmina	35	33	26
2.	Muradjon Qizi	55	25	34
	Abdulxamidov Ravshanbek	51	44	22
3.	Rajabali o'g'li	30	26	26
4.	Abdusalomov Otabek	47	40	36
5.	Ozodbek o'g'li	48	38	34
6.	Burxonova Xurshidaxon	46	38	34
7.	Shavkatjon qizi	48	38	36
8.	Ergasheva Diyoraxon			
	Bahodirjon Qizi			
	Ikromova Farangis Yigitali Qizi			
	Poziljonova Halimaxon			
	Soyibjon qizi			
	Rasuljonova Yorqinoy			
	Muxtorjon qizi			
	Ехи	266	206	178
	п	6	6	6
	X	44,3	34,3	29,6

In interest:	100	77,4	66,8
The difference:		-22,6	-33,2

Strong, balanced inert (phlegmatic)

№	last name	Background	When listening to classical music	After listening to classical music
1.	Inomjonov Dilshodjon	26	33	32
2.	Abdumutal o'g'li	25	18	22
3.	Jo'Raboyeva Madinaxon	77	26	32
4.	Farxodjon qizi	60	26	25
5.	Karimova Iroda Qosimjon qizi	26	24	26
	O'zibayeva Sarvinoz			
	Nuriddin qizi			
	Sobirova Dildoraxon			
	Abdug'Affor qizi			
	Ехи	123	77	86
	X	41	25,6	28,6

In interest: 100 62,4 69,7

The difference: -37,6 - 30,3

Weak, poorly balanced (melancholic)

№	last name	Background	When listening to classical music	After listening to classical music
1.	Komilova Gulnozaxon	45	30	42
2.	G'Ayaratjon Qizi	32	17	37
3.	Mamirova Xurshidaxon	30	39	41
	Murodil Qizi			
	O'Rinboyeva Diyoraxon			
	Salimjon Qizi			
	Ехи	113	86	120
	X	37,6	28,6	40

In interest: 100 76,6 106,3

The difference: - 24,94 +6,3

## RESULTS AND DISCUSSION

### 1. The results of our experiments made it possible to draw the following conclusions.

Classical singing influenced the emotional moods of the future music teachers, their temperament, and their compositional tendencies towards the art of music increased even more. In Sanguines with a highly indulgent temperament, increased exposure led to intense inner experiences..

2. Classical singing reduced such stress in prospective music teachers with high levels of nervous system arousal. In weak subjects, such classical singing had a strong effect on their nervous system, causing an increase in the emotional level of tension.

It can be said that classical singing reduced emotional stress by 22.6-37.6% in all remaining choleric and phlegmatic types. Such changes were also evident in people belonging to the weak type.

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## THE FEATURES OF TRANSLATING BUSINESS LETTERS

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**Abstract.** *This article discusses the issues of translation and methods of translation of official business documents, as well as the style of business documents. The study of translation methods is of great interest both from a linguistic and cultural point of view.*

**Keywords:** *business correspondence, business translation, formal business style, translation, conciseness, clarity, literacy, design standard.*

The main feature of the language of business correspondence is an accurate and clear presentation of the material with an almost complete absence of emotional elements. They practically exclude the possibility of arbitrary interpretation of the essence of the issue. Therefore, the main requirements that a good business translation must meet are: accuracy - all provisions interpreted in the original must be stated in the translation;

conciseness - all provisions of the original are concisely and concisely presented in translation;

clarity - brevity and conciseness of the target language should not affect the completeness of the transmission of the original vocabulary;

Literary - the text of the translation must meet the generally accepted norms of the literary language, without the use of syntactic structures of the original language. In Russian, more formal forms of signing a business letter are used. The phrase "Respectfully yours (name)" is usually used.

The link consists of two parts: the initials of the one who dictates the letter, and the initials of the secretary, or the one who types the letter, so that the culprit of any errors can be quickly identified. In Britain, the link is most often located under the date, and in America - in the lower left corner.

The application is on the left after the link. A postscript is added to inform the recipient of a particularly important point, but it should not contain new information that was not previously mentioned: PS. PS: PS- P.S.

For example: P.S. If you order within 10 days, I am authorized to offer a 10% discount.

If the content of the letter does not fit on one page, then each subsequent page must have a title sheet continued (name of the addressee, date and page number).

In addition, one of the most important points that a translator needs to know when translating a letter from English is that a very polite form of communication is adopted in business letters in English. For example: If you will be able to come, we will invite you for an interview at 9 a.m. In Russian, these forms of communication are more formal: Please arrive at 9:00 for an interview. Also, the functional style of official business literature (FSOBL) is more inclined to use words of Romance origin, which are more formal, than native English, which are less formal.

Formal business style is the most conservative style in any language, so deviation from the norms in writing or paperwork will be perceived as impolite, and sometimes even an insult. Therefore, the translator in this type of text should be especially careful not to hurt the feelings and dignity of the Receptors, and not to violate official business etiquette. In addition, it is

important to add that structural forms are preserved in business correspondence and certain syntactic constructions are used, which is the main feature that characterizes business correspondence. So, any official letter has the following parts: heading, date, introductory address, body text, final courtesy formula and signature. These blocks are regulated both at the lexical and syntactic level. Thus, the translation of business documentation also has its own characteristics - it is, first of all, following strict rules and using certain, standardized clichés.

For all business letters, there is a certain design standard that is important to strictly observe, since the appearance of the letter forms the first impression of the person who received it. The following are the main elements of a business letter and the rules for their design:

1. Envelope. According to the unified standard for the design of envelopes, information is located in a strictly defined place and order. The following is a general scheme for the design of an English envelope. • Sender's First Name, Last Name, - Brand, Apartment/House Number, Shipping Method Name Street Name, City, State/Area, Zip Code, Country • Recipient's First Name, Last Name, Apartment/House Number, Street, City, State/Area, postal code, country.

2. Name and address. This element in most cases is printed at the top of the page (letterhead), which is used, as a rule, only for the first page of the letter.

3. Date. It is written five lines after paragraph 1.

4. Address of the recipient. It is filled in the same way as on the envelope.

5. Specific addressee. In the case when the letter is sent to the address of the company, but addressed to a specific person, "ATTENTION" and the name of the recipient are written in capital letters.

6. Appeal. Try to always address by name, you can also use the title and position of the recipient.

7. The subject of the letter. This position is optional, but its presence once again shows a polite attitude towards the addressee. The recipient of the letter can immediately understand whether it is necessary to give the letter immediate attention, as the topic concludes how important it is. The subject line can be underlined or written in capital letters.

8. Text of the letter. It is recommended to highlight paragraphs of text not with indents, but with intervals.

9. Formal completion of the letter. In order to end a letter politely and at the same time formally, you can use these standard forms, as: "Yours truly", "Sincerely yours", "Respectfully yours".

10. Company name of the sender. In less formal correspondence, this element is quite often omitted. The name should be put in the event that the author of the letter writes not on his own behalf, but on behalf of the whole company.

11. The name of the writer, his position and rank. Printed four lines after the preceding paragraph to leave space for the signature.

12. Initials of the author and executor of the letter. The initials of the author should be written in capital letters, then after a colon or a fraction, already in small letters - the initials of the person who typed the letter.

13. List of applications. If there are attachments, then you need to write the word "Enclosure" and make a list of the attached files. This ensures that important documents that are attached to the application are viewed.

In the event that a copy of this letter is sent to another addressee, the sign “cc” must be put at the end and the name of the recipient of the copy of the letter. Punctuation in the translation of business documents deserves special attention. They allow you to build the structure of a phrase when writing, dividing it into logical groups, which facilitates an accurate and clear understanding of the meaning.

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# THE ROLE OF INFORMATION TECHNOLOGIES IN THE PROCESS OF CONVERGENCE OF MASS MEDIA OF UZBEKISTAN

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**Abstract.** *This article examines the role of information technologies in the convergence of mass media in Uzbekistan. The media landscape in Uzbekistan has experienced significant changes with the rise of information technologies, leading to the integration of various media platforms into a unified system of information dissemination. The advent of the internet has played a crucial role in this transformation, enabling the proliferation of online news portals, social media platforms, and other digital media outlets. Traditional media outlets have responded to these changes by establishing their own online platforms and utilizing social media to disseminate news and content. Print media has also embraced digital platforms, offering online editions of newspapers and magazines that provide readers with convenient access to news and content. This convergence has not only expanded the reach of traditional media outlets but has also created new opportunities for revenue generation through online advertising. Overall, information technologies have been instrumental in driving the convergence of mass media in Uzbekistan, shaping the media landscape and transforming the way news and information are accessed and consumed.*

**Keywords:** *media, convergence, information technology, digital media.*

## Introduction

In recent years, the media landscape in Uzbekistan has been undergoing a significant transformation. With the advent of information technologies, the convergence of mass media has become increasingly apparent. Convergence refers to the integration of different media platforms, such as print, broadcast, and digital media, into a single system of information dissemination. This transformation has been facilitated by the rapid development of information technologies, which have enabled the creation of new forms of media and the expansion of existing ones. In this article, we will explore the role of information technologies in the process of convergence of mass media in Uzbekistan.

The advent of the internet has had a profound impact on the media landscape in Uzbekistan. The proliferation of online news portals, social media platforms, and other digital media outlets has made it easier for people to access and share information. As a result, traditional media outlets, such as newspapers and television stations, have had to adapt to these changes in order to remain relevant. One of the ways they have done this is by creating their own online platforms and using social media to disseminate news and other content.

Traditional print media outlets in Uzbekistan have recognized the importance of embracing digital platforms to remain relevant and reach a wider audience. Online editions of newspapers and magazines have gained prominence, offering readers the convenience of accessing news and content anytime and anywhere. These online platforms provide a seamless user experience,

enabling readers to browse articles, watch videos, and engage with interactive elements. By venturing into the digital realm, traditional media outlets have not only expanded their readership but also increased their potential for revenue generation through online advertising.

The advent of streaming services and mobile applications has transformed the way audiences consume media content. Television broadcasters in Uzbekistan have recognized the need to adapt to this digital shift and have launched their own streaming platforms, allowing viewers to access their favorite programs on-demand. Additionally, mobile applications developed by media outlets provide users with personalized news updates, breaking stories, and interactive features, enhancing their overall experience. The proliferation of smartphones and high-speed internet connectivity has facilitated the growth of these applications, making media consumption more accessible and convenient for the audience.

To keep pace with the changing media landscape, traditional media outlets in Uzbekistan have embraced digital technologies for content delivery. This includes leveraging social media platforms, such as Facebook, Twitter, and Instagram, to disseminate news, engage with the audience, and drive traffic to their websites. Through targeted advertising and content promotion on these platforms, media organizations have been able to reach a broader audience and attract younger demographics who are more inclined towards digital media consumption. Furthermore, the utilization of data analytics and artificial intelligence has enabled media outlets to understand audience preferences and deliver personalized content, thereby enhancing user engagement and satisfaction.

The digital transformation of traditional media outlets in Uzbekistan has had a profound impact on audience reach and engagement. Online editions and digital platforms have significantly expanded the potential readership of newspapers and magazines, breaking the limitations of geographical boundaries. With streaming services and mobile applications, media outlets have become more accessible and flexible, catering to the preferences of a diverse audience. Moreover, digital technologies have facilitated a deeper level of engagement, allowing media organizations to interact with their audience through comments, likes, and shares. This two-way communication has fostered a sense of community and increased loyalty among readers and viewers.

The use of mobile technologies has also played a significant role in the convergence of mass media in Uzbekistan. The widespread availability of smartphones and other mobile devices has made it possible for people to access information anytime and anywhere. This has led to the development of mobile applications that provide users with real-time news updates, weather reports, and other types of information. Mobile technologies have also made it easier for journalists to gather and report on news stories from the field, as they can use their smartphones to capture and transmit text, images, and video.

Multimedia journalism goes beyond the confines of text-only reporting by incorporating a range of media elements into storytelling. By combining text, images, audio, and video, journalists can paint a more comprehensive and immersive picture of a story. Text provides the backbone of the narrative, conveying essential information, while images capture moments and emotions, adding visual depth. Audio elements, such as interviews or ambient sounds, bring stories to life by incorporating real-life sounds and voices. Lastly, video allows journalists to present moving images, interviews, and visual storytelling, providing a more vivid and engaging experience for the audience.

The advancements in technology have paved the way for the widespread practice of multimedia journalism in Uzbekistan. Journalists now have access to a wide range of tools and technologies that facilitate the creation and dissemination of multimedia content. Digital cameras and smartphones equipped with high-resolution cameras enable journalists to capture images and record videos on the go. User-friendly editing software and applications allow for the seamless integration of multimedia elements into storytelling. Additionally, content management systems and online publishing platforms offer journalists the means to distribute their multimedia stories to a global audience.

Multimedia storytelling has significantly enhanced the quality of reporting in Uzbekistan. By incorporating various media elements, journalists can provide a more comprehensive and nuanced perspective on complex stories. The inclusion of images and videos helps to illustrate key points, evoke emotions, and provide visual evidence. Audio recordings allow for the inclusion of firsthand accounts, interviews, and ambient sounds, bringing authenticity and depth to the reporting. This multi-faceted approach enables journalists to engage readers on multiple levels, facilitating a deeper understanding and connection with the story.

Furthermore, multimedia journalism has opened doors for innovative storytelling techniques, such as interactive graphics, data visualizations, and immersive multimedia experiences. These techniques allow journalists to present complex information in an accessible and engaging manner, promoting better understanding and retention of the reported facts. As a result, multimedia journalism has the potential to foster informed and critical thinking among audiences, leading to a more engaged and informed citizenry.

One of the significant advantages of multimedia journalism is its ability to engage and interact with audiences effectively. Multimedia content is inherently more captivating, drawing audiences in and holding their attention for longer durations. Through the inclusion of interactive elements, such as polls, quizzes, and comment sections, audiences are encouraged to actively participate and share their thoughts on the story. This two-way communication fosters a sense of community and encourages further engagement with the media organization and its journalists.

Another key driver of convergence in the Uzbekistani media landscape is the development of multimedia content. Multimedia refers to the combination of different types of media, such as text, images, audio, and video, into a single format. The use of multimedia content has become increasingly popular in Uzbekistan, as it allows media outlets to present information in a more engaging and interactive manner. This has led to the creation of multimedia news stories, online video channels, and other forms of content that combine text, images, and video.

The convergence of mass media in Uzbekistan has also been facilitated by the development of new forms of media ownership. In the past, media outlets were typically owned by the state or by a small group of wealthy individuals. However, the advent of digital media has made it easier for independent journalists and media entrepreneurs to start their own news outlets. This has led to the proliferation of small, independent media outlets that cater to specific audiences and interests.

### **Conclusion**

In conclusion, the convergence of mass media in Uzbekistan has been driven by a combination of factors, including the rapid development of information technologies, the widespread availability of mobile devices, the use of multimedia content, and the emergence of new forms of media ownership. These changes have had a profound impact on the media landscape

in Uzbekistan, transforming the way people access and consume information. As the process of convergence continues, it is likely that we will see even more changes in the media landscape, as new technologies and forms of media emerge to meet the changing needs of audiences.

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## ON SOME NATIONAL FEATURES OF THE FORMATION AND DEVELOPMENT OF THE OPERA GENRE IN UZBEKISTAN

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**Abstract.** *The article talks about the great discovery of mankind – music and the incomparable role of opera art in it, the national approach in the Uzbek opera, national features reflected in its melodic range and performing directions. It highlights the development of the opera genre, its trends in the 21st century, new aspects and forms, examples of national operas, the great creative potential of our country's composers.*

**Keywords:** *national approach, opera art, composer creativity, opera-serial, opera-buffa, national opera, musical quotation.*

It started the era of great opportunities for the development of national music art in New Uzbekistan. It is no exaggeration to say that in the course of economic, political, and cultural cooperation with many nations of the world and the expansion of international relations, a completely new environment began to dominate the art of music. In this regard, the high attention paid to the development of the art of music, including the opera genre, gives impetus to the development of new creative ideas, and cultural and educational projects in this field. In particular, in the Resolution of December 27, 2021 "On Measures for the Further Development of Opera and Ballet Art" [No.1. PD-64 2021], improvement of the level of professionalism in opera art, its modern school and education problems, studying existing problems and solving them were defined as important tasks.

It is well known that opera is a very complex artistic creation, which includes music, vocal, instrumental music, poetry, theater, visual arts, dance, and visual arts. Types, as well as a complex musical genre formed from the combination (synthesis) of a wide range of creative aesthetic and technological issues.

In the process of five centuries of development, the national characteristics of this art, and performance problems have been the focus of world musicologists. In particular, A. N. Serov, V. V. Stasov, A. Gavrilov, Ya. B. Pekker and U. R. Djumanov have devoted scientific research to the specific concepts of nationality and perception in opera. Also, in the scientific research works of musicologists in Uzbekistan, such as Ya.B.Pekker, T.S.Vizgo, T.Jumaev, A.H.Jabborov, T.Ye.Solomonova, D.A.Murodova, V.Plungyan, E.Mamajonova, music created in XX-XXI centuries Although the history of the creation of stage works, the principles of the development of this genre, depends on the issues of performance, the national approach in Uzbek opera, the reflection of nationality in its tone range and performance directions, and the issues of its analysis are still the subject of research. - remains in mind.

Based on the analysis of the ways of development of Uzbek opera, the works created by composers in this genre, nationalism in the art of opera, determining the characteristics of its expression in the stage work, and the importance of forming the spirituality of young people by studying the art of opera. It is one of the important issues today.



It should be said that opera art is one of the highest examples of musical thinking among the various genres of music. Therefore, its place and importance in the history of music is incomparable. It is known from history that the first operas were called drama per musik [3.B.195] and their literary dramatic basis was the libretto. Then, on October 6, 1600, the first opera "Euridice" by Jacopo Peri, created under the influence of the humanist ideas of the Renaissance, was staged in Florence, Italy. In European countries, intense creative research on creating a national opera has also started, and finally, such types of opera as opera series based on a heroic-mythological or historical plot, and opera-buffa based on folk singing and real comedies have been formed. Research in the creative "laboratory" was the focus of attention in the work of representatives of the Viennese classical school, in the period of romanticism, and the composers of the 20th century. At the moment, the interest of composers in this genre has not decreased.

It is known that the introduction of the art of opera to Uzbekistan, the creation of the first works, and the development of this genre depended on huge socio-cultural and historical factors. One of such factor was the creation of a musical drama genre, a unique musical stage work that appeared in Uzbekistan in the second decade of the 20th century and was received with great interest by our people. Although this genre was born during the Soviet period, it was based on national art. Many scientists, and musicologists, including M. Rahmonov, M. Kadirov, K. Akhmedova, Ya. Pekker, M. Hamidova, wrote pamphlets and scientific articles about the birth and gradual development of the Uzbek musical drama genre. created. It can be observed that the origin of this art form, the sphere of influence of Russian, Azerbaijani, and Tatar musical theaters in the formation of the genre have been extensively researched in them. It is safe to say that this genre was a solid foundation not only for the formation of professional theater in our country but also for the creation of opera.

It is worth noting that the epics of the great thinker poet Alisher Navoi played an important role in the development of the Uzbek musical drama genre. In particular, the performance "Farkhod and Shirin" was the first experiment in this place, it was performed by an amateur troupe in Tashkent in 1922, and later in other cities of our republic. In this piece, maqams and melodies of folk songs are used, and they are performed by artists accompanied by an ensemble of folk instruments.

Of course, creating a national musical drama genre was not easy. In the first Uzbek musical performances, the influence of the theaters of other nations that were on tour in Tashkent was noticeable. Especially in 1922-23, Azerbaijani music took the lead in the play based on Alisher Navoi's epic "Layli and Majnun". Only by the 1930s did the play "Layli and Majnun" attain the level of a truly national musical drama. The "Uzbek State Concert-Ethnographic Troupe" founded by M. Koriyagubov in 1926 played an important role in the creation of the musical drama theater. In 1929, this team was given the name "Uzbek State Musical Experimental Ensemble" and in October of the same year, the status of "Uzbek State Musical Theater". The repertoire of the troupe consisted of Uzbek folk music and songs. His repertoire includes folk dances, dances, contemporary poems and songs, Yusufjan Khevyan's comedies on current topics, as well as various stage shows.

In the 1930s, the musical art of Uzbekistan entered a qualitatively new stage of its development. To carry out these works, musical educational institutions of higher and lower levels were opened in the cities of Tashkent, Samarkand, Bukhara, and Fergana. One of them, the Research Institute of Music and Choreography, was established in 1928 in the city of Samarkand.

The first generation of Uzbek composers and musicologists such as T. Sodikov, M. Burhonov, M. Ashrafiy, M. Leviev, S. Yudakov, D. Zokirov, Sh. Ramazanov, I. Akbarov, who studied there, grew up. It was during this period that V. Uspensky, S. Vasilenko, R. Glier, and A. Kozlovsky also started their activities. These composers, who have experience in European professional composition work, are recognized masters of our national music artists, composers, hofizu musicians, T. Jalilov, Yu. Rajabiy, F. Sodikov, K. Jabbarov, M. Mirzaev, G'. Toshmatov. , founded several musical genres in creative cooperation with N. Hasanov. In particular, they cooperated based on co-authorship in the creation of musical dramas and operas.

At the end of the 1930s, the process of creating works in a large-scale stage genre began with the collaborative work of Uzbek and Russian composers. "Farhod and Shirin" (V. Uspensky), "Layli and Majnun" (T. Sodikov, N. Mironov), "Gulsara" (T. Jalilov), written by M. Mukhamedov and K. Yashin, based on Alisher Navoi's famous epics dramas prepared the ground for the creation of the national opera genre.

Speaking about the creation of the play "Farhod and Shirin", V. Uspensky emphasized that there were several complex issues related to the need to record, harmonize and orchestrate a large number of national melodies, saying "I am more than just one voice. I took into account that the transition to voice requires a certain amount of time and a lot of preparation, so it's not about creating Uzbek opera music all at once, it's about the first step on this difficult path. [4. B.71].

Thus, opera, which is one of the major and monumental genres of musical art, was carried out in Uzbekistan in the late 1930s with the cooperation of Uzbek composers and Russian composers. This type of creative cooperation served as an important factor in the rise of multi-voice music genres, especially opera, and in ensuring the repertoires of musical theaters.

During such processes, on June 11, 1939, the successful premiere of the first Uzbek opera "The Storm" created by the creative collaboration of M. Ashrafiy and S. Vasilenko took place. This work opened a new page in the history of national music art and theater. From that day on, the Uzbek Musical Drama Theater was named the State Opera and Ballet Theater of Uzbekistan.

The main content of the opera "The Storm" is the popular uprising of the Uzbek people against the Russian policy in 1916. K. Yashin's libretto was able to give enough movement to the development of the plot. In the opera, the authors brought the oppressed people to the level of the main characters, and in the chorus scenes, they were able to vividly show the enthusiasm of the people and their aspirations through the means of expression typical of choral numbers based on polyphonic music. The choir's musical material uses the folk tune "Chamanda Gullar", Hamza Hakimzada Niyazi's songs "Ishchi Baba", and "We are Workers". Also, the character of Norgul in the opera was interpreted based on the famous Uzbek folk song "Tanovar".

The task of creating a musical image of Boron, the leader of the popular uprising, was difficult for the authors of the opera. Because the main principle in the music text - quoting from folk songs and statuses was not used in the image of the leader of the uprising. The musical characterization of Boron, the representative of people's dreams and aspirations, according to musicologists, turned out to be unreliable: the musical image of the hero of the era could not adequately express the new spirit. Despite the mentioned shortcomings, this opera created in Uzbek musical culture was a truly historical event. In this regard, B. Izaev writes: "... even before that, some works were created in the direction of opera, but they did not fully meet the requirements of the genre. "The Tempest" was born as a real opera, and regardless of the content of its plot, it still meets all the requirements as a real national opera" [5. B.25].

The opera genre was created by combining our national music with European opera performance art. R. Glier, S. Vasilenko, T. Sodikov, M. Ashrafiy, S. Boboev, R. Hamroev, M. Burkhanov, and S. Yudakov contributed greatly to the development of this genre at the next stages. "The Storm", "Layli and Majnun", "Gulsara", "Tahir and Zuhra", "Ulug Kanal", "Zainab and Amon", "Maysara's work", "Dilorom" created in the late 30s-50s. It can be said that the theme of operas is based on the principle of nationalism, which is a very positive achievement. Fact that there are more quotations from folk songs and status tunes than the original composer's tunes, their orchestration by European composers was one of the main principles of the musical dramaturgy of that time became important.

It should be mentioned here that in 1961 the composer S. Boboev created the first monographic opera "Hamza" in Uzbekistan based on the libretto by K. Yashin. The work was warmly received by industry experts and a wide audience. First of all, musicologists recognized that it has its positive aspects, that is, it is about a real historical person, and several scenes are emotionally and artistically strong, as achievements of the young national culture [6. B.222].

In the operas created in the years of independence, several innovations began to be felt, including in the style of music, plot selection, dramaturgy, intonation, and the increasing role of the orchestra in dramaturgy. One of the unique features of the operas of this period was reflected in the interest of composers and playwrights to search for new forms of the genre, to use the synthesis of different genres. The possibility of implementing new technologies, the use of television and radio systems, and many co-authorship plans of composers and directors led to the emergence of the teleopera genre. Among these, the most interesting works are M. Bafoev's operatic "Bukhoroi-sharif" (1997) for the master of words, choir, the orchestra of folk instruments, and a group of dancers, I. Akbarov's opera-oratorio "The Error of Genesis" (1995), M. Bafoev's opera ballet "Hamsa" (2017) should be mentioned. The appearance of such performances indicated the growth of interest in musical performances and performance art among the people. The popularity of genres such as musical comedy and musicals in the countries of the world encouraged our composers to work in this genre as well. In this sense, performances such as "Devona", "Super mother-in-law", and "Kuyovlar Konkursi" aroused interest. The film "Maysara's Work" with the music of F. Zakirov sounded new.

During this period, several works written in the genre of serious opera, traditionally similar to previous operas, were created. During these years, A. Ikramov's "The Great Temur" (1996), M. Bafoev's "Al-Fargani" (1998), M. Burkhanov's "Alisher Navoi" (1998), H. Rahimov's chamber opera "Mother's Heart" (1995) was created. In these works, the opera traditions of the 40s and 60s continued to refer to the figure of the great ancestors. In addition, the operas created earlier in the theater named after Alisher Navoi was brought to the stage again with a new version. The operas "Layli and Majnun" (1995) by R. Glier and T. Sadikov, and "Dilorom" (2001) by M. Ashrafi were staged again. I. Akbarov's "The Leopard of Sogd" and S. Yudakov's "Maysara's Work" have taken a place in the theater repertoire.

Even today, Uzbek opera shows that its path is going toward better development. The premiere of two important works worthy of being called national operas in the true sense of the word was presented to the attention of Republican music lovers at the A. Navoiy Big Theater.

At the end of 2015, dedicated to the 100th anniversary of the birth of the Uzbek poetess Zulfiya, the premiere of the opera "Loyalty" by R. Abdullaev was held. Even though the opera "Loyalty" was written by the composer in 1981, the work was performed on December 19, 2015.

The author of the libretto is O. Matchon. The opera is in the genre of lyrical-psychological drama, in which the relationship, love, and loyalty of two bright representatives of Uzbek literature are glorified.

The opera "Sadoqat" is a very national work based on the Uzbek intonation-rhythmic basis, and the circle and drum are used from Uzbek folk instruments.

On November 25, 2019, the premiere of M. Mahmudov's opera "Silver" based on A. Qadiri's great novel "Otgan Kunlar" was held in the theater. It took a long time for this work to appear on the stage. In 1988, the famous composer of Uzbekistan Mirsodiq Tajiev, and the playwright Izzat Sultan started working on the opera on this topic. Due to the problematic circumstances of that time, the post office was stopped in the late 80s and early 90s. And finally, in 2017, the work will be staged in the theater by director Irkin Gabitov. The opera was performed by composer M. Mahmudov and U. Azimov (libretto) based on the idea of M. Tojiev.

Thus, when we talk about the Uzbek opera, which has traveled a historical path of 80 years, its emergence, formation, and development as a genre is due to the rise of the Uzbek composer's creativity to high professional heights, opera-vocal gained great importance in the recognition of performance art on the world stage. The creative process formed in Uzbekistan during the 20th century and progressing towards perfection in the 21st century, examples of the Uzbek national opera show that the culture of our country has great national potential not only in the creativity of composers and composers but also in vocal and traditional performance, vocal education.

In conclusion, it can be said that, although the opera genre in Uzbekistan experienced a genre crisis in the 70s and 80s, in the years of independence, this art form took great steps towards development again. Several works created based on a new style, new form, and technologies in the opera genre have been widely successful on the stage. Famous Uzbek composers with their operas, which are bright in terms of content, style, forms, and color of their music, are a combination of national and modern music, another proof that this genre has a strong place in Uzbek music of the 20th-21st centuries. they proved it.

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## LINGUISTIC AND MATHEMATICAL MODELING OF GRAMMATICAL HOMONYMS

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**Abstract.** *In this article, homonyms, which are considered one of the problems in corpus linguistics, and their elimination in the corpus, are studied in world and Uzbek linguistics, proposals and solutions, the development of a linguistic filter for lexical homonyms, the importance of grammatical homonyms in automatic text analysis, grammatical homonym identification, collation, linguistic and mathematical modeling are discussed. It has said that grammatical homonyms are one of the important issues to be studied in corpus linguistics.*

**Keywords:** *language corpus, homonym, grammatical homonym, right and then conjunctions, morphological filter, syntactic filter, N-gram, linguistic and mathematical model.*

### Introduction

In corpus linguistics, which is consider a new field in our linguistics, a lot of is doing on automatic text reading and analysis. Corpus is comprehensive set of texts, through which we can learn the statistics of homonyms, morphological, syntactic and semantic properties. It has the most convenient source of information for obtaining information. It is much easier to carry out various scientific studies in the corpus, and the accuracy rate is high. The problem of automatic processing of natural language remains relevant for more than half a century. The complexity of the problem and the lack of the clear idea indicate the difficulty of ways to solve it. All the news systems for recognizing text, speech, paralinguistic tools are being develop. Text processing is one of the oldest and most important researches in this field.

### The main part

The problems of identifying homonyms in the corpus and their elimination have been widely studied in world linguistics. In particular, G. I. Kustova, O. N. Lyashevskaya, Ye. V. Paducheva, Ye. V. Rakhilina, B. P. Kobritsov, T. I. Reznikova, V. V. Kukanova, A. A. Kretov have carried out a number of works dedicated to the solution of these issues.

In Uzbek linguistics, the creation of corpora and conducting scientific research on them are widely developed. In Sh. Hamroyeva's doctoral dissertation, she found a solution to the problem of automatic differentiation of the homonymy of predicates in the context of homonymy with other grammatical forms in the word, linguistic form inhabitants and form-forming morphemes in order to determine the homonymy and ambiguity of the word-forming morpheme in the context.

In our linguistics, lexical homonyms are model to eliminate homonymy in the corpus. At firstly, homonyms are divided into groups according to the series of words. For instance, homonyms within nouns only, homonyms within verbs only, homonyms between nouns, nouns and adjectives, homonyms between nouns and nouns. Taking into account that such homonyms occur in a large number and among different word groups, all of them are dividing into 68 chapters.

This classification of homonyms based on their nature is very important in creating and modeling filters for them. Because not all words fit the same filter.

After classification by word groups, morphologically different homonyms are separating. Which words have combined with which suffixes and it determines which category the homonyms belong to word. Such homonyms work well for nouns and verbs, adjectives and adverbs.

A syntactic filter is giving to distinguish morphologically indistinguishable homonyms through right and after conjunctions. Summarizing all the above methods, linguistic and mathematical models are developed for homonyms in each word group.

Classification of lexical homonyms according to their category, meaning, morpho-semantic, syntactic filter, linguistic and mathematical models will be a solution for the semantic analyzer to identify and eliminate homonyms in the automatic reading and analysis of the text in the corpus. Of course, this work was carrying out only within the framework of lexical homonyms, and it serves as a programming guide for further scientific work, including solving the problem of identifying and distinguishing grammatical homonyms in the corpus.

Grammatical homonyms mainly occur between lexeme and word form and between word form and word form. In this case, many grammatical suffixes are adding to noun, adjective and verb word groups, or with a new lexeme and a word that has received a grammatical form, or homonymy of two words in the same word group that has received a grammatical form. Such affixes occur between word-forming and form-forming affixes, forming grammatically homonymous words, and this occurs in three cases:

*Table 1.*

*Grammatical forms that create grammatical homonymy*

		-ingiz			-ma			
		-lar			-ish			
		-siz			-ay			
		-cha			-in			
		-i			-ir			
		-im			-ng			-ish
Noun+	aff <sup>N</sup>	-da	Verb+	aff <sup>V</sup>	-gan	Adject+	aff <sup>Adj</sup>	-i
		-dan			-indi			
		-ga			-ar			
		-m			-iq			
		-imiz			-moq			
		-ing			-ing			
					-ingiz			

**Grammatical homonyms are the first way words have found**

In the first case, if we add suffixes such as *-ingiz*, *-lar*, *-siz*, *-cha*, *-i*, *-im*, *-da*, *-dan*, *-ga*, *-m*, *-imiz*, *-ing* to the noun group, some of the words formed we can see the formation of grammatical homonyms. For example: *teringiz* (noun) – *teringiz* (verb); *bog'lar* (noun) – *bog'lar* (verb); *onasiz* (adjective) – *onasiz* (noun+proposition); *yigitcha* (noun+diminutive form) –

*yigitcha* (adverb); *changi* (noun) – *changi* (verb); *tilim* (noun) – *tilim* (noun); *boshda* (noun) – *boshda* (adverb); *burundan* (noun) – *burundan* (adverb); *tanga* (noun) – *tanga* (noun); *terim*, *tering*, *teringiz* bring about grammatical homonymy in the form of noun and noun.

### **Grammatical homonyms are the second way words have found**

In the second case, adding suffixes such as *-ma*, *-ish*, *-ay*, *-ir*, *-ng*, *-gan*, *-indi*, *-ar*, *-iq*, *-moq*, *-ing*, *-ingiz*, *-in* some are grammatical homonyms. For example: *tugma* (noun) – *tugma* (verb); *oqish* (adjective) – *oqish* (verb); *aylanay* (exclamation) – *aylanay* (verb); *burang* (adjective) – *burang* (verb); *burgan* (noun) – *burgan* (verb); *yuvindi* (noun) – *yuvindi* (verb); *ochar* (noun) – *ochar* (verb); *ochiq* (adjective) – *ochiq* (verb); *quymoq* (noun) – *quymoq* (verb); *tiling* (noun) – *tiling* (verb); *teringiz* (noun) – *teringiz* (verb); *yig'in* (noun) – *yig'in* (verb) grammatically form homonymy.

### **A third way in which grammatical homonyms have found**

When the diminutive suffix *-ish* is added to the word of the “*oq*” adjective group, the word “*oqish*” is formed, which means that the color is small and when the action noun suffix *-ish* is added to the verb “*oq*”, we can see that a grammatically homogenous word is formed with the verb “*oqish*”. Also, the formative suffix *-i* is added to nouns and adjectives and becomes homonymous with the possessive form *-i*. For example, *boyi* (adjective + possessive) – *boyi* (adjective + verb) and *changi* (noun + possessive) – *changi* (noun + verb).

### **A filter to detect grammatical anonymity**

Grammatical homonyms cannot be detected by morphological filter in automatic analysis. Because homonyms of this type are homonyms only in the process of speech, when they take grammatical forms in a sentence, and this is not a permanent phenomenon. In another sentence, these grammatical forms may change and homonymy may be lost. For example:

- Hikmatli *so'zlar* kishilarning miyasiga singib qoladi, ildiz otib, gullaydi, hosil beradi va hamisha ta'sir ko'rsatib boradi.
- Qalandarov minbarda og'ir, vazmin *so'zlar*.

The words used in these sentences are both nouns and verbs, forming grammatical homonymy. If the words used in the second sentence are using in the verb form, then grammatical homonymy is lost. Morphological additions create grammatical homonymy only in some cases. Therefore, the morphological filter does not work in such cases.

A syntactic filter, i.e. identifying the right and the right conjunctions of a word, and modeling on this basis helps to identify grammatical homonyms. On this, we use bigrams and trigrams. For example, when an “*aralashma*” noun is a group of words, it is preceded by the *quyidagi*, *kimyoviy*, *maxsus*, *sutli*, *sodali*, *spiritli*, *yopishqoq* and similar adjectives; It is combined with demonstrative pronouns such as *this*, *that*, *those*, *these*. After itself, the verb has combined with a group of words and auxiliary words: *aralashma ishlab chiqardi*, *aralashma holida tayyorladi*.

When the verb is a group of words, it has preceded by a pronoun, followed by nouns in the form of the case of departure. For example, *sen aralashma*, *bu ishga aralashma*, *suhbatimizga aralashma*, *masalaga aralashma*, etc.

The **-ma** form has added to some words when it becomes a noun, an adjective, and an infinitive suffix of a verb, forming grammatical homonymy. The number of such words was 78. The Uzbek language is very diverse, we use such words every day in our conversation, and given that they do not have a dictionary form and do not always adopt the same grammatical form, it is

quite difficult to determine the exact number of grammatical homonyms and collect them. We only found out what grammatical forms that create grammatical homonyms are added to words and which of those words are grammatical homonyms using the morphological analyzer of the Uzbek language. Among all the words with the **-ma** form, we collected those that can be homonyms between nouns, adjectives and verbs.

### A linguistic model for grammatical homonyms

A general model for these words would look like this:

$$V + \text{Neg\_aff} = V_{gr}$$

Here, V – is a verb, Neg\_aff – is a form of infinitive,  $V_{gr}$  – is a grammatical homonym of a verb.

$$V + f_1^N = N_{gr}$$

Here V – is a verb,  $f_1^N$  – is a noun-former,  $N_{gr}$  – is a grammatical homonym of a noun.

$$V + f_1^{ADJ} = ADJ_{gr}$$

In this case, V – is a verb,  $f_1^{ADJ}$  – -ma is an adjective,  $ADJ_{gr}$  – is a grammatical homonym of an adjective group. The patterns for grammatical homonyms between these three word groups are:

*Table 2.*

*Models of grammatical homonyms*

$V_{gr}$ – the verb is a grammatical homonym	$N_{gr}$ – the noun is a grammatical homonym	$ADJ_{gr}$ – the adjective is a grammatical homonym
$N + \text{Dat\_CS\_aff} + V_{gr}$	$N_{gr} + N + \text{PS\_aff}$	$ADJ_{gr} + N$
$ADV + V_{gr}$	$N_{gr} + V$	$ADJ_{gr} + V$
$Wp + \text{Acc\_CS\_aff} + V_{gr}$	$N + \text{Dat\_CS\_aff} + N_{gr}$	$ADJ + ADJ_{gr} + N$
$Wp + \text{Abl\_CS\_aff} + V_{gr}$	$N_{gr} + II$	$ADJ_{gr} + N + \text{PL\_aff}$
$PR + V_{gr}$	$ADJ + N_{gr}$	$PR + ADJ_{gr}$
$ADJ + V_{gr}$	$PR + N_{gr}$	$ADV + ADJ_{gr} + N$
$Wp + II + V_{gr}$	$N_{gr} + N + \text{PL\_aff} + \text{PS\_aff}$	$NUM + ADJ_{gr} + N$
	$V_s + N_{gr}$	
	$N + \text{Gen\_CS\_aff} + N_{gr} + \text{PS\_aff}$	
	$N + II + N_{gr}$	
	$Wp + \text{Acc\_CS\_aff} + N_{gr}$	
	$NUM + N_{gr}$	



	$Wp+d^N + N_{gr}$	
	$N+Loc\_CS\_aff + N_{gr}$	
	$N_{gr} + N$	

In the modeling of our grammatical homonyms, from the models in the monograph "Linguistic bases of the semantic analyzer of the Uzbek language", model of grammatical forms from Sh. Hamroyeva's doctoral dissertation "Linguistic support of the morphological analyzer of the Uzbek language" and the tags of the morphological analyzer of the Uzbek language has been used:

- V – verb;
- N – noun;
- ADJ – adjective;
- ADV – adverb;
- NUM – number;
- PR – pronounce;
- II – auxiliary words;
- $V_{gr}$  – the verb is a grammatical homonym;
- $N_{gr}$  – the noun is a grammatical homonym;
- $ADJ_{gr}$  – the adjective is a grammatical homonym;
- Neg\_aff – infinitive form of the verb;
- $V_s$  – adjective form of the verb;
- Dat\_CS\_aff – dative case;
- Acc\_CS\_aff – accusative case;
- Abl\_CS\_aff – ablative case;
- Gen\_CS\_aff – genitive case;
- Loc\_CS\_aff – locative case;
- PS\_aff – possessive form;
- PL\_aff – plural form;
- Wp – word previous;
- $d^N$  – the locative suffix "-dagi" of the noun.

These models were developing only for grammatical homonyms with **-ma** form.

Separate filters and models are developed for grammatical homonyms of -lar, -da, -dan, -ing and similar forms. Grouping these according to their grammatical form and developing a model for these groupings is more effective in identifying grammatical homonyms.

The first research on automatic text processing dates back to the 1950s. Automatic text processing has divided into several stages, one of which is morphological classification. At this stage, morphological descriptions (conjugation, declension, type, etc.) and the initial form of the word called lemma has defined for each wordII. Morphological classification has complicated by the phenomenon of homonymy. For texts in some inflected languages, homonymy detection methods based on the use of probabilistic models are very common, but they provide very high accuracy.

Based on the developed linguistic models, mathematical models and algorithms have developed and the results have analyzed. Mathematical models have based on grammatical rules. Therefore, mathematical models might consider as a rule-based method of determining grammatical homonymy.

It has known that the suffix **-ma** forms the infinitive form of the verb and in addition serves as a noun and an adjective. Grammatical homonymy means identifying the exact function of this suffix. For example, if we analyze “aralashma” word found in a sentence.

Bu ishlarga umuman *aralashmadim*.

Bu *aralashmaga* nimalar qo‘shilgan?

We offer a mathematical model to “*aralashma*” where the suffix **-ma** forms an adjective and where it forms the infinitive form of the verb. If a word contains the suffix **-ma**, it can be determined by looking at the suffixes that follow it. That is, if the syntactic and lexical form of the adverb after the suffix **-ma** consists of adverbs and their combinations, this adverb can consider as an adverb. If the suffix **-ma** has a suffix that has added to a noun phrase, then this suffix is a noun-forming suffix. Based on these rules, the following mathematical model can give.

$$H_{gr} = \begin{cases} W + aff^{neg} + aff, & aff \in aff^V \\ W + aff^{noun} + aff, & aff \in aff^N \\ W + aff^{adj} + aff, & aff \in aff^{Adj} \end{cases}$$

In this case,  $W$  – is the root word,  $aff$  – is a suffix or a combination of suffixes following the suffix,  $aff^N$  – is a suffix added to the noun group and a set of their combinations;  $aff^V$  – a set of suffixes added to the verb group and their combinations;  $aff^{Adj}$  – a suffix added to an adjective phrase and a set of their combinations.

Here the question arises - what if there is no suffix after the suffix **-ma**? That is

Sen bu ishlarga *aralashma*.

Probirkadagi qanday *aralashma*?

Of course, this mathematical model does not work in such cases. In such cases, it can be determined using bigrams and trigrams of words. The use of word breakers is determined using statistical and machine learning algorithms.

### **Conclusion**

Today, great results are achieving in the field of computer linguistics in our linguistics. A morphological analyzer of the Uzbek language has created, and a full morphological analysis of the text became possible. Identifying grammatical homonyms and collecting them helps solve one of the problems in automatic text analysis. Dividing grammatical homonyms into groups based on their grammatical form and developing separate linguistic and mathematical models for these groups helps to identify and eliminate grammatical homonyms in the morphological analyzer process.

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## “CRUEL REALISM” AND THE STYLE OF WRITER

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**Abstract.** *"Cruel realism" was subjectively interpreted in Uzbek literary studies in the late 70s and early 80s of the 20th century. According to him, social realism demanded a sharp realistic image from the artist (in fact, this is a promotion of social realism). As a result, a work based on "smooth conflicts" was born in fiction. In this article, one of the leading representatives of modern Uzbek literature - Shukur Kholmiraev's novel "Make a bridge", drama "Black Belt" and "Essiz, Eshniyoz!" "Cruel realism" and writer's style are discussed on the example of the story.*

**Keywords:** *artistic thinking, national literature, development of national literature, creative laboratory of the creator, classic literature, folklore, scope of the subject, world of images, composition, artistic interpretation, "cruel realism", poetic phenomenon, "enhancing the good and reducing the bad" hide method of description, artistic intention, realistic method.*

In world literary studies, the development of artistic thinking, the examination of the artistic heritage of writers and poets who contributed to the development of national literature, on the basis of the latest achievements of science, attracts constant attention. Worldview, traditions, national mentality and spirituality of every nation are reflected in its art and literature. In this respect, the acquisition of literary-aesthetic and educational-educational position of national literature allows to determine the place it occupies not only in the spiritual, but also in the social development of the society. Therefore, it is important to check the creative laboratory of a certain artist, to reveal the facets of his artistic skills.

In world literature, research is being conducted to study the works of writers who created in various literary genres in different aspects. In particular, to examine a specific work of this or that creator against the background of the latest creative achievements of the national literature to which this writer belongs, the degree of connection of the works created by him with classical literature and folklore, the scope of the subject, the world of images, composition, artistic interpretation particular attention is paid to the development of scientifically based concepts on monographic research of peculiarities, succession, traditional and innovative features.

During the years of independence, Uzbek literary studies pay great attention to examining the creative laboratory of writers who served the development of Uzbek literature, which is an integral part of our national culture, to reveal the contribution of their works to the culture of the nation, and to shed light on the psychology of creativity. When studying the renewal and development of 20th century Uzbek literature in terms of content and form, first of all, it shows that one of the main goals is to "strengthen the place and influence of the people of artistic creation in the life of our society" [13], secondly, it helps to determine how the writers perform their tasks, their conclusions about the modernizing society and life. There is a need to enter the creative laboratory of Shukur Kholmiraev, one of the well-known representatives of the new Uzbek literature, to further deepen research on the scientific evaluation of his works, which reflect the spirit of the nation, various scenes of the people's life, from the point of view of artistic skill.

Taking into account this need, we considered it appropriate to draw attention to the unique style of the works of the People's Writer of Uzbekistan Shukur Kholmirzaev and the issue of "cruel realism".

The reflection of the social life of the work of art is related to realism. Because "the correct understanding of reality and its true reflection in artistic images with all its contradictions is one of the important features of realism" [3, 365].

The role of realism in determining the nature, content and form of an artistic work has been well studied in world and Uzbek literary studies. At the same time, one work can have elements of both romanticism and realism. While the traditions of romanticism have been a priority in Uzbek classical prose, realism has become a priority in Uzbek prose since the 20th century. In Abdulla Kadiri's novels, we can see the combined form of romanticism and realism. In the Uzbek prose of the 60s and 80s of the XX century, to which Shukur Kholmirzaev belonged, realism was firmly established. The leadership of realism in the prose of this period had a certain influence on the compositional construction of the artistic work.

At the time, Uzbek literary studies paid attention to the innovative aspects of Sh. Kholmirzaev's work. The well-known literary critic M.Koshjanov wrote: "Shukur looks at relationships that are sometimes insignificant among his contemporaries and looks for a meaning that can teach readers a lesson from relationships that are not important to him at first glance". [10, 358]. It was a timely assessment. Therefore, attention to the assessment of the writer's work as a poetic phenomenon began in the 60s.

In one of our conversations with the writer, he remembered the words of Chingiz Aitmatov and said: Chingiz Aitmatov told us, "You should write colder than the devil, don't be too crazy". Indeed, this is what brutal realism demands. It is necessary to show as much as possible. It has a dangerous side. In order to show as much as possible, it is necessary not to interfere with feelings. Do you agree that you are a beautiful girl? If you don't feel like it, you can say as much as you can. Even if feeling is added, it should be at the level of reason. The measurements should be the same so that both the Arab and the Negro accept it equally. When it reaches this level, you are realistic, bare images" [6, 126].

Realism is fully reflected in the stories of Shukur Kholmirzaev. In other words, he is a kind of realist writer. Each of his stories was born with the goal of depicting real reality on a real basis. "Who is not eighteen?" the writer who entered the literature with his short story created in the narrative genre for many years. After writers such as Said Ahmad, Odil Yaqubov, and Pirimkul Kadyrov switched to the novel genre, Shukur Kholmirzaev became one of the leading representatives of Uzbek storytelling in the 70s and 80s.

The writer's stories included in collections such as "Under the far away stars", "Life is eternal" (1974), "Oghir tash kochsa..." (1980), "Almonds bloomed in winter" (1986) brought Uzbek storytelling to a new level. level up. The writer abandoned the tendency to divide the characters into only good or bad. He created heroes with a conflicting, multi-layered, multi-voiced spiritual world, who can be critical of the system when the time comes, have a bright national nature, and sharp observation [2, 497].

We believe that in the process of getting acquainted with Shukur Kholmirzaev's work, literary works appeared at the heart of life events and the fate of life heroes. The writer spares neither the period nor the character nor the environment in the image. He is far from giving as smoothly as his fellow creative friends.

His heroes are representatives of the mountain people living in remote villages of mountainous districts. The writer compares them with urban people. As a result, he describes the people of the mountains as sincere, simple, rude, and the people of the city as highly cultured, haughty, and insensitive people who are far from nature. This can be observed from the writer's first stories to today's work. Although they are ignorant of world knowledge, they are well aware of national values, our national history, and the past of the land they live in.

The writer skillfully instills the qualities and beliefs of his heart into his characters. In Sh.Kholmirzaev's works, the vices characteristic of the years of recession were brutally exposed.

The characters of writer's novel "Make a bridge" and the drama "Black Belt" were created using the method of "enhancing the good and hiding the bad", which is one of the artistic and descriptive tools typical of independent works, while "Essiz, Eshniyoz!" In the story, the character of Eshniyoz was created based on the requirements of cruel realism.

As the scholar of literature Sh.Doniyorova noted, "in his style (Shukur Kholmirzaev - M.H.) we see the positive influence of Western literature and art, in particular, the "cruel realism" of Italian cinema. His realism is devoid of pomp and airiness. On the contrary, it has a strong artistic gloss" [1, 106].

Such brutal realism dominates the story from beginning to end.

If in order to create the image of national heroes in the novel "Make a Bridge" and the drama "Black Belt" the author created a whole system of artistic and pictorial tools characteristic of independent works, then in "Essiz, Eshniyoz!" he does not use any of these artistic and descriptive tools in his story. On the contrary, social realism strictly adheres to the rules of law. Despite this, "Essiz, Eshniyaz!" His story can be called a work of independence.

A logical question arises as to how concepts that seem to contradict each other, such as the method of socialist realism and the work of independence, work together in the realization of the author's creative goal. This question cannot be answered in one sentence. Therefore, we will try to solve this issue gradually in the process of analysis. There are specific reasons for this.

First of all, the events of the novel "Make a Bridge" and the drama "Black Belt" are dedicated to the description of their life in the camp of the independence fighters, while "Essiz, Eshniyaz!" The story is dedicated to describing the life of the young socialist regime, standing on the side of the revolutionaries.

Secondly, the concept of socialist realism means depicting socialist life in a realistic way.

Thirdly, while the previous two works aim to describe the activities of the leading leaders of the independentists, the story aims to describe the fighting life and tragic fate of the red commander Eshniyoz, who showed courage in ending those independentists.

In order to realize this artistic intention, the author portrays the main character Eshniyaz as a person who follows the laws and rules of the new regime, works without deviating from these rules, and as a selfless soldier of the Soviet system.

The laws of the new system were not in practice, but on paper, they protected the interests of the local people.

The main conflict arises between these pro-people laws of the new regime and the actions of officials at various levels of power. In other words, the more the laws of the Soviet state were filled with beautiful promises, the more difficult it was to implement them [1, 123].

Officials of various categories who managed the Soviet government were forced to violate state laws at every step in pursuit of their own interests. In other words, the officials of the Soviet state almost did not obey the rules of the government.

Since such a situation prevails uniformly in all regions of the Soviet state, a general moral and ethical norm began to form among the leadership and officials of the country. This norm is hypocrisy, i.e. “The word is different, the action is different!”, “It is different on paper, but different in practice!” was a corrupt spiritual and moral norm.

The norm of hypocrisy was acceptable to all high-ranking officials in the Soviet state.

Thus, hypocrisy has become one of the main attributes (signs) of state policy. This attribute was formed in the 20s and began to apply in all aspects of the country’s life.

Eshniyoz, who throughout his life relied on practical factors such as honest work, struggle for the people's interest, and sincere service to the Soviet government, faced the opposition of this hypocritical policy.

“You don't care, Eshniyoz!” The main conflict of the story is built on the basis of the struggle between Eshniyoz, whose whole life is honest work, justice, and loyal service to state affairs, and the politics of hypocrisy [9, 126].

The story exposes the hypocritical policy of the Shura government by describing Eshniyoz’s life path - based on cruel realism. It is concluded that the Shura system, which has ruled for more than 70 years, will be gradually destroyed from the inside by this hypocritical policy and will eventually perish.

As Professor N.Khudoyberganov wrote, “Unique literature is colorful in terms of styles, it opens a wide path to talents of various directions” [12, 35]. In this place, it is approved that a certain innovative artist creates in new stylistic directions. Sh.Kholmiraev, as a creator with his own style, somehow managed to bypass the social realism shells.

Professor U.Normatov wrote in his review of the book “Life is Eternal”: “When you turn the pages of the book, you will come across such (convincing) pictures many times. - you will observe with interest the smell of summer from the grass, trees... etc. How many times does the writer take you into the homes of those mountain people, introduce you to their household rules and customs,” he says [4, 200]. Therefore, in the realistic image style of the writer, the image of local color takes priority. This situation cannot be ignored.

So, in the realistic style of Shukur Kholmiraev, the principle of drawing the necessary conclusions from a specific event takes priority. In his style, we can see the positive influence of Western literature and art, especially the “cruel realism” of Italian cinema. His realism is devoid of pretentiousness and airiness, on the contrary, it has a strong artistic gloss.

In general, loyalty to the realistic style ensured that Shukur Kholmiraev’s stories were compositionally mature and thorough. At the same time, the scenes painted with romantic colors in his stories also served to increase the artistic “juice” of his works. This situation cannot be ignored. After all, it is wrong to think that taking the place of dominance of one creative method in literary creation by another creative method will only benefit literature.

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## **Mundarija**

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