

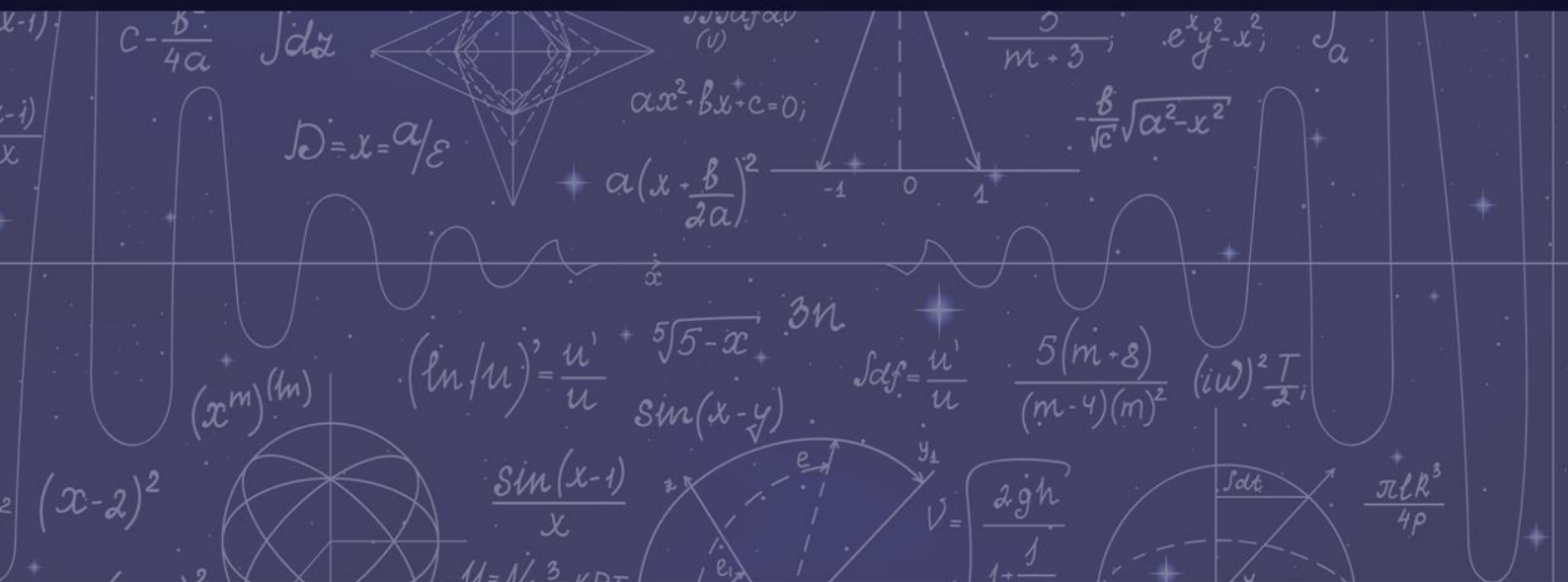
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GEOLOGY AND MINERALOGY





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*In this scientific journal, in the form of scientific articles, the results of scientific research conducted by professors and teachers of the Republic of Uzbekistan and international higher educational institutions, independent researchers, doctoral students, undergraduates were published. In addition to higher educational institutions, the journal also includes scientific articles by employees working in other research institutes, production organizations and enterprises of our region and republic.*

*The materials of the journal can be used by professors, teachers, independent researchers, doctoral students, undergraduates, students, teachers of lyceums and schools, scientists and everyone who is interested in science.*

*This issue of the journal is indexed in the international scientific databases Index Copernicus, OpenAire, EuroPub, ZENODO, Cyberleninka and Google Scholar.*

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Nomination “The best scientific researcher of the year” is solemnly awarded once a year to 10 authors who are most actively conducting scientific research and publishing their results in the form of articles.

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Jurnal rivojiga munosib hissa qo‘shgan eng faol targ‘ibotchilar, rasmiy vakillar, hamkorlar, tahrir hay‘ati a‘zolari va mualliflar uchun umumiy jamg‘armasi **130 mln so‘m** bo‘lgan pul mukofotlari yil yakunida topshiriladi. Pul mukofotlari quyidagi 2 xil nominatsiya ko‘rinishida taqsimlanadi:

**“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.

## METHODOLOGY FOR PREPARING A POP VOCAL PERFORMER FOR AN INTERNATIONAL COMPETITION

Matveeva Olga Mikhailovna

Lecturer, department of Pop singing, Institute of National Variety Art named after B. Zakirova,  
Republic of Uzbekistan

<https://doi.org/10.5281/zenodo.8021562>

**Abstract.** *This article discusses the preparation of a pop singer for entering the stage as well as for international competitions. It also discusses the importance of the emotional and psychological preparation of the singer in achieving this goal.*

**Keywords:** *pop singer, stage, international competition, singing skills, acting skills, emotional and psychological preparation.*

### INTRODUCTION

Along with the traditional requirements for the professional training of a musician teacher, today the range of its functional capabilities is determined by the realities of the modern socio-cultural and educational space, the needs of the labor market, scientific research and material and technical resources of education. Accordingly, the requirements for such a specialist are multifunctional in nature.

Teaching students pop singing helps to familiarize them with the basics of world musical culture, develop musical and aesthetic taste, form performing vocal skills, and provides conditions for further professional growth.

In the process of teaching pop vocals, it is necessary to solve the following tasks: education of artistic taste; expansion of musical horizons; development of interest in creative self-expression; mastering general and individually oriented pop vocal techniques; the formation of an original, recognizable timbre, a characteristic manner of singing, as well as one's own stage image [1, c. 32].

In turn, the tasks listed above serve one of the main tasks: educating the standard of the people, an example of imitation of the growing generation - the artist.

The artist, in turn, is formed as a person, acquires his individual traits and skills in the classroom, is brought up on stage, speaking independently in front of the people, but most importantly, he passes the exam summarizing the acquired knowledge at competitions. The places and achievements he has won serve as an indicator of the skills he has mastered.

Nowadays, the range of both republican and international competitions is very wide. Each of them gives the pop singer great opportunities for self-realization in the future, reveals the potential.

### MATERIALS AND METHODOLOGY OF THE RESEARCH

According to V.G. Kuznetsov, professional training of a pop vocalist is an area that provides students with opportunities and conditions for the implementation and expansion of emotional and value orientations that deepen knowledge of the world, inclusion in an active musical and creative life, gaining a professional (socio-cultural, musical ) competence, "creative individuality in pop and jazz performance" [2, c. 123].

Bringing a singer to the stage in the desire to compete, the teacher must take into account not only his professional skills, but also his moral and psychological preparation and condition.

Moral and psychological preparation betrays itself from the very first notes during a speech in front of competitors and specialists in this field. Namely, such traits as independence, self-confidence, charisma, mastery over emotions, acting skills are developed in the classroom, acquired by the teacher's emotional faith in his student. Analyzing our above-mentioned convictions, we can say that the springboard for the success of a future singer is set in the process of learning, depending on the mastery of the training load.

It is noteworthy that with a rather shallow content, pop genres can have a fairly high level of emotional openness and simplicity of expressing feelings. The role of a pop singer in this case is to broadcast new trends and ideas to listeners, a new emotional component, artistic language, artistic, aesthetic and musical taste.

In all pop vocal classes, the initial stage is the production of voice and breathing. Then a set of exercises for diction and articulation is included in the educational process. In addition to vocal skills, for the development and deepening of the knowledge of bachelor students studying pop vocal, the use of methods and techniques of independent work is of great importance. These include: reading special literature, collecting information about your favorite performers, composers on the Internet, listening to audio recordings on your own.

Classes in the discipline "Variety Ensemble" are of great interest to students. The main task is the development of creative abilities, the perception of music in all its diversity. The musical art of variety art combines a whole range of 18 different styles, trends and genres. In this regard, one of the main problems of preparing a pop singer is the choice of educational repertoire, the purpose of studying which should be not only the development of the voice, but also the development of the styles of pop-jazz music and the formation of the artistic taste of the performers.

### **RESULT OF THE RESEARCH**

The repertoire of the performer working in line with pop-jazz vocals includes works of various styles. In addition, the vocal and educational repertoire of a pop singer should be enriched with "technical exercises, vocalizations, blues scales, jazz etudes; songs of Uzbek composers; songs of folklore stylization; modern domestic stage. Pop singing classes combine the educational process with a specific activity, where each student at all stages of training has the opportunity to perform in front of an audience. With each appearance on the stage, the performer receives an additional creative incentive for further studies and gains the experience necessary for the singer.

Since pop-jazz singing is a synthesis of vocal and theatrical art, the problem of the actor's training of the singer becomes relevant. In order to convey the artistic image in the performed work, the vocalist needs to immerse himself in its meaningful and emotional structure. In accordance with this, a variety performer must necessarily strive to master and assimilate the basic techniques of acting, and this cannot be done without knowledge of specific performers, their behavior on stage, methods of presenting words, etc.

When using the expressive means of theatrical art, it is necessary to take into account not only the genre and stylistic features of a musical work, but also the presence of acting abilities of the singer himself. As for the stage embodiment of a musical work, here we can talk about the need to reflect a direct artistic image. When working on a piece of music, the teacher needs to take into account how the audience will perceive the external means of expression (gestures, facial expressions, plasticity, elements of dance movements) looked natural [3, c.16-18].

### **DISCUSSION**

Preparing a novice vocalist for concert performance requires not only systematic vocal training, but also mastering acting skills. In addition, knowledge of the best examples of pop-jazz art is necessary.

Comprehension of the creative heritage of outstanding singers of the last century allows us to assess the possibilities and boundaries of the interpretation of a musical work, as well as to penetrate deeper into the processes of owning and controlling the voice. The study of performing arts allows us to explore, first of all, the interpretation of the repertoire, as well as to understand and evaluate the achievements that are associated with the development of pop art of the 20th century.

### **CONCLUSION**

Teaching students pop singing helps to familiarize them with the basics of world musical culture, develop musical and aesthetic taste, form performing vocal skills, and provides conditions for further professional growth.

Thus, pop song performance is a type of musical performance that is distinguished by the synthesis of various expressive means. Having knowledge of the history of pop performance is interconnected with the singer's ability to put various artistic images into practice - in the process of working and performing a diverse repertoire.

The directions of professional training of a music variety specialist must be built based on the theoretical and practical components, the spiritual and creative development of the student's personality.

The multifunctional nature of the performance activities of music pop specialists includes the possession of a performing culture, musical and theoretical knowledge; vocal skills and skills of playing a musical instrument; the basics of acting; knowledge in the field of the history of pop performance.

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## HISTORICAL DEVELOPMENT AND MANAGEMENT OF OFFICIAL STYLE

Asila Shodiyeva

Teacher of the Department of Uzbek Language and Literature of Fergana State University

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**Abstract.** *The historical development of official working documents, the basis of its maintenance, historical terms of documents, historical periodization of documentation are given on the basis of scientific evidence.*

**Keywords:** style, official work documents, decree, label, application, will, yarlig, nišan, bidim, bitig, tuzuk, seal, stamp.

Every person needs to be aware of language rules as well as language styles in order to fully, clearly and clearly express his/her opinion. When addressing state agencies, authorities, institutions, and organizations in writing, we certainly use the official working method. Whether he is a government employee, a worker, a student, or a farmer, they write official work documents such as an application, explanatory letter or power of attorney, receipt in the same format.

Like all events, units, there is a historical development of this style, and we think about the keeping of official work documents in the past.

In the East, in the regions where our ancestors lived, edicts, labels, petitions, wills or similar documents were widespread in the 10th-19th centuries. Labels vary in content: message, description, command, notification, confirmation, etc. [2;5] In this place, Tokhtamish Khan's label sent to the Polish king Yagaila in 1393, Temur Qutlugh's label in 1397, Umarshaikh Mirza's father Zahiriddin Muhammad Babur's Mir Said Ahmad from Margilan We can cite examples such as the label given to the person named in 1469, [8;34-35] the label sent by the governor of Tashkent Yunuskhaja to St. Petersburg on June 2, 1797 through his ambassadors [10;6] .

But if we look at the history, at first, the texts related to the official working method were not paid attention to as a linguistic phenomenon: "Until now, the name and type of the official text were not considered as a linguistic phenomenon in the works devoted to the study of the documents created in Turkology. There is a great need to study the genre of documents in the Turkish language, their structure, system of terms, standard combinations, text components, guidelines for issuing documents. The emergence of the Turkish official style, the stages of its improvement, the types and scope of application of official papers used in the past in the past, notarial relations, the composition of documents, the issue of the selection of language units in them have not been studied in science. [3;5]

Several types of official business documents were used in the Middle Ages, compared to today's practice. They are distinguished in terms of their socio-political function, legal position, content, application, and methodological features: "...Turkish documents from the early and Middle ages can be divided into the following categories:

1. Official texts related to state administration and legislation.
2. Diplomatic documents.
3. Documents related to civil court offices.
4. Foundation documents related to religious institutions.

Notarial relations between people, contracts for formalizing trade and business affairs, and business papers related to business management. [3;12]

It is known that the name of official work documents plays a key role in its understanding. In each period, the naming of documents was different, the name of the document being read, sent or written determined the type of official text and appeared as a means of ensuring its uniqueness.

There are also many types of documents used in court practice, diplomatic relations, notarial relations between people and other legal fields in the early and middle ages. They are recorded in official documents, historical and artistic works with terms such as yarlıg, nişan, bitim, bildirguluk, bitig, baş bitig, ata bitig, bodum bitig, otug bitig, ay bitig, bişug, yumuş, bictas bitig, tutsug. done [3;12]

The use or designation of such historical formal style terms spans several periods. In this place, Q. Omonov divided the history, emergence and improvement of the following official style into several periods: "The history of Turkish documentation, the emergence and improvement of the official style includes several periods. Its development up to the Middle Ages can be divided into the following stages:

- I. Documentation of the oldest periods (from the III century BC to AD to the VI century).
- II. Documentation of the period of the Turkish khanate (VI-IX centuries AD).

This stage of documentation is divided into two periods:

1) Documentation of the period of the First and Second Turkish khanates (VI-VIII centuries);

2) Documentation of the period of the Uighur khanate (VIII-IX centuries).

III. Documentation of the 9th-13th centuries. This is also the stage of Turkish documentation divided into two periods:

1) Documentation of the Karakhanid period (from the second half of the 10th century to the 12th century to the end);

2) Documentation used in Kochu and Ganju states (IX-XIII centuries annuals).

Documentation of the XIII-XVI centuries. This stage of Turkish documentation divided into the following periods:

1) Documentation based on the Chigatai method (XIII-XIV centuries).

2) Documentary of the Golden Horde and subsequent khanates (XIV century from the first half to the second half of the 16th century).

3) Documentation of the Timurid era (from the second half of the 14th century to the 16th century).

4) Documentation of the early period of the Ottoman Empire (XV century from the second half to the 16th century). [3;13]

From the above periodization, we can see that, depending on different ruling dynasties, the bases of documentation were named and maintained differently. Features such as the basis of the law and the rules of writing are reflected in the documents. In particular, historical Chinese sources translated by N. Bichurin provide information about Samarkand: "Turkish law and Turkish writing prevailed here." [9;281]

Also, the first written examples of biographical and descriptive documents, which are part of the current official working documents, were written during the period of the blue Turkish script: ban. I am Tabgac aliña qılntım. Türk bodun Tabgacqa körür ärti. - "Know that I am

Tonyuquq." I myself was educated in Tabgach state. The Turkish people were dependent on Tabgach. [6;59-70]

From the works of Yusuf Khos Hajib, we can learn the basics of keeping documents in the devan-courts of the Karakhanid era, and that the establishment of documentation is an important basis in state administration:

*That's all you need,*

*It's over*

This document is very important.

The beggars rule the country with a document. [7;85]

The documentation of the Timurid period is the high stage of the history of the Turkish official style. [4; 117-120] We can get detailed answers to issues such as documentation and administrative principles of this period, laws, and the management system of the kingdom from Amir Temur's work "Temur's Laws": and I performed it according to the rules. [5;137-139]

As in the case of current documentation, the officiality, legal basis, and authenticity of historical documents are determined by seals, stamps, and signs.

Three, four historical seals. hexagonal, round or almond-shaped. Seals were usually worn by khans, sultans, emirs and kings as rings. We can find vivid examples of such seals in the documents of the Timurid period, such seals are "chorus seal". It is called [1;17].

In particular, the role of seals in historical official documents has also gained importance. An inappropriate stamp also led to disagreements and deterioration of mutual relations. In "Boburnoma" we can find an example related to this situation: *"The letter will be finished and we will be grateful, and honest and honest answers will be sent. One of those traditions is that Shahibek used to put a stamp on the back of the letter he had written to me. ... Those who were from these sites and villages, people who have been digging for thirty or forty years will be destroyed."* [1;187-188]

In addition to these, the scribes who were engaged in the work of creating an official text in Turkic-Uyghur script in the khans' divan always wrote the name of the ruler who was signing the document, the names and attributes of his ancestors, as well as the attributes of the name of the god, always a little ahead of the new line. [3;20] Writing in this way can be said to have defined the style of historical official work documents.

In conclusion, official business documents have a long history. It can be seen from its examples that have reached us that it has a special place in the formation of the literary language. Despite the fact that documentation has some shortcomings and different aspects in the historical stages of its development, we have been studying it as the basis of current documentation.

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## THE SIGNIFICANCE OF CHILDREN'S POETRY IN LITERACY TEACHING

<sup>1</sup>A. Rasulova, <sup>2</sup>G. Abdullaeva

<sup>1</sup>PhD teacher at FerSU

<sup>2</sup>Teacher at FerSU

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**Abstract.** *The article examines the importance and peculiarities of alphabet poems in teaching literacy to children.*

**Keywords:** *alphabet poems, word play, innovation.*

Children's literature is important not only as a means of education, but also from the point of view of educational literacy, especially in the reading of children of preschool and junior school age, special importance is attached to teaching literacy. We know that children's reading has been studied in three main stages, which are

- 1) reading of children of preschool age from 2 to 6-7 years old
- 2) reading of children of junior school age from 7 to 11-12 years old
- 3) 12-13 to 16-17-year-olds make up the reading of teenagers.

Poems in the alphabet series are practical and theoretical in the first two stages. Munis's treatise "Savodi telim" created in the 19th century is considered one of the first researches on the rules of beautiful writing, addressed to children who are eager to learn calligraphy. Initially, the poems of the literacy series were intended for readers of all ages, but at the beginning of the 20th century, they began to be written specifically for young readers.

Because it is not a secret to anyone that it is necessary to start from the youth to end the lack of enlightenment. In the examples of children's poetry of the 1930s, the ideas of teaching letters and enjoying the light of knowledge were put forward.

The main part of Munis's treatise "Sawadi Talim" is devoted to husnikhat education, and in the part devoted to each letter of the Arabic alphabet, the name of this letter and its characteristic signs are mentioned.

“Зо” уч нуқтау, лек саркаш, [1.Б.24-24]

Қилса бўлур ани қушга ўхшаш.

“Шин” маддини етти нуқта бил,биғ,

Аммо каж эрур биайниҳи тиғ...

The poet takes the point as a criterion for measuring and determining the length of each letter. Simile shows the artistic art in a way typical of children's thinking (zo-qush, shin-tig is likened).

In the children's literature of the 20th century, the first sample of alphabetic poems was created by Sultan Jora under the name "Parade of Letters", and the poem reflects the transition from Latin script to Krill script and its importance.

The complete version of the alphabet poems belongs to the pen of Sh. Sadulla and is called "Alifbe". Quddus Muhammai's "Letter Game" and Adham Rahmat's "Alifbe" are also important in teaching literacy to children.

"Alifbe" alphabet by Sh. Sadulla is designed to teach literacy to children who have just entered school.

Баҳор келди, гул келди, [2.Б.26]

Боғларга булбул келди

We know that the poem is about the letter "B" from the alliteration of sounds. In the verses dedicated to each letter, words that come with the beginning of this letter are given, which creates alliteration of sounds. Along with learning a letter, a young reader learns its pronunciation and words related to that letter. In terms of form, the poem dedicated to each letter consists of two verses, one stanza, expressed in a masnavi style and rhymed with each other.

The poet used poetic arts such as similes and animating in accordance with the thinking and worldview of children, as well as the images of the animal and plant world. The fact that the poem is expressed stanza by stanza does not make it difficult for children to memorize and remember the poem. The poem dedicated to each letter is given in alphabetical order, forming its compositional construction.

By the second half of the 20th century, we see a special appearance of alphabet poems in the work of Tursunboy Adashboev. His poems "Adventure of Letters", "The Riddle Alphabet" are examples of this. "The Adventure of Letters" is a fairy tale-poem, in which the lazy, playful Sabir has a wonderful adventure of searching for thirty-five letters, which brought tears to his eyes, from the alphabet book. The poet skillfully used the art of revitalization and expressed it in stanzas, each stanza consisting of four lines.

As the poem is expressed in a realistic way, each letter starts with the cities that were lost, and the names of the children who go out to find them. With this playful poem, children will learn words and learn to write names and place names.

Баҳром, Баҳри, Баҳодир [3.Б.79]

Белни боғлаб чопишди.

“Б”ни бўлса ўша куни

Бухородан топишди.

Phrases such as "Gird the waist", "Aro kirmoq (used in the meaning of entering the soul)" also begin with this letter, while the words are simple, typical of the thinking of preschool and school-aged children. Another important aspect is that we learn at the end of the play that the incident happened in Sabir's dream, which makes the play livelier. It is also important from a didactic point of view, that is, the negative vices characteristic of children were reflected in the image of Sabir - he brought the child himself to the field. The poet was able to inculcate didactic and educational ideas in this poem, and its presentation in the form of an adventure served to increase children's interest.

Dilshad Rajab's alphabet-poem "Alifbo: Read, Memorize, Write, Paint, Child" creates a whole picture through the images of the world of animals, insects, and plants and invites children to become literate. The stanzas of the poet's poems are weighty, each stanza consists of six or eight verses, and each stanza reflects a separate reality.

Чигиртка зўр чалғувчи, [4.Б.28]

Чалар куй чарчамасдан.

Чирилдоқлар жўр бўлиб

Чириллар ҳар тарафдан.

Чир айланиб ўйнайди

Чиройли капалаклар,

Чапак чалиб қувнайди

Чамандаги чечаклар.

The image of the locust was given by means of a vivid image of its characteristic life situation - the chirping of locusts, smallpox and butterflies in the grass. It is also important to note that more than ten words related to each letter are given as examples. There are twelve words in the paragraph above about the letter "Ch". These children increase their vocabulary and develop their speech. If you pay attention, no letter name is mentioned in any clause, you will find out which letter is being talked about from the words related to it. Each paragraph expresses a mutual reality, has a thematic composition, that is, the beginning, the development of thoughts, and the end.

Alphabet poems are not limited to teaching a child to read and write, but are works of art that expand his world view and increase his aesthetic taste, and each poet approaches and expresses from a different angle. Through poems, our children learn the alphabet quickly and easily, and in other forms of poems, through word games, they learn to form words and distinguish their meanings.

In Tursunboy Adashboev's poem "The difference is in one letter", a new word is formed by removing letters, which is almost like a game method, which increases the vocabulary of the young reader.

“Бол” деганда тамшангайсиз чорасиз, [5.Б.101]

Битта ҳарфдан камайтириб борасиз.

“Ол” сўзини эшитганда мезбондан,

Сўнг асалдан нонга суртиб оласиз.

“О” ҳарфини алмаштирсак “Ё” билан,

Тулпор-тойга у елпиғич “Ёл” бўлар,

“Т” тиркалса соя-салқин “Тол” бўлар,

“Ч”ни қўшсак тўқсон ёшли “Чол” бўлар.

Алмаштирсак агар “Д”ни тўсатдан,

Тўқсон ёшли бобом қадди “Дол” бўлар.

Тўғри келса, “Х” ҳарфини қўллашга,

Холиданинг ёноғида “Ҳол” бўлар.

The poem is expressed in a playful way, in which children act together with the poet, create new words by adding and replacing letters, distinguishing the structure and meaning of the word. By replacing a single initial letter, several words with different meanings are formed.

A new word can be created not only by replacing letters in a poem, but also by removing one of them. This poem is also a word-building game and riddle poem, which helps children to increase their vocabulary, avoid spelling mistakes, and strengthen their minds. The poet gives seven riddles, but the number of words given is eight, perhaps this is also a riddle for clever children.

Using the poetic method in learning and teaching the alphabet is convenient and effective, and it helps to quickly develop literacy. "Alphabet" and word game poems occupy a special place in children's literature and are important for the educational and spiritual development of the young generation. The poems based on word games help to develop the child's thinking and memory while forming words, distinguishing them from a spiritual point of view, and increasing vocabulary. Shows wealth, possibilities, ways of word formation. Increases attention and caution

to the language and use of words in the young generation, helps to avoid spelling mistakes in writing.

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## DOMBRA, KOBYZ, SYBYZGY – OUR HERITAGE IS AS RICH AS THE SEA

<sup>1</sup>L. Sh. Aripbayeva, <sup>2</sup>M. A. Murzabaeva

<sup>1</sup>PhD, associate professor of South Kazakhstan University named after M. Auezov

<sup>2</sup>Teacher at Central Asian Innovation University

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**Abstract.** *In this article, it is said that the Kazakhs are the heirs of the wonderful culture of the nomads of the Great Steppe for thousands of years, and they continue to carry the foundations of this great culture to this day. Until now, in scientific terms, Kazakh traditional music and musical instruments have not been listed as a single cultural and spiritual phenomenon. As a result, it is reported that Kazakh music has been studied only as cultural and spiritual evidence in the context of Kazakh history as a whole. The musical instrument is the main factor in the full understanding of musical terminology and music, its only document and material trace. It is very valuable because it reflects the past history, culture, and centuries-old musical traditions of the people. Russian and European ethnographers have left a lot of information about Kazakh folk music, musical instruments, and singing KUIS in the press, which appeared before the Great October Revolution. All of them unanimously say that the Kazakh people have a rich song, content, depth and variety of genres, that there are many talented performers, folk composers from the people, and that the KUIS played on instruments such as dombra, kobyz, sybyzgy, albeit handmade, are built on a programmatic, big event.*

**Keywords:** *culture, musical instruments, researchers, folklore, status.*

### Introduction

The article of the head of State Nursultan Nazarbayev "Bolashak bagdar: Ruhani zhangyru" has become a historical document that shows the clear path of the nation in the coming period. For a person with a high sense of consciousness, a rich worldview, understanding the value of reason, culture, traditions, this article describes the path of the nation in the coming period [P. 1,15].

The second part "modernization of historical consciousness" in the article "seven facets of the Great Steppe" of elbasy N. A. Nazarbayev, in the fifth paragraph "thousand years of Steppe folklore and music", it is necessary to create an anthology of Steppe folklore". Here are collected the best examples of folklore of the past millennium – fairy tales, legends, tales and epics of the heirs of the Great Steppe. In addition, it is necessary to publish a collection of important works dedicated to the performance of Kazakh traditional musical instruments – kobyz, dombra, sybyzgy, sazsyrnai and others – the collection "ancient Sarder of the Great Steppe", the head of state stressed. Folklore and melodies of the Great Steppe should breathe a "new life" in a modern digital format. For the implementation of these projects, it is important to attract domestic and foreign professionals who are able not only to systematize the rich heritage of nomads, but also to increase its relevance. There are no boundaries in the main plots, characters and motifs of our culture, so we must systematically study it and glorify it throughout the Central Eurasian space and the whole world. At the same time, it is necessary to organize several search and research expeditions to different regions of Kazakhstan and other countries in search of common historical foundations of folklore traditions – said the head of State N. A. Nazarbayev [2,54 – 56p.].

The main part. If we turn to various monuments, the works of ethnographers, it turns out that the dombra and similar instruments of other peoples were known even in the distant Middle Ages. In the works of Abu Nasir Al-Farabi, we read about the tambourine. The Uzbek two-string dutar, very similar to the dombra, was first introduced in Al-Huseyni's treatise "The musical canon". The Russian folk instrument domra is found in the writings of the XIV century. Its original appearance and Construction do not differ from the Kazakh dombra. The similarity of such instrument names also indicated that they had the same root origin[3,85-90B.].

Dombra is an ancient chronicler of the nomadic country, the state of the chest of an old man who has seen many. Kazakh musical instrument science took a new path of development only after the Great October Socialist Revolution. Its development is closely related to the names of A. Zatayevich, academicians A. Zhubanov, V. M. Belyaev, candidate of art history B. Sarybaev. The traveler P. S. Pallas, leaving on August 17, 1769 along the route along the Urals, turns there when he hears that he has reached the Kazakh village. With great difficulty, he crosses the Ural River and enters the village. In the second half of the XVIII century, the Kazakhs have not yet covered the other side of the Urals. He wrote about the meeting with these Kazakhs: "in the evening we came to the Kyrgyz, who at that time moved across the vast Sahara with huge yurts. Steppe peoples are able to quickly choose a place for Migration and feel the pleasure of exchanging from one place to another. The gentlemen and their tools gathered, gave us a warm welcome and gave us a sour koumiss made from Mare's milk. Although the Kyrgyz greeted us very politely, we did not dare to land there. Seeing their household chores, we said goodbye to themselves and returned to the fortress in the evening. On this journey, the members of the expedition meet a shaman for the first time. "Three years of witchcraft," wrote P.S. Pallas, " are called shamans and the Kyrgyz believe in them especially. There are also those who ask them for advice. In this case, they first ask for a good horse, sheep or goat. Then the shaman begins to Sarn with a magic Sarn, beats his magic drum, which is surrounded by rings called kobyzy, jumps and waves."

P.S. Pallas meets kobyzy for the second time at the hands of those who went to black work near the Semipalatinsk mound. It turns out that one of them is a musician. What he wrote about this in his article: "...a hundred Kazakhs were brought here for loading wood, which are exchanged every three years. For this work, a barracks was built here, intended for workers, and several houses were built. Orpheus was found among them. He played the Kyrgyz instrument and, although he did not show much skill, he greatly entertained us. The strings of the burning instrument in his hand were made of horsehair. The sound and appearance of this instrument is reminiscent of a swan."

This is probably the meaning of P.S. Pallas's interpretation of the kobyzy voice "to the sound of a swan". The performer of the " Swan " State tried with all his might to depict the movements of the Swan. In addition to this state, there were works describing nature: "brass deer", "wolf snail", "Brown state", "state of the Scarecrow", etc.P.S. Pallas and I. Georgi and other travelers of the XVIII century in their scientific writings described the kobyzy and the flute more than anything else.[4,65-70p.].

The traveler I. Gmelin painted a kobyzy, which he met near Astrakhan. The kobyzy painting was hand-painted by the artist Ivan Borisov, a member of the expedition of I. Gmelin. It is one of the most valuable images of the first type of kobyzy. According to the traveler, there is no difference between the same burning instrument and the kobyzy of shamans who came until recently. I. Gmelin describes the instrument as follows:"...the kobyzy is round, hollow and like an empty vessel. On

top there is a wooden handle, the head depicts a heart. Small coins, like silver coins, were hung on it. From the bottom to the knee is attached to a long stick for registration. The hollow surface of the kobyz is not like our instruments. Two intestines are drawn from horsehair. If you run a whistle over it, there will be a sad sound, similar to the tone of SI-flat. When playing with kobyz, the sound of coins in his head often makes him shudder.."[5, 13-15p.].

Drawing by Ivan Borisov, one of the first samples of kobyz. Shamans categorically forbade the use of kobyz at weddings and other gatherings. They opposed the appearance of the kobyz as one of the instruments of folk music. Shamans used the kobyz for the benefit of their black head as a mysterious and powerful force, hiding it from the people. When the instrument is shaken, the ring on the end of the instrument vibrates and gives an additional sound. Shamans used the sound of rattles to intimidate people by amplifying them. The use of leather and horsehair, making a needle, is a common phenomenon for other instruments of that time.

In the XVIII century, along with poems, legends and fairy tales, the tradition of telling kobyz is well developed. When accompanying a fairy tale and legend with an instrument, great importance is attached to the imitation of various sounds of nature. Ethnographer Alexei Levshin, who paid a lot of attention to the study of the history and customs of the Kazakh people, said: ".....the most important musical instrument of the Kyrgyz people is kobyz and sybyzgy"[6,41-45p.].

Kobyz is, firstly, an intestinal bristle, and secondly, it burns pine resin to increase the viscosity of the intestines.

Korkyt kobyz, founder of the kobyz instrument, master, folk composer, philosopher, poet. He was born in Syrdarya. Korkyt Oguz is a great thinker of the Kipchak Thai people who lived in the VIII-IX centuries, batagoy poet, daulesker kuishi, fortune-teller shaman who predicted the coming day. On the ATA side, Korkyt was a well-known Karakozha from the Oguz tribe. "Korkyt is not a hero, but a priest (patriarch), the main bearer and keeper of folk wisdom, whose wisdom is paid attention to." V. V. Barthold. Korkyt for Kazakh is primarily the grandfather of Kui, the first performer of the tradition of Kui in kobyz. [7,85-90p.].

In the process of creating a melody, whistlers make a wonderful impression on the listener by synchronizing three different sounds. These sounds are distinguished by ordinary listeners as the sound of the flute, the echo of the mouth, and the voice of the flute's throat. In the works of A. Zhubanov "Nightingales of the time"[8,14 P.], B. Sarybayev "Kazakh musical instruments"[9,33-34p.], it is said that the master flute players performed in two voices, adding his laryngeal voice to the sound of a flute in the lower register when playing a Kui. This double-voice method of performance is also found in Kurai, noddyyk, TsUR, an instrument of the sybyzgy type. This problem shows the commonality of the sybyzgy in the system of creating musical instruments of this kind of Turkic-Mongolian peoples and sound production, which, along with the levels of compositional spinning, is based on the worldview of tradition.

In Kazakh, sybyzyrs and kylkobyzists became more famous in the first half of the XIX century, the vast majority of them performed folk songs. The zhyrs usually accompanied the zhyrtolgau sagas with kylkobyz. That is why this instrument is so common among the country.

Kui is a long-standing ancient musical concept. It is quite possible that in ancient times Kui was the name given to works of instrumental and solo voice music. In some Turkic-speaking peoples, both instrumental music and Song continue to be called Kui.

It has been known since the fourteenth century that the word "Kui", which comes from the mouth of the most steppe country, is a characteristic name for instrumental music, its roots go back to even more distant times. The state, which has always been closely connected with the life and life of the Kazakh people, is a genre that has been spreading its wings and flourishing for hundreds of years. The approach of KUIS to life, the emergence of social need and a different historical character can also be seen from the names of KUIS. "I'm sorry," he said, " but I don't know what you mean.", in addition, the Kazakh composers created many images in honor of their time. Kazakh folk instrumental music extends to a diverse genre, such as Kui and songs. The music of folk composers who lived in the second half of the XIX-early XX centuries is especially rich in genre specifics. The epic Saryn with a wide Kulash can be seen from the Kui of ancient times. "I don't know," he said. It is widely used by Lyric, lyric-epic and ritual genres. Among such many branches of Kui, a special place is occupied by the lyrical and philosophical genre, which is dedicated to the mysterious and deep mystery of art. Despite the inhumanity of the material basis, that is, the musical instruments were too wild primitive, Kazakh musicians were able to find opportunities to play dombra, kobyz, sybyzgy in a way that is not enough for a person [10.50-55p.].

No matter what day the people went through, the Kazakhs were able to capture it in the language of a mirror error. Legends, stories, historical, construction, customs, military stories, stories describing the beauty of nature, kobyz, dombra, sybyzgy, therefore Kui has a great place in the traditions of Kazakh folk art. The Kazakh people have a deep understanding of the essence of the state and respect for it. The Kazakhs listen to the songs of the zhyrau, as well as to the state. It is not difficult to see the passionate love and respect of the people for art in some legends, which speak of the significant impact of music on the consciousness, life and nature of the country. The history of "Tepen-Kok" is also interesting, one of the wonderful legendary Kuys that remain in the memory of the country. A poor young man, who has no father, mother, brother, relatives, or property in his only name, will join the race at one Ulan-assyr wedding. In addition to the fact that there is a lot of work to be done, it is necessary to take into account the peculiarities of the development of the economy. There is no one to turn on your horse at the moment when it shrinks and breathes out. Only you have hope! If the sound of dombra reaches your ears, you will probably end up with flying wings. "I don't know," he said, " but I don't know what you're talking about, and I don't know what you're talking about." The young man will win the race and become the dominant figure in the eyes of the ruling class. In folk musical creativity, nature is not considered as a separate World, separate from Man. Again, the great power of art is devoted to glorifying and rewarding a person with his dreams and intelligence. One of the most common in Kazakh KUIS is the method of imitation of sounds. For example, accurate transmission of the chirping of birds, the cry of animals by imitating sound ("Swan", "Howl Of A Wolf", "Nightingale"), which is also used to reveal the image of a person. Imitation of sound is not a pleasure of the will, it enriches the ability to reflect the state and contributes to a deeper understanding of the human soul. Dozens of sayings and hand notes written by Russian travelers, ethnographers, geographers and others have been published about Kazakh music. They all wrote in unison that the day of Kazakh folk music is a great professional art, for which there is a very rich foundation that is ready to fall in a number of genres and come out. In the second half of the XIX century, Kazakh KUIS became rich and rich in thematic, programmatic, ideological content and genre, which contributed to the improvement of Kazakh folk instruments, albeit at a very slow pace. Their former, too primitive, motherly type could not respond to the demands of their time. If we talk about one of the next ancient Kazakh

musical instruments – kobyz, then it was common among shamans to play the instrument by hand. Sometimes it was necessary to remove the lid of the casket and hit it with any hard object. Kobyz was not born outside of them, without contact with the instruments he used before him. Thanks to the development of our art, the kobyz instrument was revived and raised to the rank of the main musical instrument. "I'm sorry," he said. If we talk about one of the ancient Kazakh musical instruments – the sybyzgy, it is known that the trumpet and trumpet are the most widely used wind instruments of that time, judging by the constant parallel pronunciation of the two. The flute is the oldest type of wind instrument. It was often made from Kurai by Kazakh sybyzu-KUIS. There were many such artists, especially among pastoralists. They walked along the slopes of the mountains, on the slopes of the mountains, and knew where the Withers grew. And he was constantly monitoring and caring for what he needed. Life experience has shown that kokkurai, Raspberry, zhauzhapyr Kurai are suitable for making flutes. The flute player made a flute at arm's length. Today's specimens of his flutes have a length of 55-70 cm and a thickness of 10-25 mm. At first glance, the flute is a simple instrument, but among wind instruments it is distinguished by its complexity in terms of sound production.

In the XVII-XIX centuries, most of the flute instrument and KUIS, which were popular among the people, have not fully reached us. Along with the rarity of the sybyzgy among the country, the KUIS performed on this instrument became rare, performed on other kobyz and dombra instruments, and over time they became the KUIS of these instruments. After all, among the kobyz and dombra KUIS, the most common are the so-called "sybyzgy KUIS".

Sh. Ualikhanov depicts such musical plays as "Dusty zhayyk", "Korzbyn Kapay" performed on kylkobyz and dombra, the content of which is related to the campaigns of Abylaykhan. The feat of modern heroes was accompanied by instruments called "Dudka" and "Honbe", which were included in the song by musicians. The first of these instruments is undoubtedly the blow-played instrument that we use on hikes. "The state Ethnographic Museum of the peoples of the USSR houses a flute donated by Shokan Ualikhanov. / Collection list No. 13520/, about this instrument: Sh. The flute is well preserved. It is made of birch, it has three holes. A strong wooden box with a round flute was put on an iron ring in three places. The stopper of the wooden box is tied to a bayonet passed into the upper ring. This flute was kept until 1948 in the former Museum of the peoples of the USSR. The date of admission to the museum is unknown. It can be assumed that the instrument Shokan, along with other ethnographic objects, brought to St. Petersburg after the famous Kashgar expedition. Shokan Ualikhanov wrote that "all Steppe zhys usually sang with the love of kobyz." In the Republican Literary Memorial Museum of Abai in Semipalatinsk, two three-string dombra, kabyagi simple Kyl kobyz, sybyzgy and asatayak are stored [11,78-80p.].

Instruments of sybyzgy origin are common in the Turkic-Mongolian peoples. In flute States, imitation is performed. The freedom of measure and the frequent occurrence of restrained, calm, calm accents, which are characteristic of traditional music, reveal the symbols of antiquity. The Legends of the flute states are also intertwined with the hunting world ("wounded white antelope"). It is known that in the desire not to eat for the success of the hunt, before the hunt there were rituals dedicated to the ghost-owner of the same place and country. This ritual was carried out by the Hunter himself or by representatives of our spiritual world: shamans, songwriters and Kui. "Until now, Kazakh and traditional music as a single cultural and spiritual phenomenon has not been scientifically translated. Kazakh music is studied as a cultural and spiritual testimony

in the context of Kazakh history, Kazakh philology or Kazakh culture and art in general. The reasons for this trend were that before Kazakhstan gained independence, the state monopoly in the system of public science and education, strict ideologism, and especially the dominance of European views on the interpretation of cultural and spiritual values did not give priority to the teaching and research of Kazakh music.

The historical and ethnographic materials collected so far about Kazakh music have not been radically differentiated in scientific terms, as a result of which the historical nature and qualities of Kazakh music have not been fundamentally determined. The history of Kazakh music was limited to being described in the context of General History or details about general culture. The lack of opportunity to present Kazakh music as a whole cultural and spiritual phenomenon, in itself, led to a vague form of teaching this area, a scattering of the research system, Kazakh traditional music was considered only in the context of history, in the next, Cultural Studies, folklore studies.

**Conclusion.** Since the future of Kazakhstan is young people, we trust them very much in the future. In order for young people to fulfill this belief, we must show a great way. We hope that each teacher will raise the Kazakh flag in the sky and increase the number of educated and qualified young people. The task is heavy, the goal is clear. We will definitely achieve good results if we increase the number of critically thinking young people to improve our functional literacy, guided by the best ideas in the world practice on the basis of domestic practice. Despite the fact that after Kazakhstan became an independent country, it was easy to immediately form the former ideologized content of Social Sciences, the formation of a new methodological trend in this area, a new systematization of the structure and features of disciplines takes time. One of the most pressing problems in the system of Science and education is the differentiation of values inherent in the national identity.

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## USE OF PHRASEOLOGISMS IN POEMS

**Khusanova Marifat Ahmadjonovna**

Teacher of Ferghana State University, philosophy doctor (PhD) on philological sciences

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**Abstract.** *This article discusses the artist's ability to provide expressiveness through phraseology in poetic works. Scientific opinions on the subject are proved and analyzed on the example of Farida Afro'z's poetic works.*

**Keywords:** *phraseologism, semantic development, phraseological meaning, emotional color, poetic work.*

A language unit consisting of two or more words and expressing a single meaning is called a phraseological unit or phraseologism. Although phraseologisms are in the form of a word combination or a sentence, as they consist of more than one word, they are completely different from these units, which are speech units, and as a lexical unit, they are close to words in many ways.

Phraseologisms are not formed in the process of speech, like phrases or sentences, but they, like words, are ready-made in the language. Here, more than one word as a whole undergoes semantic development based on a certain image, by means of transfer. Such a superimposed figurative meaning, created on the basis of a certain image, is called a phraseological meaning... a phraseological unit is formed on the basis of a specific opposition and unity of the plan of expression and the plan of content. Idioms are often synonymous with lexemes, and with an excess of semantic and emotional color, they are at the top of the synonymous line.

As you can see, phraseologisms are created with expressive paint from the moment they appear in the language. So, first of all, expressions are used in order to achieve effectiveness in speech:

a) Bormasam bo'lmaydi, ***ko'zlar to'rt bo'ldi***,  
Yo'limga termular marmartosh ichra . (Farida Afro'z)

b) Otang  
bo'lsa duogo'y, onang-chi, balogardon,  
Etaklarin  
***ko'zingga surtmoqlik*** ham baxt erur.

*O'rab*  
*qolsa* mushkulot, ***tushib qolsang domiga***,  
Shu

***tugunni*** shu bugun ***yechmoqlik*** ham baxt erur. (Farida Afro'z)

The role and importance of phraseological expressions is incomparable in the pictorial representation of reality and its clear and full embodiment before the eyes of the reader. Phrases are unique figurative expressions of conclusions drawn by the people based on observation of events in life, evaluation of acceptable and unacceptable actions in society, summarization of life experiences. Phrases are more common in oral speech. Therefore, in poetic speech, it is used to approach oral speech and to simplify speech:

a) Derazamni yopaman, ***etim uchadi***,  
***Jondan o'tar***,



izg'irin,

shamol... (Farida Afro'z)

b) Yetar bas, *diydamni tosh qilaman*, endi,

*Qaytarib olaman ko'nglimni* sendan,

Sevib, yonib, kuyib, charchamadi bu yurak,

Osmonga otaman uni, quyosh qilaman, endi. (Farida Afro'z)

d) Dunyoda hech narsa bejiz bo'lmagay,

Bejizga sendan ham *qolmagan ko'nglim*. (Farida Afro'z)

Phraeologisms, as mentioned above, are convenient to use because they have appeared in the language itself for a long time. They can create a high level of economy and expressiveness by figuratively condensing words that can be used instead of phrases. It also creates a great opportunity for the thought to fully reach the speaker's goal:

a) Dushmanim ayyordir, *paytlar poylaydi*,

Do'stim esa nodon, *suvni loylaydi*,

Ikkisi bir bo'lib *ko'zim boylaydi*,

Men ularni kechiray, bir qudrat bergin,

Allohim, mehringdan bir xilvat bergin. (Farida Afro'z)

d) Qanday yaxshi seni sog'insa kimdir,

*Yuragi ezilib* kutsa, intilsa,

Hoh u singling bo'lsin, hohi iningdir,

Yana ham yaxshi-ku *yetti yot* bo'lsa. (Farida Afro'z)

e) Nechun shuncha sarsonlik,

*Taqdirga tan bermasdan!*

Yana *qildi tavakkal*,

*Ortga qaytish* yo'q, also. (Farida Afro'z)

Writers are usually not content with choosing and using phrases to suit the purpose of the image. Perhaps, characters change and rework according to their nature, mental state, lifestyle. In this way, folk expressions are polished and saturated with new subtleties of meaning. There are many different ways of processing folk expressions, giving them a new color and tone, a new interpretation of meaning. This includes methods such as "opening up a new interpretation of the meaning of a general phrase, changing the lexical structure of the phrase and expanding its semantic-stylistic functions, adding new figurative and figurative meanings to the phrase." Various methods of processing phraseological expressions have been widely studied by B. Yoldoshev. The most common ones in the literary text are as follows: 1. Replacement of some words in the phrase; 2. Expanding the content of the phrase; 3. Shortening the content of the phrase. Omitting some words in the phrase is done with the requirement of economy in the language. But writers use it for their artistic purposes.

In the study of expressions used in a work of art, it is necessary to determine the quantity (foundation) of phrases within a work and classify them according to their characteristic features, to describe them structurally and semantically, and to check their function in the text. In such an analysis, the writer's ability to use available language units is also revealed.

Words, language units in general are used in unusual constructions, for example, the meanings are contradictory, or vice versa, expressions with similar meanings are used in opposite ways, extraordinary unique images and images are created.

These tools appear before our eyes, first of all, as an opportunity to demonstrate the broad semantic and stylistic variety of our native language through fiction. We observe this when most words are used figuratively in the literary text and their semantic meaning expands. That is, the language of an artistic work, in particular, a poetic work, becomes a field that can reveal even the most subtle aspects of the national language with the help of these tools.

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## ABDURAHMAN IBN KHALDUN'S WORK "MUQADDIMA": ATTENTION TO HIGH FACTORS THAT INFLUENCE THE DEVELOPMENT OF SOCIETY

Sobirova Makhzuna Ibrahimjon qizi

Basic doctoral student of the International Islamic Academy of Uzbekistan

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**Abstract.** *This article is not indifferent to the lives and works of historical figures, their worldviews, but as a result of studying the works of the Arab thinker Abdurrahman ibn Khaldun, as a result of studying the social views and thoughts of the thinker, it shows the impact on the development of society in the work of the thinker "INTRODUCTION" it also pays close attention to the extent to which the factors are interpreted.*

**Keywords:** *Abdurakhman ibn Khaldun, justice, social views, state, society, development of society, "Introduction", philosophy, history.*

### INTRODUCTION

The state and society progress with scientists and scholars who have made progress in the stages of development of their history. And of course, it can be seen in practical processes that this development has not lost its importance even for the current era.

In every society aiming at progress, there are scientists and thinkers who have done significant work in their historical steps or lived with the goal of doing it. It is impossible not to mention Abdurakhman ibn Muhammad ibn Khaldun as one of the Sunday historical figures who contributed to the development of society. In his works, the thinker was sensitive and constantly paid a lot of attention to the importance of society, the state and the priority of justice in it, the enumeration of the main factors in the rapid development of development. It is worth talking about "Introduction", one of Sunday's works, and it is worth noting that it mentions factors that have a high impact on the development of society.

The works of the thinker, and especially the "Preface" of Ibn Khaldun's social views, are in the first place, the principle of justice, the development of the state and society are proven by the results of many researches. In this work, the thinker puts forward the idea that only a state where justice reigns and laws prevail will be strong. In this sense, the scientific research and study of the views of scholars is relevant and very important today for the actions on the way to build the foundation of the Third Renaissance.

### RESEARCH METHODOLOGY.

It should be taken into account that the scientist's thoughts in the social sphere are closer to social philosophy, and the geographic determinism has a special place among the currents of social philosophy. This current became the basis for the development of such trends as geopolitics and geostrategic interests, which later had a wide impact on the political, ideological and economic aspects of the world. It is possible to witness that in the socio-philosophical views of Abu Zayd Abdurakhman ibn Khaldun, who is a famous thinker of the past centuries, ideas based on geographical determinism were put forward.

Abu Zayd Abdurakhman ibn Khaldun's "Introduction" is the central part of the problem taken for research as a methodological source. For this reason, paying special attention to the

effectiveness of scientific works related to the works of the scientist and their study and analysis serves to reveal the content of the research. In the process of expanding the content of this article, the use of historical, logical, analysis, synthesis and objectivity method of scientific knowledge was not excluded. In the course of this research, the thinker became the basis for the objective disclosure of the factors influencing the development of society, including the features and aspects of the flow of geographical determinism.

### **DISCUSSION AND RESULTS.**

The socio-philosophical views of Abu Zayd Abdurakhman ibn Khaldun are expressed in the thinker's "Introduction". Ibn Khaldun divides the "Prologue" into six parts: "The introduction to this book consists of six parts," says the scholar.

In the first part of the work, the thinker describes his thoughts about the place and status of man in society and nature. For example, according to philosophers, "Man is a social being by nature", he should live together with others. They use the word "city" to describe such a union. This is the meaning of social, collective life, and we will explain it below: God created man in such a way that he can live only with food. He gave his servant the gift of thinking and the ability to find food for his life. But a person cannot find the food he needs alone. For example, to eat a day's worth of wheat, wheat must be ground into flour, dough must be made, and finally cooked. Man uses different tools to perform the above three actions. Work tools are made by various craftsmen, such as blacksmiths, carpenters, and potters. Even if a person consumes wheat as a grain without any processing, he is forced to perform various actions to get the grain, it is necessary to plant, harvest, and thresh the grain. To carry out these works, tools of various trades are used. This work cannot be done by one person, the work of many people is necessary to prepare the food and deliver it for consumption. "Mutual help between people gives enough strength to meet their needs," he says.

Everyone needs the help of other people to protect their life. When God created existence, He created animals physically strong, and He created His servants weaker than them. For example, a horse, a lion, an ox, an elephant are physically several times stronger than a person. The struggle for survival between animals is natural. God gave each animal a special weapon to hunt another or to protect itself from another, that is, He made a part of its body strong. Instead of strength, God has gifted man with thinking and hands. A person is engaged in a craft with the help of thinking and hands. Hunar gave humans weapons that replaced animal body parts. A spear replaced a horn, a sword replaced a sharp claw, and a shield replaced a thick skin. But man alone could not resist the monster, could not protect himself. One man's strength is not enough to make weapons. Many crafts and other tools are needed to make protective weapons. A person needs the help of other people in all spheres, if there is no mutual help, a person cannot provide himself with food. A person cannot defend himself without a weapon. Animals will destroy it and the human race will suffer. If there is mutual help and cooperation, a person will be provided with food and will have weapons for protection. Only then will God's will for the existence and continuation of the human race be fulfilled».

Thus, unity is necessary for the human race. Ibn Khaldun emphasized the need to live as a community for human life. The thinker also paid attention to the importance of the division of labor in the formation of society.

In conclusion, first of all, Ibn Khaldun touched on the issue of elements taken as substance. The thinker's thoughts about the elements testify to his attention to people. Second, Ibn Khaldun's

views on the separation of man from the world of apes are not observed in the Arabic text. This is taken from Basiyev's Russian translation and is the result of a Marxist, one-sided approach to the issue. However, the thinker emphasized in his work that the natural development of the world, and man became a society of individuals with the help of thinking about the wild world. These aspects are close to the doctrine of geographical determinism. Thirdly, the roots of geographical determinism are reflected in the views of Ibn Khaldun, an Arab thinker of the 14th century. In modern science, the French thinker S. Montesquieu, who lived in the 18th century, is considered the founder of the current of geographical determinism. In the East, Ibn Khaldun can also be considered one of the founders of this movement.

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## THE DIFFERENCE OF CREATIVE AND EDUCATIONAL TEACHING OF STILL LIFE IN PAINTING, PROBLEMS IN THE EDUCATION OF YOUNG EDUCATORS

R.Djalilova

Member of the Union of Artists of Uzbekistan

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**Abstract.** *In the fine arts of Uzbekistan, the well-known artists, the national tradition, values, culture traditions in modern painting have been reflected in the image and color characteristic of figurative times in the sense of aesthetic and spiritual educational excellence.*

**Keywords:** *color (air) perspective, presence, winter, portrait, "human image" still life, natura, fruits and vegetables, household items, art and sports equipment, landscape, fine arts, nature, city, industrial enterprises appearance, image, composition, artwork, literature, music, fine arts, applied art "composition, construction" abstractionism-abstract" "vague" avant - garde - "front-exhibition", poster, art, color contrast (contrasting colors), colorology, color spectrum, plener, applied art triptych, exposition, deep spatial composition, cold colors, art critic.*

The emergence of numerous renowned artists in the visual arts of Uzbekistan is undeniable. When we refer to literary exhibitions, it is understood as the presentation of works or projects of visual, applied, and decorative arts. They are held in museums, galleries, art palaces, and creative centers. Exhibitions can be organized by one or several authors or by various genres or types of visual arts. They can be held temporarily or permanently, in a fixed location or in a mobile format. Literary exhibitions have international, regional, and national varieties. They also include the exhibition conditions of individual artists.

For example, for many years, Leonardo da Vinci's artwork "Mona Lisa" has been exhibited in various mobile exhibitions. The teaching methodology in higher education, pedagogical faculties, and art education focuses on the importance of exhibition-based teaching for the development of young artists. Drawing lessons for children often remain limited to basic drawing techniques without addressing the content and expressing ideas, which is currently considered insufficient and problematic.

An artwork is developed over the years through sketching and preliminary drawings. The term "esquisse" originates from the French language and translates as "rough sketch" or "preliminary drawing." A color sketch represents a small-scale example of the artist's intended work. It depicts the composition, content, colors, and essential details of the image.

In the long run, creating artistic works through sketching has become recognized in the art world. As an example, A. Ivanov spent a lifetime searching for the perfect image to depict his idea. His masterpiece, "The Appearance of Christ Before the People," became famous worldwide. Through the concept of the artwork, you can witness the artist's unique interpretation of human contemplation, beyond the typical compositional ideas found in other works of art. The artwork reflects the realism movement that emerged in the mid-19th century in France. A. Ivanov portrayed the image as he truly saw it in life, not as a photograph but as a higher form of artistic and meaningful expression. The term "plein air" is used to describe the practice of creating sketches and color studies outdoors. Many artists use sketches, preliminary drawings, and color studies to

inform their final compositions, capturing the various postures and movements of human figures with skillful use of color in their compositions.

The purpose of creating sketches, preliminary drawings, and color studies in the artwork is to develop a clear understanding of the shapes and colors of natural and other objects in open-air settings. In the process of depicting the artwork, the contrast of colors (color contrast) plays a significant role. Color contrast refers to the contrasting arrangement of colors used in the color scheme of the artwork. Currently, there is a lack of interest among specialized professionals in highlighting the distinction between theoretical and practical aspects in the artwork.

Colors can be categorized into warm and cool, light and dark, transparent and opaque, bright and dull. They are considered contrasting colors. When two contrasting colors are placed side by side, one appears brighter while the other appears duller. This phenomenon is referred to as color contrast or contrast. Understanding this concept becomes evident when students engage in theoretical and practical exercises. In the process of depicting the artwork, the artist should have knowledge of the principles of color and its relationships to accurately portray the color harmony.

Color theory, as a field, explores the impact of colors on human emotions, feelings, and their influence in life and art. Color theory is also involved in the fields of art, medicine, and addressing color-related issues. In the visual arts, color theory assists in creating visual images using colors and enhances their expressive qualities.

The term "spectrum" is derived from the Latin word "spectra," which means "perception." The spectrum also has other optical types. In the optical spectrum, when sunlight passes through a prism, it is dispersed into various colors such as red, yellow, orange, green, and others. This phenomenon is referred to as the "color spectrum." The color spectrum can also be observed in a rainbow, which occurs in nature after rainfall.

Young and experienced artists often depict cool colors in their artworks, such as shades of blue, gray, violet, and lavender, which evoke a cool sensation through the appearance of their color tones. They learn to portray the interplay of warm colors in their artworks. The term "etude" originates from the French language, meaning "practice." An etude is the initial preparatory stage for an artist to create a future artwork. It is used in almost all genres of visual art. Multiple etudes can be created for a single image.

In the process of creating artwork, how does a young artist begin? It starts from simple still life compositions and gradually progresses to more complex human figures, following the principles of step-by-step composition. This process can be challenging and requires practice. Can one become instantly famous? It is highly unlikely, with only a 1% chance or even less. Visual art is a form of art that represents existing and non-existing objects, things, and events through visual representation.

Pedagogical artists learn about different art genres and styles through observation of nature. Each genre is explored through practical exercises. The practical application of acquired knowledge by young pedagogical artists is influenced by the challenges of the present day.

Visual art encompasses disciplines such as drawing, painting, and composition, which are considered the foundations of teaching young artists from a theoretical and practical standpoint. Still life and portrait images have a significant place in the history of art, whether in ancient or contemporary contexts.

Still life, derived from the French term "nature-morte," translates to "lifeless nature." It involves the depiction of flowers, fruits, birds, household objects, or certain tools. Still life

artworks have a long-standing tradition and their emergence is closely linked to the development and progress of realistic style in visual art. Examples of still life can be found in ancient Egyptian frescoes and Hellenistic mosaics. Particularly in 17th-century Chinese art, still life emerged as an independent genre and continued to evolve.

In the 10th and 11th centuries, Chinese artists such as Chjan Syan and Soy Bo created delicate examples of still life artworks. Until the 17th century, still life did not emerge as an independent genre in European art. However, elements of still life were present in the thematic and domestic subjects depicted by artists.

From the 17th century onwards, still life artworks found their place in realistic representation, capturing the essence of "silent nature." They also drew attention to the beauty of ordinary objects and plant life.

The artwork "Fruit Basket" by the Italian painter M. Caravaggio in the 17th century sparked interest in the still life genre. In the field of still life, J.B.S. Chardin (18th century) created famous works depicting human labor and artistic attributes. By the 19th century, still life experienced some transformation. Although still life had appeared in Russian art in the 18th century, it did not receive much attention. However, in the early 20th century, Russian artists embraced the genre. K.A. Korovin, M.E. Grabar, A.Ya. Golovyan, and others created still life artworks in the spirit of democracy and impressionism. Still life gained recognition and developed within the realm of realism. P.P. Konchalovsky, I.I. Malikov, A.I. Gerasimov, M.S. Saryan, and many others depicted lush fruits, flowers, and other subjects in a masterful manner.

In Uzbekistan, several accomplished artists have emerged in the genre of still life, such as V. Ufimtsev, M. Kurzin, Z. Kavalevskaya, Yu. Elizarov, Kashina, R. Axmedov, Yu. Toldikin.

Still life represents inanimate nature, but it captures the essence of vibrant life. For the composition of a still life, it is important to arrange suitable and harmonious objects that naturally relate to each other.

Elements such as shape, volume, material, texture, color, and lightness/darkness (tone) should differ from one another, meeting the aesthetic requirements of a still life. In terms of education, the composition of a still life should fulfill aesthetic demands while also meeting didactic requirements.

The arrangement of a still life is carefully thought out and planned over a long period of time. Even though not all objects may be included in the painting, attention must be paid to the shape and color of the depicted items, with the main object often placed off-center on the opposite side of the color and lightness spectrum. Prominent artists like Cézanne, Chardin, and the Impressionists have extensively used this technique.

In the genre of still life, Uzbekistani artists such as V. Ufimtsev, S. Kolibanov, Yu. Elizarov, and R. Axmedov have skillfully depicted the beauty of nature in their artworks, reflecting the national spirit.

One of the important aspects of educational still life is the spatial arrangement of the depicted objects. The largest object is placed in the background, surfaces are placed earlier, and one object slightly overlaps the main object, creating a sense of depth.

In order to establish a conceptual connection between the objects in a still life, an additional object of smaller size and contrasting shape is introduced. Objects such as cloth, ribbon, paper, vase, brush, and shells, known as "keys," direct the viewer's attention to the central composition.



To depict the spatial state of a still life more accurately, a small but vibrant object is placed in the foreground.

As mentioned above, the arrangement of a still life is a serious and responsible task. A well-arranged still life does not contain unnecessary random objects but forms a meaningful and visually pleasing group that catches the eye when viewed from different angles, emphasizing the composition's focal point.

The difference between educational still life and creative still life is that the latter becomes more connected to life and expresses multiple meanings. Let's take G. Abdurakhmonov's "Still Life with Samovar" as an example. In this painting, the subject matter is organized in a compositional structure. The large samovar placed on the table, surrounded by melons, watermelons, bread, and apples, along with their placement and artistic expression in terms of their individual details, creates a unique atmosphere for the viewer. Through the portrayal of nature's gifts, the painting reflects the hospitality and generosity of the Uzbek people.

A. Ikromjonov's national still life paintings are depicted with realism and meticulousness. J. Umarbekov's "Sunlit" still life, with its harmonious combination of the samovar and pomegranates in sweet and dark red tones, reflects the Uzbek national motifs in a modern cubist style, enhancing the aesthetic pleasure and cultural significance for the viewer. A. Nur is one of the most renowned artists of the 20th century. In his "Rishton Still Life," he portrays national motifs in modern abstract compositions, utilizing unique symbolic elements and capturing the harmony of colors. His artworks evoke a profound emotional and philosophical impact, perhaps seeking to convey the intrinsic beauty of contemporary reality through the realm of internal emotions and lyrical philosophical meanings.

In the years 2019-2020, under the topic of the challenges faced in the creative production and teaching of still life, specifically in pencil and color drawing, R.K. Djalilova presented a personal exhibition titled "Enlightenment from Art," showcasing 50 original artworks. The artist conducted masterclasses and aimed to teach young artists the art of depicting still life. The exhibition received positive feedback and attention.

The genre of national still life in Uzbekistan embodies both the principles of realism and modern artistic directions, blending philosophical and aesthetic ideas with vibrant national colors, creating a distinct and unique expression.

Still life occupies a prominent place in the practical art of the people, where natural elements such as flowers, fruits, vegetables, and national motifs are depicted. "Blessings of Autumn," "Still Life with Samovar," and other still life paintings depicting the beautiful and diverse treasures of Uzbekistan, such as "Banquet," "National Embroidery Patterns," "Artist's Workshop," "Pomegranates and Carnations," "Pomegranates and Apples," "Still Life with Samovar," "Delicate Tulips," "Still Life in the Interior," "Watermelon Still Life," and "Pear Still Life," showcase the richness of Uzbekistan's vibrant natural offerings, teaching viewers to appreciate the beauty that enriches human life and inspiring them with a unique spirit.

The colors, including delicate shades of red, blue, green, yellow, and pure white, in still life paintings are comparative symbolic signs that reflect the philosophy of vibrant and varied existence, such as blooming, ripening, and the pursuit of beauty, presenting the purpose inherent in them. Still life captures the beauty of nature through symbolic elements. "Tulips," "Poppies," "Gardens," "International Women's Day," "National Decorations," "Chamomile," "Bouquets and Fruits," and "Elegant Flowers" depict the symbolic-metaphorical meanings of renewal, vitality,

beauty, delicacy, heartfelt emotions, and the interconnectedness of nature. "The Heart of a Woman" symbolically represents the delicate heart of Uzbek women through the artistic elements of flowers, embroidery patterns, the sun, and national motifs, and the hairstyles. The abstract direction of the still life genre encompasses philosophical and aesthetic ideas, drawing inspiration from the world's beautiful qualities and applying them practically through various composition techniques.

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# THE ROLE OF THE JADID PRESS IN THE DEVELOPMENT OF THE IDEA OF ESTABLISHING "TURKISTAN AUTONOMY"

A.M.Elmuurodov

Independent researcher of Journalism and Mass Communications University of Uzbekistan  
(JMCUU)

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**Abstract.** *The history of the Uzbek press naturally connects with the name of the jadidist movement and the Jadid intellectuals. Jadidism is a socio-political, literary-educational movement, much deeper, complex, contradictory, at the same time full of news, noble aspirations, practical activities. In this article, from a scientific and practical point of view, the role of the modern press in the development of the ideas of establishing the "autonomy of Turkestan" is analyzed.*

**Keywords:** *ideology of independence, jadidism movement, history of Uzbek press, jadid press, ideas of Independence, National Interest, information, spiritual and moral views.*

More than hundred years ago in Turkestan, Jadids developed the idea and ideology of struggle for national interest. From February 1917, the idea of "autonomy" appeared in the colonial lands of Russia, including Turkestan. The emergence of this expression was attributed to the announcement of "Hurriyat" in national press materials of that time. The publication of "Hurriyat" in national press materials [1,3] and articles of national intellectuals [2,15] refers to the "February Revolution" and the changes introduced by it.

Hurriyat opens the eyes of the people of the national lands. The peoples who had no choice but to bow to the Russian government and leave it to their fate, now decided to get their own autonomy.

Among the Muslims of Turkestan, Russia and the Caucasus, different opinions and orientations about autonomy began to appear. For example, if the Muslims of Russia were promised national-cultural autonomy, there were discussions about the national-territorial autonomy of the Muslims of Turkestan. In this regard, it is necessary to answer the question "Do Muslims of Turkestan demand full independence from Russia or not?"

In order to get answers to these questions, the congresses of Muslims of Turkestan, which took place in the pages of the national press of that time, were published. We refer to the articles of national democratic intellectuals.

"As the highest goal of Turkestan jadids is to lead the people and society towards independence and development, they can be divided into different groups because they chose different ways to achieve it. For example, one of them advocated the idea of remaining as an autonomous country (Mukhtariyat) within Russia, while another supported the creation of a completely independent state. In addition, enlighteners understood and interpreted this word "Autonomy" in different ways. Some understood it as "federation", while others understood it as "autonomy". However, it can be seen from articles published in periodical newspapers of that time such as "Kengash", "Hurriyat" and "Najot" that the word "Autonomy" covers such a wide meaning

that it includes both federation, autonomy, and national-democratic issues of state formation are included" [3,22].

The idea of autonomy in Turkestan was first raised at the First Congress of Muslims of Turkestan. Its occurrence is connected with the initiative of progressive democratic intellectuals in Turkestan and at the same time with the activity of Tashkent "Shuroi Islamiya" society. In this regard, the opinions of Tatar intellectuals Nushirvan Yovushev about the independence of Turkestan are very valuable. He writes: "There are 30 million Turko-Tatar peoples in Russia. They are culturally very close to each other. Turkestan is the original homeland of Turks. For this reason, in the event that Turkestan is granted autonomy, other Turks in Russia will help their Turkestan brothers" [4,17]. In the article, the author also exposes various opposing forces. He said: "After gaining autonomy, the question of its management also arises. This requires material and spiritual strength. Some people are against it because the people are helpless. Right now there are some shortcomings. But if you start working with young progressives, wide paths will open. After that, we will soon reach the level where we can manage the country", he supports the independence of Turkestan [4,20].

The "Federation of Turkestan" project prepared by Islam Shoahmedov for discussion at the II Congress of Muslims of Turkestan is also of great importance for answering the above question. The project was published in the September 7-10, 1917 issues of "Ulug Turkistan" newspaper. The project was discussed as the sixth issue in the work of the congress, and it was decided that this law should be sent to all regions of Turkestan to familiarize the people of Turkestan with it, and only after that, it should be approved by all Muslims of Turkestan at the congress.

The 3rd Congress of Muslims of Turkestan held by "Ulama" society on September 17-20 is also of great importance. "Ulama" society also decided to declare a state under the name of "federal-democratic republic" at this congress. According to this decision, Turkestan was supposed to form its own independent national army and militia [5,3].

Comparing the decisions of the two Muslim congresses, we can see that their attitudes towards autonomy are close to each other. Important decisions were also made at the IV Congress of Muslims of Turkestan. This is reported in the December 8 edition of "Ulug Turkistan" newspaper as follows: The IV congress held on November 25-30 announced the national autonomy of Turkestan. However, many could not be invited to the congress due to the fact that the post and telegraph did not work. Although many community representatives did not participate in the congress, they sent a letter and expressed their agreement with the decisions of the congress. 250 representatives from Fergana, Samarkand, Ettisuv and Zakazpi regions took part in the conference.

The congress was held in a fully democratic manner, and one third of the members of the People's Assembly were Europeans. They were representatives from the following societies: "Railway Union", "Post-Telegraph Union", "Social Revolutionaries", "Social Democrats", "Peasants' Council", "Soviet of Soldiers and Workers", Poles, Ukrainians, juhuds, local Jews, doshnoks, trade and industry members, cooperatives union, government institutions, Cossack soldiers public representatives [6, 11].

The list of Turkestan Provisional People's Council and government members elected by the congress was given in the issues of "Ulug Turkistan" newspaper dated December 8, 13, 1917 and "El Bayroghi" newspaper dated December 9, 1917.

54 seats were allocated to the People's Assembly. The 32 members elected by Muslim societies were as follows: Ubaydulla Khojaev, Mustafa Chokai, Tashpolatbek Norbotabekov, Sadriddinkhan Sharifhojaev, Konhirkhoja Khojakulov, Ismatulla Ubaydullin, Saidnosir Mirjalilov, Sherali Lapin, Said Jafarboy Saidov, Islam Shoahmedov, Abdurakhmonbek Orazaev, Hidoyatbek Yuraly Agaev, Nasirkhontora Komilkhontoraev, Mirodil Mirzaahmedov, Tashkhoja Ashurkhojaev, Abdulkadirbek Koshbekov, Obidjon Mahmudov, Jamshidboy Karabekov, Gersfeld Salomon Abramovich, Abdusamad Abdusalomov, Abaydulla Darbisalin, Musa Akchurin, Mustafa Mansurov, Mahmudhoja Behbudi, Ibrahim Davlatshin, Muhammadjon Tanishpaev, Khalil Shirinsky, Talibjon Musaboev, Alikhontora Shokirkhontoraev, Sobirjon Yusupov, Kamil Rahmonberdiev, Odiljon Umarov.

At the session of the Kurultoy on November 27, an executive committee was formed and tasked with convening the Constituent Assembly of Turkestan soon. The main directions of autonomy and its laws should be decided at the Constituent Assembly, which is expected to be called by Muslims of Turkestan [6,12].

In those days, the news that various gatherings dedicated to supporting the autonomy of Turkestan in various cities of Turkestan became more widespread appeared in the press pages.

The "Ulug Turkistan" newspaper comments on the demonstration in Tashkent as follows: "On December 6, a large demonstration was held in Tashkent in connection with the declaration of autonomy in the Jome Mosque and the dissolution of the Tashkent City Duma by the Bolsheviks and the Bolsheviks' search in the city. 60,000 people, including the city's clerics, owners, poor and workers, took part in the demonstration. At this meeting, Saidgani Makhdom was elected as the chairman, Munavvar Qori Abdurashidkhanov and Sherali Lapin were elected as assistants, and Pirmuhammad Olim was elected as secretary. Saidgani Makhdom, Miyon Buzruk, Sherali Lapin, Songar Munavvar Qori, Mulla Adil and Nizamkhoja, among the members of the "Ulama" society, as well as several others, stated that the search and raid organized by the Bolsheviks was causing great suffering to Muslims. Also, the soldiers and the workers' soviet report that they forcibly converted 40 Muslim workers and masters to their side.

After that, a decision was made on behalf of the 60,000 protesting people that they would not recognize any authority other than the Provisional Government of Turkestan and protested against the violence of the Bolsheviks.

On this day, a meeting will be held in the Duma of Tashkent. From the "Ulama" society to the social-revolutionaries, they unanimously congratulated the declaration of independence and commented that they would certainly help if needed. But there was a dispute between the social revolutionaries and the social democrats regarding the declaration of autonomy.

Social-democrats say that the October changes, that is, the revolution carried out by the Bolsheviks, caused the independence of the nations, while the social-revolutionaries pretended to be the cause. Against the opinion of the social democrats, they say, "If this is true, the Bolsheviks of Tashkent should hand over the administration to the completely autonomous government and recognize this authority themselves."

On the pages of the national press, it was announced that another big demonstration will be held in Tashkent on December 13. Along with Muslims, Russians, Jews and Armenians also participated in this demonstration. 100,000 people on horseback and on foot from the provinces came to the demonstration. Demonstrators gathered in front of the Sheikhtonohur mosque in the old city. 200,000 residents raised about a hundred red, blue and green banners. First, Munavvar

Qori congratulated the people on the Independence Day. Then Tashpolatbek Norbotabekov, a member of the national assembly of the government of Turkestan, gave a speech in Russian to the gathered Europeans and congratulated them on behalf of the government. Among the Russians, Shors was elected to the presidium of the rally. Tashpolatbek Norbotabekov and Sadriddinkhan Makhdum became secretaries. Members of the Tashkent "Ulamo" society also joined the demonstration. In addition to the Muslim communities, lectures were given by other European community members, who also complained about the violence of the Bolsheviks, who called themselves people's commissars, and requested to move the joint demonstration to a new city [7,13].

If the above information is analyzed, several points will become clear. In this information, there is information in the national press that although the Bolsheviks did not recognize the Fourth Congress of the Muslims of Turkestan, which declared autonomy, and its laws, they later realized that they were being isolated.

At this conference, various slanders and incitements spread by the Bolsheviks were put an end to, and the Muslim government was morally strengthened in the political sphere.

It can be seen from Arif Klevleev's telegram to Petrograd that the Turkestan autonomous government, compared to the conditions that occurred after the declaration of autonomy of the Muslims in general, had a position. It contains the following lines: "The people of Turkestan unanimously declared the autonomy of Turkestan and suggested that the country's governance method be developed by the Constituent Assembly of Turkestan." Russians and Europeans make up 2% of the country, but 33% of the people elected to the People's Council. Russian commissars are taking measures to end the autonomy of Turkestan. Notifying the decisions of the 1st Congress of Muslim Workers and Soldiers, I request you, as the supreme authority of the Russian Democratic Republic, to order the transfer of control from the Soviet of Commissars in Tashkent to the government of Turkestan autonomy. So that the conflict does not start and the country of Turkestan does not fall into ruin. Chairman of the Military Council Arif Klevleev, Kokan, December 26, 1917" [8,6].

The articles of national democratic intellectuals on autonomy are also valuable for us. Islam Shoahmedov's article entitled "Autonomy and Economic Autonomy of Turkistan"[9,11] was published in "Ulug Turkistan" newspaper. In this article, 10 days before the 4th Congress of Muslims of Turkestan, where autonomy was declared, it is justified that there are all conditions in Turkestan for the establishment of an autonomous government.

Abdurauf Fitrat wrote in his article, "We have been oppressed for fifty years. Our language, religion, and human qualities have been trampled upon. Our minds have been poisoned. But we kept our faith. Autonomy was also announced. But autonomy cannot be preserved with one congress. It should be supported materially, morally and politically (military). It certainly depends on mutual alliance," says [11,6].

One of the intellectuals, Mukhtar Bakirov, published two articles on autonomy in "Ulug Turkistan" newspaper. The first one is called "Autonomy of Turkestan and Turkestans". [10,4] In it, the author said: "Declaration of autonomy has put Turkestans in front of them to solve great and responsible tasks. These are financial reform, regulation of laws, solving land and water issues, religious, social, educational issues, organizing food control, military courts and organizations, and creating a basic law for the autonomous government. "The members of the Kurultay

announced this autonomy, realizing these problems and believing in the courage of the Muslims of Turkestan," he says.

One of the intellectuals, Ghulam Zafari, also says, "We need strength to maintain our autonomy, and this strength is soldiers." [10.5]

Based on the articles of national intellectuals and other materials related to the autonomy of Turkestan, it should be said that when the autonomy was announced, all Muslims were called to be ready to preserve it. The analysis of national press materials of the events of July-December 1917 shows that it was the highest peak of the movement of Muslims of Turkestan to achieve independence. The decisions of the two Muslim congresses in September and the Fourth Congress of Muslims of Turkestan in November ended with the declaration of autonomy. All Muslim and political communities expressed their positive attitude towards him. The Bolsheviks, who at first did not recognize autonomy, were forced to agree with the majority after being isolated at this congress. In practice, however, they were trying to strangle this new Muslim government. For this purpose, we will get acquainted with the latest political processes in Turkestan, in particular, the overthrow of the autonomy of Turkestan and the sources showing the invasion policy of the Bolsheviks in Turkestan. "While the people of Turkestan are Muslims, the Bolsheviks took control of the country by force of arms and started handing all the work over to the soldiers and workers. He changed all national courts in Turkestan. The City Duma was terminated, court proceedings were suspended. Instead of these, new courts called "community judgment" were invented from ordinary Russian soldiers and workers. They began to seize Muslim lands by force of arms.

"Soldiers and workers went to the old city with weapons and searched for food and grain several times. As soon as they ran out of food in the New City (the Russian part - A.E.), they began to look at the Old City (the Muslim part - A.E.). The Muslims said that this point was not made for the sake of justice" [12,4].

Our ancestors, national intellectuals and rich people, did such noble deeds in order to prevent the extermination of our people in a situation where the Bolsheviks were abusing, looting, and invading. The sources cited in the periodical press, which try to cover the events in Turkestan as much as possible, show this more clearly. For example, "The issue of food", "Terrible hunger", "The scourge of hunger", "Those who died of hunger", "Let's help the hungry", "For the benefit of the hungry", "Attention of the starving and unemployed" published in the newspaper "Ulug' Turkistan". Theater for the benefit of the hungry", "Help for the hungry", "Help for the hungry", "Help for the hungry", "And again community charity", "Community charity", "Community charity", "Help for the hungry" etc.

Based on the above-mentioned articles and notices, it can be said that the threat of hunger is emerging and the national progressive intellectuals have done a lot of practical work to prevent it.

Now we will turn to the sources related to the tragic fate of Turkestan autonomy. These articles include: "Fergana region is under siege", "Tragedy of Muslims of Turkestan", "School from Kokodan" in "Ulug' Turkiston" newspaper. Articles "Kokan Tragedy", "Kokan Tragedies", "Kokan Halalati", "Kokan Tragedies", "Judges felt in Kokan", "Ergash Movement in Fergana" in "Hurriyat" newspaper etc.

These articles help to clarify a number of events. For example, the fact that the Bolsheviks robbed the people of the city, that several mosques, madrassas and residential areas were destroyed

due to the bombardment of the city, as well as other information can be obtained. As a result, it is reported that the Muslims declared aggression against the Russians.

From the above-mentioned sources, it can be concluded that after the Bolsheviks came to power through invasion, from the very first day of their activity, they were engaged in invasion and robbery, along with conducting an extremely unjust policy. As a result, the people's living conditions became worse day by day, and their anger towards the Russians increased.

Finally, our people started a new independence movement to liberate the country from the oppressors. The Jadids did not stop calling for unity and cohesion of the people with articles and poems calling for the independence of the country, even for a while. In 1917, the 4th extraordinary congress of Muslims of Turkestan legally announced the movement for national statehood. There is information in the national press that the autonomous government has been recognized by all the Muslim political forces in Turkestan and Europeans.

The declaration of an autonomous government by the national intelligentsia does not mean that Muslims have been completely freed, but rather that it is necessary to strengthen it economically and politically and protect it from the aggression of the Bolsheviks. According to the sources, the Bolsheviks of Turkestan did not gain significant decisive power until November 1917. They only followed the path of agreement.

After the coup d'état in Russia on October 25, 1917, it can be seen that the Bolsheviks achieved their goals by force of arms in Turkestan as well. After the events in Russia, the actions of the Bolsheviks accelerated. Looting and raiding escalated. The autonomy of Turkestan was overthrown. The standard of living of Muslims has reached a critical state. He increased the anger of the people against the Russians. If the materials of the national press of 1917-1918 are analyzed, it is possible to fully study the political processes in Turkestan during these years. In particular, various injustices committed by the Bolsheviks against Muslims will become known. This gives information that may have caused the independence movement of our ancestors against the Bolsheviks.

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## DIFFERENCES AND SIMILARITIES BETWEEN TWO WORLDWIDE SPOKEN LANGUAGES: CHINESE AND ENGLISH

<sup>1</sup>Xudaykulov Jonibek Bozarovich, <sup>2</sup>Bozarova Hadiyabonu Jonibek qizi

<sup>1</sup>Professor of Tashkent State Agrarian University, d.a.s. (DSc)

<sup>2</sup>Student of Uzbekistan State World Languages University

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**Abstract.** *This article below concentrates on the differences and similarities between two worldwide spoken languages: Chinese and English, both grammatically and lexically.*

**Keywords:** *grammar, vocabulary, modal verbs, foreign language, conversation, English, meaning, Chinese.*

These days learning a foreign language is the most important aspect of our lives, because if one knows one language he can use this ability to travel and study in another country. In this article, we will see some differences and similarities between Chinese and English, because being aware of them can help one to develop his language fluency. Nowadays, English is the most spoken language in the world, however day by day the number of Chinese learners are also increasing because with Chinese there will be more opportunity to talk with 1. Billion people. Dialects in these two languages differ phonetically, lexically, and grammatically, although the basics of their grammar and vocabulary are the same. Northern Chinese, also known as Mandarin, is the mother tongue of about 70% of Chinese and is the common written language of all Chinese. The English language also has different norms in spelling, vocabulary and grammar depending on the country of the speaker. There are British, American, Canadian, Australian, New Zealand, Irish, Indian and South African English.

Since Chinese modal verbs do not convey such a wide range of meanings, Chinese learners may not use English modal verbs sufficiently. This can lead to the fact that in the course of a conversation, in some cases, the speakers will seem peremptory or rude.

However, there are also many modal verbs in the Chinese language, the only difficulty is that the modal verbs of Chinese are often very similar in meaning to each other and sometimes it is very difficult to distinguish and understand the fine line, shades of meaning. Often, the meaning of a modal verb can change depending on whom the speech is addressed to and with what intonation the statement sounds.

As we can see from these examples, many modal verbs of the Chinese language have very similar meanings and can be understood only in the course of hard practice with exercises and direct communication with native speakers. You should also delve into the culture of China, as it is always inextricably linked with linguistic norms and has a strong influence on them. So, in order to fully understand the meaning of all modal verbs in Chinese, you need to not only learn their original meanings but also learn to capture all the shades and subtleties of the semantic load through reading and talking with the Chinese.

Idioms and short four-character expressions (Chengyu Chinese YDD; pinyin chengyü, literally: "ready expression") are widely used in Chinese to make the language more vivid, lively, and concise. There are not many such short idioms and expressions in English, but there is a fairly rich selection of set expressions, phrasal verbs, and other phraseological units. In English, idioms

can be more specific and direct. In China, the use of four-syllable idioms is mandatory when writing essays, essays, and articles. The more educated a person is, the more idioms he should know, and most importantly, be able to use correctly. Even in the Chinese language proficiency test for foreigners, there is a list of idiomatic expressions that students must master before taking the exam. At the same time, the difference between Chinese idioms and Russian and English ones is that each such expression has a history behind it, a certain legend of origin. There are many idiomatic dictionaries of the Chinese language, where you will find not only the meaning and way of using this or that saying, but also its history, etymology, and analysis by hieroglyphs. The main difference between English and Chinese is the alphabet and tonality.

It is worth noting the main difference between hieroglyphic writing and the alphabet. One hieroglyph carries five hundred times more meaning than one letter since a letter is not a separate semantic unit and a hieroglyph is already a word that includes both phonetic and ideological representations of this word. A letter is just a sign of the alphabet, and only a combination of letters with each other acquires meaning. The hieroglyph is already a complete unit, which has in its composition a phonetic (a way of reading the hieroglyph) and a key (the idea, the meaning of the word).

As in English, Chinese adjectives do not have to match the gender or number of the nouns they modify. In Russian (as in many European languages), if the noun is feminine, the corresponding adjective must also be feminine. Learning any foreign language can be difficult. Some aspects may seem difficult to students, some simple. What is very easy in English can be very difficult to understand when learning Chinese. And vice versa, the rather easy grammar of Chinese can be complicated by the correct use of tones.

Comparative analysis of foreign terms from the field of information technology, mastered by the Chinese language, testifies to the use of existing word-formation methods, primarily semantic borrowing, which makes it possible to construct terms that are phonetically and graphically identical to native Chinese words. As a new phenomenon, the growth in the number of hybrid formations, including abbreviations, should be noted.

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## REFLECTION OF NATIONAL CULTURE IN UZBEK-ENGLISH WEDDING CEREMONIES

Mokhinur Sotvoldieva

1st-year master's student of ASU, Faculty of Philology

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**Abstract.** *In this scientific work, we will focus on the national-cultural traditions of the wedding ceremonies of the Uzbek people.*

**Keywords:** *weddings of Uzbek people, wedding, customs, marriage education.*

Marriage is a reflection of family relations, recognized as the main link of society. Its main purpose is to make the first step of a young man and a girl on the threshold of a new life together towards a happy life known to the people, distant relatives and neighbors, and to reveal to the public the agreement of two young people to marry each other.

In addition to the fact that the wedding ceremony is celebrated in different ways in the nations of the world, it is distinguished by its own terms and procedure. In this regard, scientists such as D.D.Manukyan, Y.A.Sorokin, d.A.Gilfanova conducted research on the wedding ceremony.

It should be said that English and Uzbek wedding ceremonies are unique, with more differences than similarities. The traditions, customs and traditions of these two peoples are inextricably linked with their culture, way of life and traditions belonging to their own nation. Therefore, the etymology, that is, the history of the origin of many genres of wedding ceremonies, some of them have a religious character.

The traditions of the wedding ceremony begin with the choice of the bride and going to her house for marriage. In the Uzbek nation, when choosing a bride, her behavior, age, appearance, and close relatives are considered important. These processes are carried out through the rituals of "seeing a girl", "seeing a house". After the bride is chosen, the ceremony of "breaking bread" and "giving bread" is held, in which one of the elderly, respected women breaks bread as a sign of unity and agreement between the two families. (Fatiha is the betrothal ceremony of a girl and a boy before the wedding).

For example, the first ritual that initiates "Nikoh" wedding ceremonies is matchmaking, and the first examples of matchmakers can be found in the Orhun-Enasoy inscriptions of the VII-VIII centuries. In the epigraph of the great statesman Tonyuquq (7th century), the word "sov" was used in the sense of speech. "Sab" means "word" and "sabchi" means "messenger". "- he writes. So, the initial concepts and views about the family, courtship have come down to us from ancient times.

As for the wedding ceremonies of the English peoples, the wedding ceremony in them is completely different from the Uzbek weddings, for example, in them, complex customs and rituals are performed by the wedding participants, relying on a number of ancient beliefs: fetishism, totemism, worshipping the spirits of ancestors, fire and other there are customs of performing a number of demonological manifestations.

There are many examples of this. In particular, in the English nation, there are many cases of young people who are in love with each other running away from their parents to start a family

and marrying secretly. In this way, they promote the belief that young people are allowed freedom in choosing a spouse.

Uzbek wedding ceremonies are widely studied and are being studied by many people as one of our priceless values that reflect the culture, history, characteristics and stages of development of our nation. The history of Uzbek weddings, their stage of development, genre characteristics have been widely studied by a number of scholars. In this field, A. Ashirov ("Ancient beliefs and ceremonies of the Uzbek people"), K. Kubakov ("Wedding and wedding ceremonies in the past and present"), H. Muin ("About the wedding and mourning ceremony"), H. Sulaymonova ("In Uzbekistan history and present of wedding traditions"), H. Umurova ("On the terms of the wedding ceremony in English and Uzbek languages"), Z. Alimova ("Comparative analysis of lexemes related to the wedding ceremony in English and Uzbek peoples"), H. Ismailov ("Uzbek weddings"), M. Askarov ("Wedding: yesterday, today, tomorrow-ethnographic analysis") and others conducted scientific research.

In the marriage system of the Uzbek people: betrothal, betrothal, house visit, meeting, blessing wedding, wedding send-off (mazar), girl's wedding (girls' meeting), marriage education, bride's wedding, bride's greeting, charlari, god's call (father saw, girl saw ) there are rituals and ancient traditions related to them. Most of them are still preserved and celebrated. Among them, marriage, cradle and circumcision are among the oldest rituals.

According to the civil law passed in England in 1653, a civil marriage ceremony by a justice of the peace is prescribed for a formal marriage, in which the priest of the church must present a certificate called for a public wedding. If one of the newlyweds is under 21 years of age, their parents' permission is required. Also, in some regions of England, it is forbidden to exchange rings during the wedding ceremony.

Since 1753, only marriages concluded in specially registered Anglican churches have been recognized as legal. Before 1990, it was possible to get married only in the church where one of the bride or groom will live in the future. That is, secretly marrying in foreign territory is prohibited by law.

The old English wedding tradition has long been held before Christmas, and the reason for this is that there is plenty of food until the New Year. For example, in England it is even customary to get married in September - based on the belief that couples who get married in September will be rich for life and live well together. The bride was given a decorative horseshoe on her wrist - it was believed to bring her good luck. When the bride entered the church, they sprinkled her with wheat. Nowadays, it is customary to sprinkle wheat not only on the bride, but also on the groom, and not on the entrance hall, but on the exit hall after the wedding. In some places, besides wheat, colored rice, candy, rose petals, etc. are sprinkled on the bride and groom.

The same aspect is also found in Uzbek wedding ceremonies. For example, at Uzbek weddings, there is a tradition of throwing sugar and sugar to the bride and groom at the gate of the house, so that they may have a sweet life. (this custom is also performed when the baby comes home and when the child takes its first steps). And the children pick it up. And in English wedding ceremonies, young children hardly participate.

It should be said that in all historical stages of Uzbek weddings, its main basis is religious marriage education. Wedding ceremonies, which have become an eternal value and have been inherited by us from the past, have been mixed with Udum and rituals before Islam and after Islam. In particular, to protect young people from the evil eye and calamities, they circle around the

bonfire, put a big cover over their heads, sprinkle sweets and coins to wish them a happy life, make them sit on their laps, wish them to be rich, and treat them with boiled eggs. special events were held. «*Ko'rapa qavish*», «*Maslahat oshi*», «*Sabzi to'g'rar*», «*Mol yoyar*» and other parts have reached today without any changes. Even now, these ceremonies are held in the circle of relatives and neighbors, just like before. In addition, there are no additional news to these events. I mean, today's weddings are held with equal participation of women and men, and it is customary to bring famous artists to the wedding.

Until the 20th century, weddings were held in homes, but by the 70s of the 20th century, the tradition of holding wedding ceremonies in restaurants and cafes began. Most notably, the bride and groom's dresses, which are the reason for the wedding, have also changed. The burqas and thick headscarves of the brides were replaced by a fata dress made according to modern fashion. Only the national cloak and turban worn by the groom remained. In addition, the number of wedding ceremony participants has increased relatively.

Also, in the 70s and 80s, the bride and groom and their "accompanying" friends went to the monuments of the city together, laid flowers, took pictures, videotaped, and put rings on each other. At the same time, especially in the capital, the composition of the bride's sarpo became more "expensive" with items ranging from tableware, furniture sets to refrigerators, in addition to traditional items. At the end of the 20th century, due to the sharp increase in spending on wedding ceremonies, even in Tashkent, challari and wedding receptions began to be held together.

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## LINGUOPOETIC STUDY OF ARTISTIC TEXT

Tursunova Sojida

Teacher of the Faculty of Uzbek Philology, National University of Uzbekistan named after  
Mirzo Ulugbek

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**Abstract.** *This article talks about the aesthetic function of language, artistic text and its possibilities, linguopoetics, principles of linguopoetic analysis. Examples of scientific works related to linguopoetics were cited. Within this topic, the opinions expressed by our linguists were presented. For the linguopoetic analysis of the literary text, the prose and poetry of Uzbek literature was addressed.*

**Keywords:** *linguopoetics, artistic text, aesthetic effect, artistic image, assonance, alliteration, lexical level, syntactic level, figurative meaning, etc.*

### Introduction

All units in the national speech acquire a certain aesthetic value in the artistic language. The place where the aesthetic function of the language comes to the fore is the text of a literary work. The artistic text expresses the content of the artistic work, is functionally complete, formed on the basis of the image capabilities of the language, can freely combine various styles according to the artistic intention of the author, has the ability to give aesthetic pleasure and influence to the listener or reader. is an extremely complex whole. In the literary text, as in the texts of other styles, laws such as strict logic, simplicity, comprehensibility, normativity are not fully followed. It effectively uses artistic image tools. Effectiveness comes to the fore. Melodious, attractive units are often used. A harmonious music, an inner harmony can be felt in the depicted reality. It embodies many possibilities, such as to excite a person spiritually, to make him cry, to laugh, to lead him to the world of fantasy, to immerse him in thought, to form his aesthetic thinking, to teach him to look at events from a deep, different perspective [4; B.88.]. It can be seen that the aesthetic function of the language is manifested in the artistic text. Through this task, the language affects not the mind, but the heart and emotions of a person.

Linguo-poetics analyzes problems related to language features of any genre. In particular, the study of epic works in terms of language features is explained by the concept of linguo-poetics. Interest in the problems of linguo-poetics began to form in the 60s of the 20th century. It is known that since those times, the branch of linguistics that studies the specific features of the poetic language began to be called linguo-poetics.

The term "Linguopoetics" is defined in the scientific literature as follows: "the subject of linguopoetics, which is a separate branch of philology, is the aesthetic effect that a writer uses in an artistic work and provides the aesthetic effect necessary for the realization of ideological and artistic issues. is a set of language tools" [3; B.14-15.].

In the article "Literature begins with language" by the well-known literary scholar Ozod Sharafiddinov, it is written: "There is no literature without language, just as there is no image without color and music without melody. No matter how sharp a writer's eye is, no matter how strong his thinking power is, no matter how much he knows the secrets of human nature, if his pen is dull, his style is blunt, and his language is stupid, his good intentions remain on paper" [5; B.164.].

### **Literature analysis and methodology**

The science of text linguistics is a branch of linguistics that deals with the study of literary texts and the analysis of the aesthetic function of language. Many scientific works have been carried out in Uzbek linguistics in this field. In the textbook "Text Linguistics" by the linguist scientist A. Mamajonov, the text and its specific features, types of text, means of connecting text parts are considered. In his manual "Linguistic analysis of the text", E. Kilibchev talks about text forms, artistic text and its linguistic analysis. The linguist scientist M. Hakimov focuses on the syntagmatic and pragmatic aspects of the text, especially the scientific text, in his candidacy thesis entitled "Syntagmatic and pragmatic features of the Uzbek scientific text". Linguistic scientist M. Yuldashev's manual entitled "Fundamentals of literary text and its linguopoetic analysis" talks about literary texts and their linguistic features. M. Kurbonova, M. Yuldoshev "Text Linguistics" study guide on the study of text categories, text and communication, text and its types, means of connecting the text and its parts, speech style and its manifestations, information about the phonetic-phonological, lexical-grammatical features of the literary text, the principles and methods of researching the literary text is presented.

In addition to the above, a number of scientific works on linguopoetics have been created by many representatives of science, we can cite the following as examples: "Linguopoetics of epics of the era of independence" by M. Kurbanova, "Syntax and linguopoetics of foreign speech" by Sh. Isokova. ", D. Andaniyozova's "Linguopoetics of onomastic units in literary text", O. Jumanazarova's "Linguopoetics of Fazil Yuldosh's son epics (lexical-semantic, linguostylistic and linguostatistical analysis)", D. Shodiyeva's "Muhammad Yusuf's poetry linguopoetics", "Linguopoetics of the works of Erkin Azam" by Sh. Toshkho'jayeva and a number of other dissertations.

Analytical and comparative methods were used.

### **Results**

The artistic text appears as a product of the creative-aesthetic perception of the world and reality. Both the creation of the artistic text and its understanding and perception by the reader as an artistic whole is a complex aesthetic activity. Z.I. Khovanskaya is such an esthete K distinguishes the following as the main components of the activity:

1) The appearance of artistic images as a result of the author's intention and the aesthetic perception of reality in the creator's mind;

2) the embodiment of artistic images in aesthetic material, that is, their materialization through the means of the appropriate art type and the creation of a work of art as a product of aesthetic activity; acceptance of a work of art by the public, that is, the process of aesthetic perception. Based on this, he says that literary activity can be imagined as a chain of such relationships, that is: the reader of the writing of reality. This four-ring chain should always be taken into account in the linguopoetic analysis of the literary text.

Marufjon Yuldoshev, who has conducted serious research in the field of literary text research in Uzbek linguistics, puts forward the following points about the principles of literary text analysis:

3) The principle of unity of form and content.

4) The principle of space and time unity.

5) The principle of determining the relationship of the language of the literary text to the national language and the literary language.

- 6) Principles of identifying poetic actualized language tools in the literary text.
- 7) The principle of determining the mechanisms of intertextuality in the literary text.

### DISCUSSION

Lingvopoetics - studies the artistic and aesthetic functions of linguistic units used in artistic works, the connotative function of language. Artistic language as a comprehensive object has the feature of being divided into functionally graded parts and fragments. However, in practice, only some fragments of this object are given to the analysis of artistic speech. Therefore, artistic speech is a broad concept, and the language of an artistic work is a form, a fragment of artistic speech. Since it includes the expressive function of the language, it covers the artistic-aesthetic function of all level units of the language system. Based on this, linguopoetics is divided into such types as phonetic poetics, lexical poetics, and syntactic poetics. The task of linguopoetics is to study these areas separately and to shed light on their interaction. In particular, at the phonetic-phonological level, the same sounds are repeated in the same syllables, creating the phenomena of assonance (repetition of the same vowels), alliteration (repetition of the same consonants), and serving as a means of creating impressiveness. is studied.

For example:

*O'ylayversang o'y dunyoning o'yi bitmas,*

*Qo'li uzun tashvishlarning to'yi bitmas,*

*Unda bobom boshlab ketgan uyi bitmas –*

*Qishloqda loy qorganlarim yaxshi edi* [2; B45.]. The repetition of o' and o' sounds in the poem is an assonance phenomenon, repeated use of y' and b' sounds,

*Qaro qoshing, qalam qoshing, qiyiq qayrilma qoshing, qiz,*

*Qilur qatlina qasd qayrab, qilich qotil qaroshing, qiz.*

*Qafasda qalb qushin qiynab, qanot qoqmoqqa qo'y maysan,*

*Qarab qo'ygil qiyokim, qalbni qizdirsin quyoshing, qiz.* (Erkin Vahidov)'s poem, the repetition of the q sound increases the expressiveness of the speech and creates a strong impression.

The use of lexemes in figurative meanings at the lexical level. For example:

" *Shu payt qorong'i darvozaxonadan maraz mo'raladi.*

– *Ko'rdingizmi, – dedi kapitan o'rnidan turayotib, – men boray, shu taxlitda kechgacha ham turaveradi.*

*Men ham turdim va kapitan bilan xayrlashayotib so'radim:*

*Modomiki shundoq ekan, nima qilasiz shu maxluq bilan muomala qilib?* [1; B.68.].

The words "disease" and "creature" mentioned above are used figuratively. Makhluq is derived from the Arabic word, which means something created. 1. The general name of man and all animals, living beings. 2. Used in reference to a living thing other than a human being. 3. In a figurative sense, it means an insult to an ugly, disgusting animal [6; B.559.]. The word Maraz is derived from the Arabic word, which means disease. 1. A pus-filled, infected wound. 2. Means relative insult. 3. In the figurative sense, naughty, harmful defect, vice [6; B.541.]. Both words are used in a figurative sense, referring to a person.

At the syntactic level, the arrangement of the parts of the sentence, repetition of the same parts in the structure of the sentence serves as the basis. For example, a man wearing a black cloak, a black hat, and black glasses came out of the narrow street. probably waiting for the captain to look, he stopped at the beginning of the street. Because everything was black, his face was very



white, white, black glasses on his face looked even blacker, in short, if two bones were intertwined under his chin, his head was like a symbol of death. [1; B.62.].

The repeated use of the word black in this excerpt from the story "Instigator" (Ig'vogar);

*Olti oykim, she'r yozmayman, yuragim zada,*

*Olti oykim o'zgalarga tilayman omad.*

*Olti oykim, do'stlarim ham pana-panada*

*Iste'dodim so'nganidan qilar karomat.* (Abdulla Oripov). [7]

And in the above excerpt taken from Abdulla Oripov's poem "Sarob", effectiveness increased as a result of repeated use of "olti oykim"

### **Summary**

Today, significant work is being done in the field of linguopoetics in our linguistics. In particular, a number of scientific-journalistic articles and studies devoted to the linguopoetic study of various scientific and artistic works are being created, which in turn serve the development of this field. These changes in our linguistics contribute not only to the development of our science, but also to the development of our national thinking. In the current era of globalization, as in all fields, serious attention is being paid to innovative ideas and innovative research in science.

In Uzbek linguistics of the period of independence, studying the issues of linguopoetics, mastering the subject and tasks, methods and conceptual and terminological apparatus of the field requires special research. Therefore, this research work includes such topical issues as the principles of linguopoetics and linguopoetic analysis, the role of irony in linguopoetic analysis, and methods of expressing ironic content.

The artistic text is a complex whole, and its analysis from the point of view of linguistics serves to enrich the field of linguopoetics with valuable information. It is necessary to pay attention to a number of principles in the linguistic analysis of the literary text. Following these principles in literary analysis makes it easier to understand what the writer is trying to say.

The figurative use of words is a valuable resource in revealing the aesthetic function of language, in general, in the linguopoetic analysis of an artistic text. Their role is incomparable in the clear presentation of the writer's purpose in the literary text. Irony is one such tool.

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## TRENDS IN THE DEVELOPMENT OF THE ELECTRONIC GOVERNMENT IN THE REPUBLIC OF UZBEKISTAN

Sh.G. Mannanova

Senior Lecturer at Tashkent State University of Economics

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**Abstract.** The article presents the results of the implementation of Decrees of the President of the Republic of Uzbekistan "On measures for the widespread introduction of the digital economy and e-government", also analyzed the trends in the development of e-government in our country. The data of the UN rating on the level of development of e-government are presented.

**Keywords:** digital technologies, e-government, interactive public services, digital economy, information and communication technologies, Internet segment, Single portal of interactive public services.

Today, in our independent Republic of Uzbekistan, there is a rapid development of information and communication technologies and digital technologies. Our President Sh. Mirziyoyev has repeatedly noted this in his speeches. So April 28, 2020 In our country, the Decree of the President of Uzbekistan "On measures for the widespread introduction of the digital economy and e-government" No. PP-4699 was adopted. This document raised topical issues related to the widespread introduction of digital technologies in the work of domestic enterprises and government services, the training of IT specialists, comprehensive support for IT entrepreneurship, and many others.

Of course, a prerequisite for the digital development of our country is the creation of a modern telecommunications base. In this regard, over the past five years, a lot of work has been done in our republic to modernize and expand communication networks.

The development of fiber optic infrastructure, in turn, contributed to an increase in the throughput of communication channels.

During 2021-2022, 102 thousand km of fiber-optic communication lines were laid, and thus their total length was increased to 118.6 thousand kilometers. Due to this, their total length increased by 2.5 times (Fig. 1.).

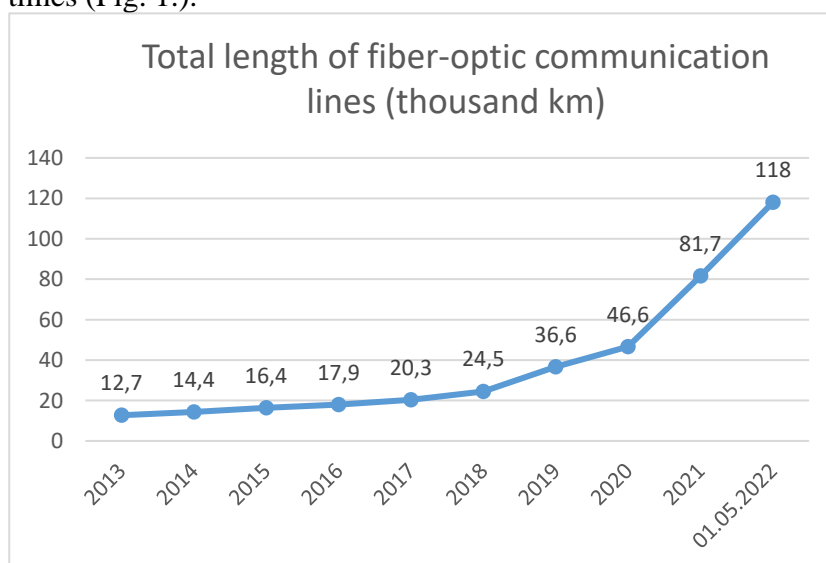


Figure 1. Total length of fiber-optic communication lines (thousand km)

The subscriber base of mobile operators is consistently growing. Within five years, the number of mobile users has grown from 20.6 million in 2016 to 30.2 million as of May 1, 2022 (Figure 2.).

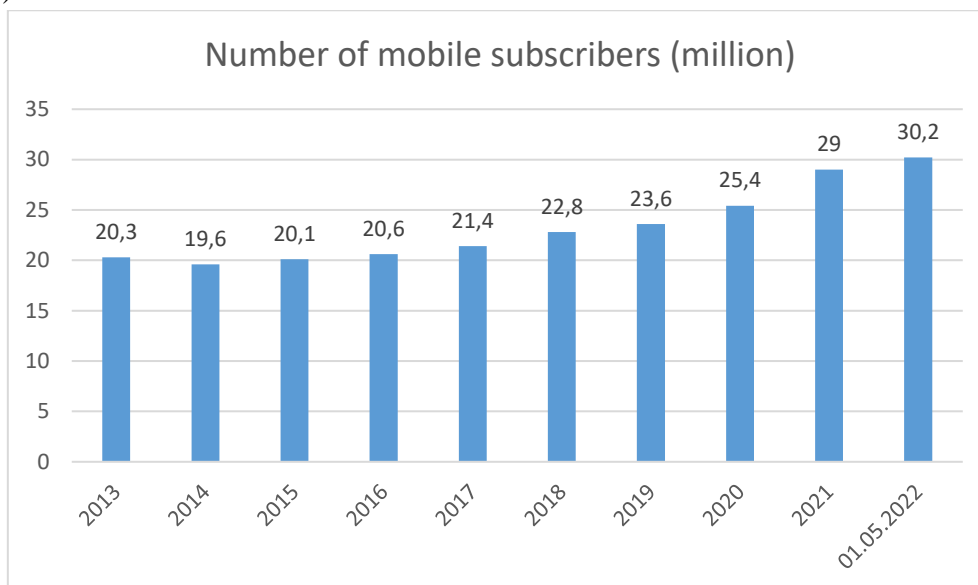


Figure 2. Number of mobile subscribers (million)

Also, during this time, more than 22 thousand mobile base stations were installed. The coverage of the population with cellular communication reached 99%, and with broadband mobile Internet - 98%.

An important factor in increasing the availability of the Internet for the population is the consistent reduction in prices for communication services. Over the past five years, for providers, the cost of tariffs for Internet services of external channels has decreased tenfold (Figure 3.).

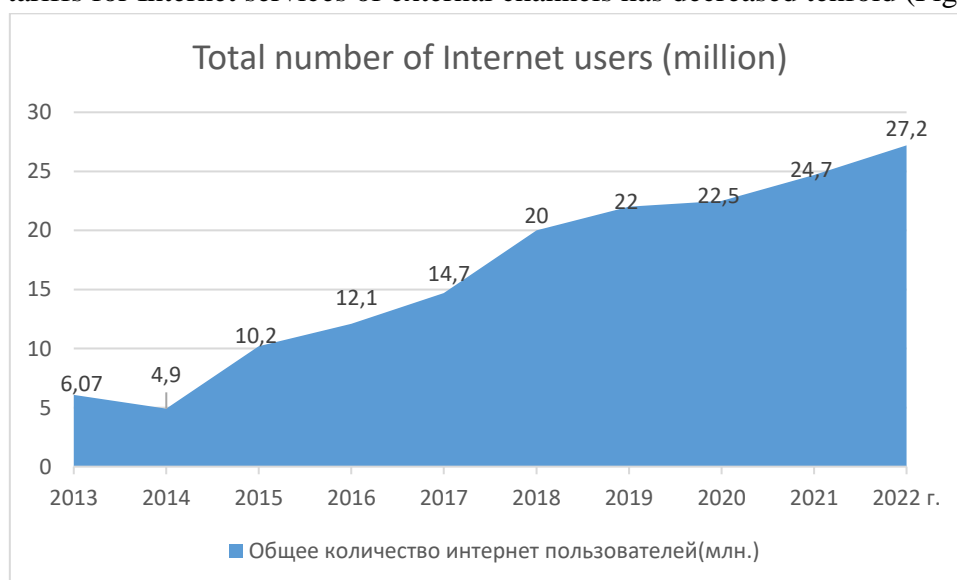


Figure 3. Total number of Internet users (million)

As part of the digital development of the republic, special emphasis is placed on providing social facilities with high-speed Internet connections. At present, 97% of general education schools, 82% of mahalla gatherings of citizens, 56% of police stations, as well as 100 percent of preschool educational and medical institutions are connected to a high-speed Internet network.

The development of the e-government system in Uzbekistan is considered as one of the priority areas of digital reforms, which will allow to qualitatively reform the activities of public authorities and administration.

**E-government** a system of organizational and legal measures and technical means aimed at ensuring the activities of state bodies for the provision of public services to individuals and legal entities through the use of information and communication technologies, as well as interdepartmental electronic interaction [1].

The most important role in the development of the E-gov system is assigned to the Unified Portal of Interactive Public Services (SPIS), through which a wide range of services for the population is provided. To date, 262 types of public services are being provided through the SPIGU. Within two years, it is planned to introduce another 135 new ones, as well as to simplify 100 types of electronic public services.

In order to create even greater convenience for citizens, a mobile version of the SPIGU has been launched, through which 36 types of electronic public services are provided today, and in the future it is planned to increase their number to one hundred.

Consistent work is underway to introduce a system for the provision of electronic public services through the SPIS in the work of postal services. The plans also include creating the possibility of access to the services of the SPSI in consular missions in foreign countries for citizens living abroad.

Further development of the e-government system implies the improvement of existing e-service systems and the greatest possible involvement of the number of citizens in digital processes. In this regard, one of the significant e-government projects is the Unified Identification System for Citizens One ID (<https://id.gov.uz/>). With its help, citizens get access to various electronic resources of the government, including through the issuance of ID-cards with the automatic creation of an owner account. To date, 80 information systems and resources of state bodies and organizations have been integrated into this system.

One of the priority tasks in the framework of the development of the e-government system is the creation of an effective mechanism for interaction between the authorities and the population with the widespread use of digital technologies.

As the figures clearly demonstrate, the digitalization of the public sector has made it possible to increase the efficiency of government agencies. The following successes have been achieved:

- thanks to the introduction of the Electronic Labor Book system, about 2.1 billion soums were saved;
- more than 146.4 thousand people were provided with jobs through the National Job Base;
- through the system of the Unified Register of Social Protection, social assistance was issued to more than 1 million families;
- more than 1.7 million certificates were digitized through the information system "Electronic passport";
- through the information system "Youth notebook", more than 55.8 thousand people were provided with work, 23.2 thousand people started their own business, 26.5 thousand were trained in their specialty, 133.5 thousand received land resources for the organization of a dehqan farm, 15.6 thousand received social, financial and psychological support from the state.

Digital technologies are also being actively introduced into the private sector. Thus, thanks to the introduction of the Digital Bank system, the number of Internet banking users has grown to 16.8 million people. and the number of online cards reached 20.1 million units.

In the UN rating on the level of development of e-government in 2022, Uzbekistan rose by 18 positions and took 69th place among 193 countries (Table 1).

The countries of the former USSR in the e-government development rating:

Table 1

A country	Position (2022)	Ball (2022)	Position (2020)	Ball (2020)
Kazakhstan	28	0.8628	29	0.8375
Russia	42	0.8162	36	0.8244
Ukraine	46	0.8029	69	0.7119
Belarus	58	0.7580	40	0.8084
Georgia	60	0.7501	65	0.7174
Armenia	64	0.7364	68	0.7136
<b>Uzbekistan</b>	<b>69</b>	<b>0.7265</b>	<b>87</b>	<b>0.6665</b>
Moldova	72	0.7251	79	0.6881
Kyrgyzstan	81	0.6977	83	0.6749
Azerbaijan	83	0.6937	70	0.7100
Tajikistan	129	0.5039	133	0.4649
Turkmenistan	137	0.4808	158	0.4034

This rating is compiled every two years, and the position of each country is formed based on three sub-indices:

- online services index;
- telecommunications infrastructure index;
- human capital index.

The indicator for each of the three components, in turn, is made up of many parameters, including information services and government websites, as well as their accessibility to citizens, the relative number of Internet users, the number of users of fixed and mobile telephones, the level of literacy of the population , regulatory framework and other factors.

e-Government Development Index (EGDI)Uzbekistan has risen by 0.06 points in two years and is now equal to 0.7265. This is well above both the global average of 0.61 and the Asian average of 0.65.

By comparison, Denmark scored 0.97, while South Korea, Asia's leader, scored 0.95.

In the telecommunications infrastructure sub-index, Uzbekistan improved the most, to 0.6575. For online services, the score was 0.7440, and for human capital it was 0.7778.

At the same time, the electronic participation index (EPI) in the new report fell to 0.61. If in 2020 Uzbekistan ranked 46th in this indicator, now it is only 55th.

Thus, in conclusion, we can conclude that the weakest component of the e-government index in Uzbekistan for 2022 is the e-participation index (EPI), when the development index of telecommunications infrastructure, online services and human capital, on the contrary, contributes to an increase in the development indicators of the concept digital government in our country.

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## THE SPECIFICITY OF VARIETY ACTING

Shavkat Shukhratovich Rasulov

Associate Professor, Uzbekistan State Institute of Arts and Culture, Uzbekistan

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**Abstract.** *This article discusses the characteristics of a variety actor and his differences from a theater actor, as well as the issue of aesthetic taste necessary for a variety artist. Investigated the development of the imagination of a variety artist and ideas about the norm.*

**Keywords:** *variety, play, screenplay, theater, actor, stage, play, word, story, anecdote, music, song, dance, partner.*

**Introduction.** "From time immemorial, along with theater, the art form called "Variety art" in the modern language has been the most popular means of entertainment among people. This art is called differently in different countries: music hall in England, var'ette, cabaret in France, show, revue in the USA. In Uzbekistan, it has been a part of the cultural life of the people under the name of spectacle, which has a broad meaning. The concept of "spectacle" has a very broad meaning: dance, song, spectacle, even wrestling and other traditional sports have attracted the public's attention with the name "spectacle", and through them, people have had fun and written their hearts" [1].

"Variety art" in a broad sense is a general expression of entertainment popular artistic, literary, musical, dance performances and other genres and forms, in a narrow sense - a stage professional, versatile, multi-genre art form.

If we compare theater and variety art, we can see that both are performing arts. If the theater expresses the reality of life through a literary work (play, script) in the medium of character, variety performance tells a story about life through art forms such as words, music, song, and dance. There are differences between a variety actor and a theater actor. A theater actor works with scenery, costumes, music, and other components of a performance. If he is a variety actor, he doesn't even need decorations. Because in variety art, the aesthetic impression shown to the theater audience is mainly realized through the actor.

A variety actor expresses his thoughts and ideas in 10-15 minutes using his talent - song, dance, plastic, pantomime, story, monologue, curiosity.

A variety actor is seen as an artistic narrator who brings scenes of life to life through acting. This score indicates that a variety actor is versatile and has high professional skills. A variety actor acting in front of thousands of viewers must be able to show his skills as a creator and as a spiritually perfect person. It goes without saying that this variety actor is very talented and well-trained.

**Literature review.** The teaching manual "Acting skills (the art of variety acting)" created by professors and teachers of the Department of Variety and Public Performance Arts says: The ease of perception, popularity, and audience characteristics of variety show do not affect its content. Variety art, like other arts, reflects the perception of the times with its means and contributes to the development of culture.

According to Gershuni, "Estrada is about personality, it demands personality from the actor. Only those who can develop their personal characteristics, have their own number and program, and creativity can attract the audience and be successful on the stage for many years."

"Stage personality is, first of all, a mental image," writes K.S. Stanislavsky, "it is the artist's view of his creation, it is an artistic look with which the artist looks at the world, people, and creation" [2].

M.Umarov's textbook "History of Variety and Public Shows" defines it as follows: The Latin concept of Variety is specially raised for showing a show, meaning a place, that is, a stage. By the end of the 19th century, this concept began to mean individual, small-scale creation. A dramatist creates a play, a director creates a play, and an actor creates an image. All three processes are embodied in one person, who creates a small form of spectacle - called a numberer. Spectacle - the art of creating numbers has been called variety music since the 20th century. The person who created the number and performed it at the level of art began to be praised as a variety actor.

And in the stage called variety, there will be no curtain, "horizon" behind the stage, next to it - a stage, a machine that rotates the stage. It differs from a specially equipped theater stage [3].

**Research Methodology.** Variety art requires direct communication between the actor and the audience. A variety theater actor assumes that the viewer has a sense of humor, and that he must understand the character of a comedy. The process of laughing at flaws requires the actor to communicate directly with the audience in order to prompt action. Laughing at flaws is a sign that a person is getting morally healthy. When using exaggeration, a variety actor has to be extremely sensitive to the norm. Charlie Chaplin said about it: "I'm afraid of exaggerating too much or touching someone's sensitive spot, exaggeration can only be smoothed out with a good laugh" [4]. The uniqueness of the variety actor is seen in the combination of drama and comedy, tragedy and eccentricity. An example of this is the work of Charlie Chaplin, the great actor of the 20th century.

Regardless of what role the actor plays on stage, he educates the audience spiritually and aesthetically. Before educating the audience, the level of the actor must be sufficient in terms of culture. If the audience feels that the actor performing a role on the stage is insufficient in terms of level and culture, that's all, then he will not recognize the artist himself or his art. Because the audience feels the actor until his every breath, the actor leads the audience behind him through the events, even when he moves from one scene to another, he follows every step of the actor whether he passes without losing his position or not, therefore, the audience can never be deceived.

In addition to our opinion, we add the words of the State Prize laureate, Associate Professor Mahmud Rashidov about this profession:

"Smaktunovsky has a saying: You can't play a role, - in fact, an actor should become that person while playing a role on the stage, live on the stage as the character from the inside, from the heart. An actor makes a mistake if he hides the music, lights or costumes on stage and thinks that the audience will not notice, see or know my mistake. The audience feels and knows the actor from every step to his breath." [5].

One of the differences between a variety actor and a theater actor is that he communicates directly with the audience. In the theater, the actor acts as an ensemble with the actors playing a role in the performance, and his communication with the audience is realized through this image. Such is the nature of theater art. A variety actor does not need to appear in the necessary means of expression for the role, such as make-up and wigs. Therefore, the audience sees the variety actor as he is and evaluates him based on his artistic ability, education, skills, and professional level.

The actor is entrusted with very responsible tasks. According to his profession and nature, he is a person who gives spiritual food to the people and therefore, he is always in front of people's eyes both on the stage and in life. That is, an actor has no right to speak about a beautiful idea and



goodness on stage and act contrary to it in life. In other words, in life, he should be an example to people with his moral beauty, culture and spiritual perfection.

Estrada acting is a creation based on specific aesthetic requirements. An actor should be able to show his talent in different genres in this theater.

The variety show is presented as a combination of works of different genres. Words, stories, anecdotes, music, songs, dances - the actor should be able to create a natural scene and a natural transition from one to the other depending on the situation.

One of the most important aspects that differentiates a variety actor from a theater actor is a matter of taste. A variety actor writes a work for himself, because only he knows what he wants, he becomes his own world. selects music to import.

A variety actor works without decorations. After all, he can use stage lights regardless of whether the role he is playing is in the dark or, on the contrary, in a bright place. To a variety actor, stage lights act as both a partner and a specific location. A variety actor uses some small details to further reveal his image.

For example: If an actor were to parody Michael Jackson, he would only need one detailed hat. We can witness Husan Sharipov portraying the image of a wise man with only one pair of glasses in the film comedy "Vodillik Kelin" filmed by Ali Hamroev, an honored artist of Uzbekistan.

A variety actor experiences the development of events together with the audience. He conveys to the audience where, how, and under what conditions the event is taking place through his behavior, plasticity, facial expressions, stage speech techniques and his skills. At the basis of all the above-mentioned features of a variety actor is the matter of taste.

As mentioned above, when choosing each image, costume, music, stage lights, and details, the actor should work with taste first of all. Because every audience has a different nature. Among them there is a sensitive audience, some may like the role played by the actor and some may not like it. With this in mind, a variety actor should surprise the audience with his performance by showing a show that will be liked by everyone. For this, he should pay great attention to what time, where, in what situation, and what will happen in the role he plays, and a number of similar questions.

A variety actor must literally be an advocate for his role. Why is it not happening? what is missing from my performance? what should i do Where should I improve my performance skills and with a series of similar questions, he should educate himself in order to improve his creative skills. He should always strive for excellence, try to rid himself of his shortcomings and defects.

A variety actor's favorite dish (in the creative sense) has to be "tracking". After all, every character he plays is based on observations. If we describe it in the image of a tree, it is like watering a tree, taking care of it from time to time, cutting off unnecessary branches, and then it sprouts, grows, enlarges, and reaches the level of bearing fruit.

A variety actor must constantly follow people and animals on the streets, among people, in nature and at every step. It is the observation that keeps the actor strong at the base of every image he creates. Every year, the quality level of an actor who has been watching him grows, and he becomes a brilliant artist.

Estrada has a concept of norm. What does this mean? When working on the image of a variety actor, he should pay close attention to another important concept of standards. Whether it's a long monologue or a speech, the variety actor should immediately pick it up, read it, understand

the main meaning or what the author wants to say, make it understandable to the audience and deliver it. As for the issue of time on stage, here too, every number should be in time. If the audience cheers up the actor, who is making him laugh with his performance, the actor laughs even worse, saying that the audience is laughing, but it may not be the same, and he may be dragged into a trance. In such cases, the actor has to be very careful not to overdo it.

The imagination of a variety actor must be strong. He must take the audience to his unnatural worlds and convince them through his skill.

While performing a role on the stage, the variety actor should take the energy from the audience, improvise on the stage in order to enrich his performance, and connect the findings from the situation to the performance. An actor should burn like a big fire on stage.

The variety actor is considered one of the masters of mature and, most importantly, folk art. It can be specially recognized that he accepts every reality in his performance as his own and can convince the audience of it. Do not listen to any of his jokes, he tells each one as if he were experiencing it himself. There are many interesting events or people with surprising character in life.

The creator observes each of them in life and uses them wisely during his performance. Observance and thoroughness, constant reworking on himself ensure that his creations are unrepeatable and performed to their own unique rhythm. He feels that he owes it to the people to always share a laugh. This means that he must work with great responsibility.

The more difficult it is to shock the audience, the more difficult it is to make them laugh. To be tragic as well as to be comic requires life experience and great skill along with innate ability. Only then the artist will be in the language of the people, in the network of circles.

A comic actor can please the people only if he perfectly masters the art of laughter. After all, there are many types of laughter: from a sweet smile to a hearty laugh, from a smile to a smile...

Improvisation, meaningful gesture and movement, sharp diction and rich sound apparatus are the main tools of artistic expression in his variety acting.

How expressively the actor performs his role, how he can interpret human qualities that cannot be given by any dress, mask and make-up, amazes and gives pleasure. The fact that an artist can change his appearance is the most important miracle.

A variety actor should also fully master the art of playing without words. Acting without saying a word is a sign of great skill. It is necessary for an actor to reveal every movement and position of a person, multifaceted behavior through pantomime. The artist boldly penetrates into the essence of social reality, creates human images, features, generalizes and creates the image of living persons, just like in life. If possible, the actor should tell a story about the period from birth to the end of a person's life with a three-minute act on stage without words. Art does not exactly repeat life, it reproduces it using its means [6].

The profession of a variety actor includes all aspects of pantomime, speech genres, singing, dancing, and circus skills.

Thoughts, pains and actions expressed by the art of acting, tragicomedy and satire, publicism and lyrics are all powerful tools of the variety actor.

A variety actor tells a story, describes the story, and shows it to the public. The audience is ready to listen to the actor sincerely. The audience trusts the actor, believes in the truthfulness and justice of the actor's opinion, believes in every word that exalts and criticizes a person, proud and

funny. What the actor says on the stage is his own, he can express his opinion as a person, an artist, his words are full of uplifting spirit, lyrics, satire, human experiences.

In general, variety music is both an ancient and a modern genre. It embodies the love of art of both young and old. Variety art is especially suitable for young people, so there is full confidence in its future and further development.

**Conclusion/Recommendations.** In conclusion, it should be mentioned that a variety actor has the ability to create in various genres, and he should be assigned responsible tasks compared to a theater actor and require great skill from him. A variety actor must constantly live in harmony with life and be constantly informed about the current news. The variety actor of "People's Pain" can express the idea that he wants to express during the whole performance in a short time through his numbers.

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## THE RESEARCH OF PHRASEOLOGY IN KARAKALPAK LINGUISTICS

Torebayeva Furuza Kidirbayevna

Senior teacher at Karakalpak state university named after Berdakh

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**Abstract.** *This article talks about the study of phraseological units in Karakalpak linguistics. In the Karakalpak language, as well as in any other language, there is a huge number of phraseological units. The article tells about the classification of phraseological units according to their characteristics. The article presents the works of many researchers, as well as examples of phraseological units*

**Keywords:** *language, phraseology, idiom, somatic idioms, semantics, expressiveness, figurative meaning etc.*

In linguistics, the language of phraseology, which is considered to be a special set of lexical units, attracts the attention of scholars in a relevant way. Whatever language we take, not only individual words are placed in its vocabulary, but also the syllables that express the whole meaning as individual words. This vocabulary has its own characteristics and differences in the way it is used in speech, including the functionality, emergence, and formation compared to other speech units. They are used as a language spice both semantically and emotionally expressive, and appear as a unique lexical-semantic wealth of any national language in a single line. Consequently, M.V. Lomonosov [1:65] thought that there were “idioms” and “phrases” in the vocabulary of the Russian language, which required a different approach, while V.G. Belinsky considering the role and significance of the Russian lexical dictionary wrote: “... over the centuries, idioms created by the people as a special method constitute the image of the people in the language and its incredible pure wealth” [2: 260]. In fact, there is great truth in his views. For example, there are different semantic groups of phraseology in the Karakalpak language: “*ko'zdi ashıp jumg'ansha*” (do something very quickly), “*iyt o'lgen jerde*” (miles away), “*shumbayına batıw*” (to be offended), “*awız-murın jalasıw*” (to be in good relations with somebody), “*tu'yenin'u'stinen iyt qabıw*” (be in an awkward position), “*shash bawın ko'teriw*” (to accompany), “*tu'yenin' quyrig'i jerge tiygende*” (never), “*qoy azınan sho'p almaw*” (to be innocent), “*til tiygiziw*” (speak about), “*ju'reginin' tu'gi bar*” (to be brave), “*ju'rek shaydı bolıw*” (to be fed up), “*dize bu'giw*” (to sit), “*u'nine suw quyıw*” (keep silent) and etc. They are distinguished by their functional style that is typical to phraseological units with different meanings, function and expressiveness. It is almost impossible to sum up the content of these phraseological units in a different word. In particular, they have their own real forms of identity in appropriate contexts. Moreover, such phraseologies are a narrow category of lexical content that has been formed in the language over the centuries. It stands out as one of the lexical indicators that define the national color of each language. Phraseological units play a vital role in conveying the idea in a completely self-evident way, with the participation of everyday language edges. It is clear that they stand out as a distinct group of national languages with their own unique lexical and semantic features.

The Karakalpak language is very rich in phraseological units which are known as a special group in the vocabulary. Phraseologisms are linguistic units that have a unique appearance in the language of each nation, which is characterized by its imagery and deep meaning. Phraseologisms,

which have been used in the vernacular since ancient times, have a strong expressive color, which gives our language a sense of beauty, originality, content and formulation. Consequently, phraseology has been widely used as one of the lexical-semantic tools we use in illustrated texts, newspapers, and oral speech. Special attention is paid to lexical-semantic, stylistic features of phraseology. Depending on the power of expressiveness of phraseology, authors use it to give different stylistic coloring in their works of fiction. However, we must not forget that any phraseology cannot be equivalent to individual words. They are tools of artistic diversity giving additional value to the whole meaning of individual words.

Although phraseologies consist of two or more meaningful words, they have a single meaning. For example, the phrase " *ko'zdi aship jung'ansha* " consists of several meaningful words. Each of them has no separate meaning, but give one whole meaning "very quickly, fast", "like lightning ". Consequently, most of the phraseological units of this type of often have synonyms of similar meanings in the vocabulary. However, the meaning of the phraseology cannot be replaced in the second sentence, retaining the same properties. There are many problems in linguistics that prove the completeness of the problem of phraseology. In this regard, the problems of phraseology in Karakalpak linguistics have become the object of some scientific research [3]. We must say that the problem of researching phraseological vocabulary within the in-depth study of the phraseological riches of the Karakalpak language helps to solve semantic aggregation features and other issues about the joint problems of linguistics, the semantic associations of the language, the quality of lexical meanings of words, the grammatical features of words.

Speaking about the conditions of the study and research of phraseological idioms, N. M. Shansky, one of the well-known Russian lexicologists, pointed out that nowadays, basically, the semantic properties of Russian phraseology have been further studied in terms of stylistic use in fiction and journalism and it is important to study phraseology in other aspects. Therefore, the lexical structure, form, meaning of phraseology, morphological properties, expressiveness, stylistic properties of the component structure of phraseology should be reflected in the main object of the research today [4: 5]. The fact that these fair ideas of N. M. Shansky are fully familiar with the phraseology of the Karakalpak language and its research is especially noticeable in modern Karakalpak linguistics.

Vocabulary as an integral and different part of the structure develops in phraseology on the basis of linguistic and extralinguistic evidence in accordance with the rules of a language development, depending on the requirements of literary language. There have been significant developments in the entire vocabulary of the literary language recently, including phraseological idioms, related to the development of public life, the rise of economic, political, spiritual and cultural life of the people. While some phraseological units based on the realities of life having lost the frequency of their usage shifted to obsolete phraseological units, clusters of new phraseological units have emerged in the lexical structure associated with the expansion of the language social use.

For example, phraseological units were widely used as an intensive in certain periods: "*hayaldin' shashi uzın, aqılı kelte*", "*hayal g'ayratlanıp qazan qaynatpas*", "*o'kshesi qanamaw*", "*shumbayına batıw*", "*palapan basına, turımtay tusına*", "*shashbaw ko'teriw*", "*kesesi ag'armaw*" and other similar phraseological units are considered to be rare phraseologisms in the language with the intensity of their use. Due to the development of economics, culture, politics and science, the content of phraseological expressions corresponding to the forms and expressions of literary

language is expanding significantly. In particular, the frequency of their use in written texts and in oral bilingualism is increasing. Thus, the structure of the phraseological units of the Karakalpak language has been developing in the lexical-semantic, functional service over the historical periods related to the requirements of public life.

Professor E. Berdimuratov mentions some peculiarities of Karakalpak phraseology. He distinguishes six main features of phraseology used in the Karakalpak language:

1. Phraseological units of perfect form as a single lexical unit of the language;
2. Phraseological units have a figurative meaning.
3. The individual components that make up a phraseological phrase have a stable place in the formation of words.
4. The phraseological phrase cannot be divided into parts.
5. The individual components that make up a phraseological phrase are grouped together and perform a single grammatical function.
6. Phraseological units cannot be literally translated into another language [6: 244].

Actually, these main features are the most important indicators in recognizing phraseologies as special lexical-semantic groups as in other languages. No matter which of the types of semantics we take, these main features play a key role in distinguishing them from the ordinary words, including the defining of the semantic meaning, the unity of the individual components that make up the phrase, the grammatical connection, the place and its function.

As noted above, when evaluating phraseological units as a special group, it is widely used emphasizing their boundary indicators from the practice of scientific research and discussions. Many of them differ in their idiomality, stability, constant preservation of the component structure, inability of the components of the whole meaning of the phrase to stand out from the lexical meaning, and other aspects of consciousness.

In determining the relation of phraseological units to a particular part of speech, their original form and their use are assumed. In this regard, we can see the following most important groups of phraseological units in the Karakalpak language:

1. Phraseological units of verbs: *bas qatırıw* (to think), *ishi janıw* (to be envious), *ko'zge ilmew* (be arrogant), *u'skini quyılıw* (be sad), *iyenin' ushına sho'p diziw* (note every offense), *bel baylaw* (make up one's mind to do smth), *bawır basıw* (get used to), *qoy awzınan sho'p almaw* (be innocent), *murnın balta shappaw* (nothing affects), *tu'yenin' u'stinen iyt qabıw* (be in an awkward position) etc.

2. Substantive phraseological units: *jerdin' jasalma joldası*, *temir jol*, *miynet haqı*, *miynet ku'ni*, *ko'z qıyığı*, *awız bastırırq*, *awızbirlik* and so on.

3. Adjective phraseological units: *ashıq ju'zli* (good-natured), *quw su'yek* (very thin), *qara bet* (impudent), *ju'regi joq* (cowardly), *tilge bay* (sociable), *ko'kiregi ken'* (generous), *qoli qanlı* (sinful), *etek jen'i ken'* (kind, generous), *on' qoli oyılg'an* (talented), *awızg'a u'rip salg'anday* (beautiful), *g'az moyın*, *jeti-qırh* (various), and etc.

4. Adverb phraseological units: *ko'z benen qastın' arasında* (quickly), *ha'p zamatta* (very fast), *bir awızdan* (unanimously), *at u'stinen* (suddenly, unexpectedly), *ko'z astınan, eki joldın' ortasında*, and etc.

We can see other groups of phraseological units in our language becoming as the twins of the parts of speech in meaning. For example, in the meaning of conjunctions, modals and etc.

Anyway, the groups mentioned above are the main and most common types met in the Karakalpak language.

Some situations attract our attention in the formation of phraseological units. are also of interest. For example, let us consider the differences in the formation of their individual components and their summing into a single phrase. This is well defined by Kazakh lexicologists in a very appropriate way. In the textbook of the Kazakh language for non-specialized and secondary special educational institutions, the authors note that the components of phraseological units are directly related to all aspects of objective life and can not consist of any word, but there are a lot of set phrases used for the organs of the human body, for the animals, and etc. [7: 215]. We see that this phenomenon is very popular in the Karakalpak language. Most of the phraseological units in the Karakalpak language have had a certain significance in human life, formed relatively with phenomena. with the closest relatives. Here, the terms of the relative items and phenomena, as in the Kazakh language, often serve as a basis of phraseological units in the Karakalpak language.

There are some somatic (related to the terms of the human body parts) phraseological units in our language. For example:

1) Hand-related: *qoli qisqa, qoli uzın, qol ushında, qol beriw, qol tiymew (be busy), qol salıw* and etc.

2) Eye-related: *ko'zge ilmew, ko'z salıw, ko'zine sho'p salıw, ko'z jetiw (become sure), ko'z ushında, ko'z bolıw, ko'z taslaw, ko'zin qısıw, ko'zge tu'rtiw* and etc.

3) Related to organ of a tongue: *tili uzın, tilge keliw, til alıw, tilin tartıw, til tuygiziw, til jetkeriw, til biriktiriw, tilin soziw, til menen oraq orıw, tili gu'rmeliw, and so on.*

4) Related to the mouth: *awzın soziw, awızg'a iliniw, awızg'a tu'siw, awız ashıw, awzı pisiw, awız jalasıw, awız bastırıq, awzı bos, awzı qulag'ına jetkenshe, awzınan qara iyt kirip, ala iyt shıg'ıw, awzına qum quyılıw, awzın jabıw, awızg'a alıw, awzınan tu'skendey, awzınan toziw* and so on.

5) Related to the heart: *ju'rek jutınıw, ju'regi dawamaw, ju'regi jarılıw, ju'regi shayılw, ju'rek shaydı bolıw, ju'rek saziw, ju'rek jalg'aw, ju'reginin' tu'gi bar, ju'regi aynıw, ju'regi qabınan shıg'ıw* etc.

6) Related to the feet: *ayaqtı an'lap basıw, ayaqqa basıw, ayag'ı jerge tiymew, ayag'ın qolına alıw, ayaqtan tartıw, ko'rpege qarap ayaq soziw, ayaqtan ayaq qalmaw, ayaq-qolın bawırına alıw* etc.

7) Related to the bones: *su'yek jan'alaw, su'yegi qatıw, su'yek alısıw, su'yekti qorlatpaw* etc.

8) Related to the head: *bası aylanbaw, basın qasıw, basına jetiw, bası bos, bası baylawlı, bası ashıq, bas qoyıw, bas tartıw, basında bar, bası g'ır bolıw, basına suw quyıw* etc.

9) Related to face: *beti qalın', beti joq, betin salıw* etc.

10) Related to the nose: *murnı salbıraw, murnı aspanda, murnın jerge su'ykew* etc.

11) Related to the ears: *qulag'ın kesiw, qulaq salıw, qulaq aspaw, qulag'ın tislew* and etc.

12) Related to the lungs: *o'kpesin osıw, o'kpesin qolına alıw, o'kpesi bar* and etc.

In particular, in order to create lined, figurative, sharp maneuvers in phraseological units, people created idioms which were closely related to camels, sheep, horses, donkeys, and other familiar animals, reflecting some of their characteristics. For example: *iyt o'lgen jer, iyt o'limi, iytten bir su'yek qarız, tu'yeden postın taslag'anday, tu'yenin' u'stinen iyt qabıw, tu'yenin'*

*quyriq' i jerge tiygende, qoy awzınan sho'p almaw, qoyday juwas, at u'sti, at salıw, ko'k eshekke teris min'giziw etc.*

Since language is directly related to the life of the people and is the product of several historical periods, in many phraseological expressions the life, customs and traditions of the Karakalpak people are very clearly visible. For example, there are phrases such as *dize bu'giw, shash bawın ko'teriw* in our language. In ancient times, when the legal limitations of the people prevailed, it is known that the poor people knelt before the rulers and bowed their heads. The phrase "dize bu'giw" is a testament to that old age. *Shashbawın ko'teriw* appeared at the time when a *hairpin* was used in the life of the population is now a testament to the old customs of the people, with the meaning of "accompanying someone".

There are a lot of phraseological units in the Karakalpak language, and they are encountered in everyday communication in various forms. Phraseological units are always changing, improving in connection with changes in people's lives. Some of these changes are related to outdated concepts, such as the disappearance of phrasal unions, their inactivity, introduction of new phrases into the language and phraseology. Therefore, these problems have been extensively studied in various aspects of Karakalpak linguistics. The first researcher in this field was Professor E. Berdimuratov. In addition, a number of scientific works on Karakalpak linguistics on this topic was written.

In particular, G. Aynazarova, Candidate of philological sciences, wrote "Equal two-component phraseology in the Karakalpak language" (Nukus, 2005), and her monography "Lexical-semantic and stylistic features of equal two-component phraseology in the Karakalpak language" (Nukus, 2015), the dissertation of (PhD) G. Allambergenova on "Stylistic use of phraseology in I. Yusupov's works" (Nukus, 2018), K. Koshanov's "Short Dictionary of Russian-Karakalpak phraseology" (Nukus, 2012), S. Esemuratova's "The equivalents of Karakalpak-Uzbek-Russian-English phraseology and proverbs" (Tashkent, 2011),

"Current issues of Karakalpak phraseology" (Nukus, 2011), K. Pakhratdinov and K. Begniyazov – "Dictionary of phraseology of the Karakalpak language", 2018), A. Pirniyazova's dissertation on (DSc) "Phraseological system of the Karakalpak language and its methodological possibilities", J. Tangirbergenov's dissertation on (PhD) "Linguistic analysis of verb phraseology in the Karakalpak language" (Nukus, 2020), B. Yusupova's "Phraseology of the Karakalpak language and some problems of its research" (Tashkent, 2020) were published.

The phraseology of the language of a literary work, the types and functions of phraseologisms in the literary works, the phraseologisms of the folklore and the features in their usage, the phraseologisms of individual poets and writers in works, the use of phraseologisms of all kinds in the literary text, lexical, grammatical, semantic, stylistic features of phraseologisms have been investigated in a wide round of issues.

In most of them, the unexplored problems of Karakalpak linguistics have been thoroughly analyzed and studied from the scientific point of view. In our opinion, one of the most important issues in linguistics is the special study of phraseological units that express gender meaning. In particular, the relative study of gender idioms with their Karakalpak and English forms is an important topic for both languages. From this point of view, we have focused our scientific work on the semantics of Karakalpak and English phrases and the concept of gender.



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## ISSUES OF FORMATION THE MOTIVATION IN THE WORKS OF EASTERN SCIENTISTS

Yuldashova Dilafruz Shavkatovna

Teacher of the Department of Psychology of Tashkent state pedagogical university

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**Abstract.** *This article analyzes the decline of educational motivation, the factors influencing the formation of educational motivation, especially the role of the family environment, based on the research results of Eastern scientists.*

**Keywords:** *motive, motivation, educational motivation, interpersonal relations, factors that develop motivation, family environment.*

In the works of great scholars, the acquisition of knowledge is given a lot of space, and it is clear that, both in the past and now, where the attention to the field of education is high, there the progress has always advanced.

In the works of encyclopedic scientists of the East, along with their thoughts on education and personal development, a number of scientific information is presented on the ways of acquiring knowledge. For example, such scholars as Imam al-Bukhari, Abu Nasr Farabi, Abu Ali ibn Sina, Abu Rayhan Beruni, Burkhaniddin Zarnuji, Mahmud Koshgari, Yusuf Khos Hajib, Omar Khayyam, Abu Hamid Bazzoli, Alisher Nawai, Muhammad Reza Ogahi, Abdullah Awlani and the works of thinkers provide detailed information.

The encyclopedist Imam al-Bukhari also placed the study of knowledge on a high level, and in his works, a person is a mature muhaddith until he receives hadith not only from those who are superior to him or his peers, but also from those who are inferior to him. emphasizing that it cannot be, with this opinion, he emphasizes that the positive motives of educational activity are formed by the teacher-teacher.

Abu Nasr Farabi pays great attention to the issue of knowledge in many of his works. He distinguishes two levels of knowledge - emotional and intellectual knowledge and recognizes the high importance of human intelligence in knowledge. Farabi called people to be knowledgeable and put forward exemplary ideas about the role of the student in social life and its unique characteristics. He emphasizes that only if the teacher works tirelessly to educate the student and make him knowledgeable, the student can strive to study, learn, and become educated. When a pedagogue says that he will give knowledge to a student, he must be truthful in front of the student, he must be dignified, he must value his honor, he must be fair to his students, he must be determined to achieve his goal. It is permissible to be able to show and be an example, says the thinker. Farabi prefers understanding, reading and understanding the essence of knowledge over mere memorization. According to scolar, any student should be aware of his own behavior, i.e. self-awareness, according to the terminology of modern psychology, should have the skills of self-reflection and one who can achieve happiness through these efforts should understand his humanity. Farabi is a scientist who objectively commented on a number of qualities characteristic of a student's personality.

According to the encyclopedist Abu Ali ibn Sina, human thinking and the power of the mind consist of several stages. At first, the mental forces are absolutely calm and quiet. An example of this is the mental strength of children in learning to read and write. Abu Ali ibn Sina

called these forces material forces, that is, these forces can be understood as external motives. Gradually, these forces turn into action, they are the result of the tool of labor, that is, they come into action and are manifested through the tool of labor. This situation can be explained by the fact that the child wants to write, but does not have a pen as a writing instrument. Ibn Sina called these two powers the power that can be realized. Finally, the third force is explained by the lack of will. That is, such a situation has power, but the child lacks the will to use it and realize it. In his view, intelligence and knowledge acquisition are explained by these three conditions.

In the short story “Hayy ibn Yakzon”, where Ibn Sina calls to study the science of logic in order to understand human character and psyche. This science greatly contributes to the expansion of the scope of human thinking. To know the nature of people, you need to read, and to be aware of the science of clairvoyance to sharpen your mind. Al-Farabi encouraged to learn science through musical and philosophical knowledge, while Ibn Sina encouraged through the science of logic.

Abu Ali ibn Sina was one of the supporters of taking responsibility for children's education. He says that when the child reaches the age of 6, he will be handed over to the teacher for education. Even now, the fact that children are admitted to primary classes from the age of 7 shows how important Ibn Sina's ideas are at that time. In his opinion, it is permissible to teach a child gradually. Allama says that it should not be tied to a book at once. Ibn Sina emphasizes that people should be educated carefully so that they are able to live and do not suffer for nothing, that is, he encourages them not to extinguish their positive motivation to study, and that the role of the pedagogue is great in this regard. emphasizes separately.

Thoughts on the students' reading activities are also reflected in the works of the encyclopedist Abu Raikhan Beruni. According to him, in order to get knowledge, students must first have aspiration and interest. In fact, if a person does not have the desire, effort and interest to learn and research something, he cannot achieve anything. One of the important ways to acquire knowledge is that a person should be friendly to everyone and be able to do good to other people. From the point of view of modern psychology, these opinions of the scientist can be interpreted as educational motives can be formed only if there is a need for educational activities.

Beruni says that those who prioritize moral purity in learning and conduct education and upbringing in the same consistency will reach the level of a perfect human being. Beruni emphasizes that a teacher should constantly improve his skills and knowledge and adapt to the times. He pays special attention to the methods of reading books. It gives information about the need to read books in small sections and summarize them. Beruni emphasizes that it is necessary to work not only by inductive (general conclusion), but also by deductive (partial conclusion) way in teaching, thinking expands and knowledge increases in this kind of study.

Abu Raykhan Beruni emphasizes the need to focus the student's attention on thinking operations such as comparison and comparison. Even today, conscious, expressive, correct and fast reading is a process related to thinking and is one of the main components that ensure the literacy of modern students.

Abu Raykhan Beruni is a great person who promoted the use of various psychological methods, thereby enriching their thinking and deepening their knowledge, without forcing repetition and boring young students. He admits that in order not to extinguish children's interest in reading, it is necessary to take into account the characteristics of their age.

Using the ideas of Abu Raykhan Beruni about generating interest in reading through thinking operations such as analysis, synthesis, comparison, and generalization as a

methodological basis in our research, we paid attention to the formation of these thinking operations in formative experience.

Another great scientist of the East, Burkhaniddin Zarnuji, in his book “A guide to the student’s education” says: “The best time to learn is when you are young, early in the morning and when the sun is dark. Let the learner get used to organizing this time effectively, and if one subject is boring for him, let him be busy with another”. In his book “Ta’limul – mutaallim” he recognizes the principle of unity of education.

Mahmud Koshgari, who lived and created in the 11th century, also called for learning in his work “Devonu Lugatit Turk”. In the work “O my son, learn from me, take advice, try to be polite and well-educated, so that you will be known as a scholar in the country and spread manners and knowledge among them”, Learn knowledge, wisdom, “Don’t be arrogant in learning, a person who brags about being knowledgeable without learning anything will be ashamed and pitied during the exam” is a vivid example of this.

Yusuf Khos Khajib, one of the great thinkers of Central Asia, also highly values knowledge in his work. He compares knowledge to things like wealth, clothes, and food. He writes about the need to be able to feel knowledge and knowledge, to understand it, being knowledgeable is closely related to education, and the earlier a child is educated, the more eager he is to learn.

Reflections on the psychological characteristics and personal qualities of the reader are deeply covered in the works of the encyclopedist Omar Khayyam. According to Omar Khayyam, students are not limited to the knowledge they get from the teacher, they acquire knowledge, skills and skills in the process of learning and observing the events in life, and repeating them many times in various ways during practice. that is, the scientist puts forward the principle of an integral relationship between the subject of education and life. In his opinion, it is necessary to form independent thinking in students, while organically connecting learning and education with practice.

Abu Hamid Bazzoli’s thoughts about the unity of science and practice in human life are also worthy of attention. He said that a person should apply the acquired theoretical knowledge in practice, because not only knowledge and science, but also the ability to apply the achievements of science and experience in practice is one of the human qualities.

Alisher Navoi, a great thinker and scholar, highly valued human thinking, intellect and knowledge. He writes, “Knowledge and wisdom are the adornment of a person”. Alisher Navoi says that children should be given knowledge, information and education from a young age, and like Ibn Sina, they should be given to a teacher from the age of 6.

The talented poet, translator, and historian Muhammed Reza Ogakhi mentions in his works that in order for a person to reach full maturity, it is necessary to acquire knowledge and skills from a young age. In his opinion, knowledge is a powerful tool for the spiritual maturity of a person and the development of society. Science enriches the human mind. Ogahiy tries to deliver knowledge through folk games, because these games serve to form a positive learning motive. Folk games are actually psychological games. At this time, the child learns and develops.

One of the scientists who played a leading role in the development of pedagogical ideas in the socio-political life of Uzbekistan at the beginning of the 20th century is Abdulla Avloni. According to his opinion, science is the destiny, life, leader, and blessing of people. In order to learn, to become a scientist, it is necessary to go to school and learn from a teacher.

He not only shows the theoretical importance of science, but also emphasizes that it is a vital necessity for practical activity. It is emphasized that science saves us from the darkness of ignorance, brings us to the world of culture and enlightenment, turns us away from bad deeds and bad deeds, and makes us possess good manners and manners. At the same time, he repeats again and again that our whole life, health, happiness, pleasure, enthusiasm, world and hereafter depend on science.

Science sharpens a person's mind and thoughts like a sword. A person without knowledge is like a tree without fruit. Science, like the fruits of a tree, gives food to every person and leads to the world of culture, spirituality and enlightenment. Prevents bad people and bad deeds. It serves to be well-behaved and polite. As a result, people of knowledge will be dear and respected everywhere. Science is the tool that guides a person's life in a real and correct way. That is why great people who have acquired high qualities through knowledge and achieved greatness and dreams are highly valued among the people.

Knowledge is the best of professions and virtues. Through science, a person can know good and bad, distinguish between good and bad, understand the qualities of friendship and kinship, and know his rights.

It is impossible to imagine the development of society without the development of people's knowledge, science, and practical skills. People who do not have certain spiritual needs and high moral qualities do not have the desire to study science, work honestly, acquire a profession, and improve their qualifications. Therefore, at all stages of the development of the society, they first brought up young people and then gave them education.

Indeed, the need for knowledge is a system of conscious motives. A person determines the possibilities of solving a problem with his intelligence, knowledge, strength and will. Knowledge is broader in terms of content and includes all concepts, ideas, and practical skills acquired by a person through life experience. Science is the pinnacle of knowledge. Knowledge becomes science only as a result of in-depth study of the laws of nature, society, human psyche.

In conclusion, we can say that Eastern scholars tried to analyze educational motives from the point of view of needs. The formation of these needs and their development can be achieved mainly by taking into account the psychological characteristics of the educational process by professors, that is, by taking into account the physiological and psychological characteristics of students during the study process, by approaching them as individually as possible. confessed. In the works of Eastern thinkers, the great treasure, which is a great treasure for science, advanced ideas related to education and upbringing of students have not lost their importance to this day.

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# CONTAMINATION NAMES IN UZBEK ANTHOPONYMICS, THEIR FORMATION

Xosiyat Allamuratova

Teacher at Termez State University

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**Abstract.** *The article describes the characteristics of the names made by the contamination method in the system of Uzbek anthroponymics, the meaningful relationship of the parts of the names, their unique aspects that distinguish them from the names made by the simple method, and their linguistic features.*

**Keywords:** *anthroponyms, contamination, method of formation, double names, compound names, components, name patterns.*

## INTRODUCTION

Anthroponyms and place names, which are considered to be a unique encyclopedia of the history and lifestyle of our people, are a priceless monument of the thinking of our ancestors, one of the great values that have enriched the treasury of Uzbek culture and spirituality for centuries. Therefore, we should thoroughly study and promote anthroponyms as one of the tools that define the scope of our national culture .

## LITERATURE ANALYSIS AND METHODS

In Uzbek linguistics, certain works have been carried out on the research of the system of proper names. In particular, to the work of collecting materials of Uzbek anthroponyms, researching lexical-spiritual properties, linguistic structure, ethnographic-motivational meanings of names, observing the specific aspects of Uzbek regional anthroponymy, spelling, explanatory of names Scientists such as E. Begmatov, N. Husanov, G'. Sattorov, S. Rahimov, I. Khudoinazarov, R. Khudoyberganov, S. Kenjayeva contributed to the field of dictionaries. Spelling and explanatory dictionaries of Uzbek names have been compiled. Despite this, issues such as the emergence and development of Uzbek anthroponyms, nominative features of names, motivational bases of naming, the role of linguistic and non-linguistic principles, scientific research of anthroponymy from a linguocultural point of view have not been studied without taking into account some small studies. .

Linguistic description, lexical-spiritual, comparative-historical, structural, typological-classificatory, sociolinguistic and linguistic-cultural methods of analysis were used to clarify the topic

## ANALYSIS AND RESULTS

The methods of formation of anthroponyms are unique, and according to their expression, they are divided into such groups as formed from simple words, rounded and combined anthroponyms. The syntactic method of forming names is considered the most productive type of anthroponym formation, and the fact that 8194 out of 14600 are compound names and it was explained in the dictionary "O'zbek ismlari ma'nosi"(Meaning of Uzbek names) by E. Begmatov is a clear proof of this.

There have many investigative in Uzbek linguistics about the compound word, the semantic relationship between its components, the relation of the compound word to the lexeme

and word combination, the grammatical differences between them, and the methods of their formation.

The scientist E. Begmatov, who explained the emergence of anthroponyms in a double form, said: “Qo‘shma atoqli otlarni, jumladan, ismlarni yuzaga keltiradigan asos – bu kontekst (matn)dir. Bunda bolani nomlash jarayoni tushuniladi. Sodda ism ham, qo‘shma ism ham qisqa nomlash jarayonida tanlanadi yoki yaratiladi. Bunda nominatorning turli va murakkab motivlarga asoslanishi muhim rol o‘ynaydi” (The context (text) is the basis that creates compound names, including names. This includes the process of naming the child. Both the simple name and the distinguished name are chosen or created during the short naming process. This is where the nominee comes into play, based on diverse and complex motifs,) he explains.

Among the names there are also names that are close in phrases: *Xudoybergan*, *Tangriberdi*, *Kuntug‘mish*. But these names are also names that are suddenly invented in the process of naming a baby.

Among the compound appellatives from which the name is derived, there are also lexemes that originally had the character of a phrase: *Qizilgul*, *Atirgul*, *Oqbo‘ta*, *Oqbilak* etc. Before becoming a name, these names went through three processes: 1) the phrase "qizil gul"; 2) "qizilgul" is a compound word; 3) "Qizilgul" -name. In this case, the compound word "Qizilgul" was transferred to the function of a ready-made name without any formation, and this transition occurred suddenly due to the motive of beauty in the process of naming the child. Such names gradually entered the Udm and lived in the language as a name, and in the form of a ready-made name were kept in reserve in the fund of anthroponyms.

The names listed above differ from the names "*Melixon*", "*Melimurod*", "*Xolchuchuk*", "*Xolniyoz*". These names are not formed as simple words in the Uzbek language, but are unique names formed in the onomastic environment. With this in mind, compound names in the Uzbek language can be divided into two groups: 1) names formed from a similar lexeme that previously existed in the language in the form of a compound word; 2) compound names formed inside anthroponyms. Compound names formed from these two forms have long been used and formed in the language as personal names. The name for the child was chosen as a ready-made option among such names.

Although a compound anthroponym is considered as a whole lexeme, there are certain differences in the semantic relations between its constituent components. Accordingly, Uzbek compound names can be divided into two:

1. Compound names whose components are based on subordinating relationships.
2. Compound names, the components of which are equal and have no semantic connection.

The creation of names based on the subordination of components is based on the clarification of the semantic-syntactic relations of the parts that make up the name. Names with a subordinate component are made up of a compound word, the parts of which complement each other, explain, define. The mentioned relations arise from the initial syntactic nature of the formation of names, since the nominal components are subject to semantic dependence, and the name "o‘sib chiqqan bo‘ladi"(this mean the created in past) from a compound word based on the relation.

The composition of a compound name or the formation of a compound word is related to the characteristics of the name, such as the time of its appearance, the level of use, and the state of phonetic formation. As a result of these factors, the initial syntactic connection between the

components of the name gradually disappears and becomes invisible, turning into a single lexeme in the form of the name: For example, “*Manguberdi*”, “*O‘rinbosar*”, “*Toshturg‘un*”.

**Polluting names based on subordination of parts:**

1. Compound nouns of defining + defining component type	2. Compound nouns with suffixes		3. Possessive compound names
a) adjective+adjective relationship: Tozagul, Atirgul, Gulchehra, Sohibjamol.	a) additions with Arabic articles: -ul, -ash, -ad, -an, -ud, -in, -id. Karimulla, Sayfiddin, Jamoliddin, Asliddin, Aloviddin, Shamsiddin		a) Possessive compound names: Azizberdi, Esonkeldi, Haqberdi, Xolberdi
b) adjective – Xolqiz, Saribosh, Momoqiz, Mingnazar.	b) Persian-Tajik –i additions names :Baxriniso, Gulixandon, Zebiniso, Xurijamol		b) subject+noun verb: Xolchuchuk, Jonuzoq, Xolshakar, Umurzoq
c) demonstrative adjectives relationship: Oynur, Norgul, Xudoynazar, Gadoyniyoz.	<b>5. Adjective + verb names</b>		
<b>4. objective+verb names</b>	The second part of such complex nouns consists of forms denoting action, and the first part of the name defines the sign of the concept understood in the second part.		
The component in the first part is often in an incoming and sometimes in an outgoing agreement.: Izbosdi, Olloshukur, Tovoshar, Qo‘yboqar	Comparative relation: Toshturdi, Po‘lattursin (Po‘latdek bo‘lib tursin)	Desire and goal relationship: Bektursin, Omonturdi, Esonturdi, Mingyashar	Cause and condition relationship: Allabergan, Xushkeldi

(Note: the table was compiled based on the research data of E. Begmatov)

Double names with equal parts are closer to pairs of words than a compound word based on a subordinating relation: for example, : “Po‘lat-ali”, “Ro‘zi-tosh”

The formation of double names is a characteristic feature of the formation of an onomastic lexeme (visible noun), there is no semantic and grammatical connection between the components of this type of name, two independent components converge and create a single name. : “Jo‘raqo‘zi= Jo‘raqo‘zi”, “Xol-bozor= Xolbozor”.

Compound names differ from other types of compound names in terms of their pattern of formation. They are visible in:

a) the components of the double name consist of two independent names, there is no semantic connection between them: *Yunusali, Matmuso, Umarali*;

b) the value (symbol) expressed by the first component does not refer to the thing (event) expressed by the second component: *Oqniyoz, Shakarali, Oqmurod*;

c) the meaning understood from the second component does not belong to the concept of the first component: *Qurbonsuluv, Sherqobil, Qo‘ysuluv*;

d) the first component means a concept that has nothing to do with the concept in the second component: *Norpo‘lat, Norsoat, Pirqo‘zi, Nazirtosh, Norqo‘zi*;



e) the meaning of the second part of the name is opposite to the concept of the first part: *Sherqul, Sherqo 'zi, Temirqul;*

f) the action or concept in the first part of the name will not matter for the second part: *Turdibu, Turdimat, Tursunali;*

g) the meaning understood from the second part of the name associated with the birth of a child does not depend on the concept understood from the first part: *Tillaberdi, Oqberdi;*

h) the parts that make up the complex name are reminiscent of different creatures belonging to biological species: *Sherbo 'ta, Sherqo 'zi, Bo 'ribars, Barsbuqa;*

i) the components of the name express different and far from each other concepts: *Tursoat, Turdimuhammad, Tursunali;*

j) each of the components of the name is composed of a formal paired word, independent in itself: for example, "*Toshtemir (Tosh va Temir)*", "*Toshpo 'lat (Tosh va Po 'lat)*".

Paying particular attention to the motivational properties of names, S. Kenjayeva pays attention to the different aspects of double names and compound names:

Compound name	Double name
Keldixush	Tosh+Muhammad
Whole name , intact	Whole name

It seems that the components of a double name come together because they form a single name. The components of a compound noun are combined because they mean one thing together. In the compound name "Hushkeldi", a single motif means the gratitude of the parents for the birth of the child, two independent motifs are expressed in the double name - the child's soul will live as solid as a rock and the meaning that Muhammad (S.A.V) will protect him in his shelter. So, double names are names with a double motive.

According to M. Rahimov, S. Mominov, the motive (reason, basis) for the formation of a name is often forgotten over time. Especially, this phenomenon is often repeated in anthroponyms and toponyms with a combined structure: the formation of the name Muhammadjon as Mamajon, Matjon, the name of Shohrasul as Shorasul, and the toponym of Rafiqjon as Rafqan caused demotivation.

In general, two cases are observed in the process of anthroponymic nomination: 1) creation of a new, original name; 2) choosing a name from traditional names. The first case has been observed a lot in the past. This situation led to the creation of the anthroponymy system and foundation of the language and made possible the second situation. Now the process of creating a new name is not active, it has become a rare phenomenon: Erknura (Erkin and Nuryog'di), Mirshod (Mirzohid and Gulshod), Beknur (Bekzod and Nuriya), Nurhayot (Nurmamat and Gulhayo).

### **Conclusion**

Compound nouns consist of two or more words combined to express a specific meaning and form a large part of anthroponyms. That is, the fact that more than 60 percent of the existing names fund are compound names is a proof that contamination names are more widely used than simple names.

The basis of the names made to wish the child happiness, good luck, bravery, courage, sustenance and wealth, prosperity is formed by ancient Turkish names, as well as lexemes borrowed from Arabic and Persian languages. It is especially evident in the names of animals and birds, which are symbols of strength and courage.

Therefore, each component in the composition of contamination names comes in a certain function and expresses wider meanings than the meaning of simple names.

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# A MODEL OF IMPROVING STUDENTS' KNOWLEDGE OF PRESERVING THE NATIONAL MUSICAL HERITAGE ON THE BASE OF AN AXIOLOGICAL APPROACH

**Mansurova Nigorakhan Rustamjonovna**

Teacher of the department of Vocal and instrumental performance, Faculty of Arts of Fergana State University

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**Abstract.** *This article has developed a model for improving students' knowledge of preserving national musical heritage, as well as empirically tested indicators, proposals and recommendations of students' knowledge of national musical heritage. Theoretical, empirical, mathematical methods were used in the research work. As a result of this research, based on the axiological approach, the levels and criteria of integration of students' knowledge of preservation of national musical heritage, as well as empirical data on the research work are presented. At the end of the article, conclusions and developed scientific-methodological recommendations are given.*

**Keywords:** *musical inheritance, axiological approach, musical pedagogy, classical music, instrumental performance, vocal performance.*

## INTRODUCTION

The tasks of improving students' knowledge of national musical heritage preservation, in-depth study of Uzbek musical heritage, and the formation of skills to pass them on from generation to generation are becoming urgent. For this, it is necessary to bring innovative methods and developments into the pedagogical process, to create a new educational technology. At the same time, it is necessary to clearly define the goals and tasks of the pedagogical process in improving students' knowledge of preserving the national musical heritage. Pedagogical goals within the framework of the research work are to develop the knowledge of preserving the national musical heritage in students and to improve the system of their preparation. The subject of the research is the pedagogical form, method and means of developing students' knowledge of preserving the national musical tradition.

In general, the specificity of the pedagogical goal is determined by society, that is, the result of pedagogical activity is related to the interests of society. His work is aimed at improving the personality of young people in all aspects. Pedagogical activity ensures the social cohesion (sequence) of the generation. It transfers the experience of one generation to the next generation, realizes the natural possibilities of a person to gain social experience.

## LITERATURE ANALYSIS AND METHODS

The study of Uzbek national music culture is one of the most important issues. In this regard, O. Matyokubov, O. Ibrohimov, R. Yunusov, Sh. Aikhojayeva, Ch. The reforms carried out by scientists such as Ergasheva, R. Kadyrov, and L. Jorayeva lead to the achievement of new results in the field.

## RESULTS AND DISCUSSION

Effectiveness of music education, organizational and educational work on development and popularization of national musical heritage are of great importance in improving students'

knowledge of preserving the national musical heritage. "That's why the ideal of the teacher-pedagogue and his knowledge, potential, skill of teaching the pedagogical process play an important role in the pedagogical process of preserving the national musical heritage. Participating in the process of raising a perfect generation, the teacher should not only set an example for others with his spiritual and moral culture, but also, as a mature teacher, should make his due contribution to the work of educating perfect person and highly qualified personnel. Pedagogical skills of the teacher are considered the main tasks of organizing all forms of the educational process in the most convenient and effective way, directing them towards the goals of personal development, and instilling a tendency towards activities necessary for society"[1,103]

In music education, it is clearly expressed that the educational content and procedural components are interconnected. "The substantive part of education is aimed at mastering theoretical knowledge and searching for new information. It requires the use of educational work methods known from general pedagogy - explanation, application, heuristic (finding the truth), problems, etc. The part of education related to the acquisition of performance skills involves the use of not only general didactic methods, but also specific musical methods related to demonstration and guidance in performance. Acquiring the skills of collective creative activity requires pedagogical and creative "modeling" that involves the creation of an educational process that works in different "modes" - educational training, rehearsal, stage works" [2,69].

"During music classes, especially in performance classes, the pedagogue has a pedagogical effect by correcting the student's emotional and psychological state changes every minute, seeing his performance actions, and setting educational tasks accordingly. methods will have to be changed. Many researchers deny the possibility of using pedagogical technologies in a person-oriented pedagogical approach. In their opinion, it is impossible to write down the path of formation and development of a person in advance, but they believe that it is possible to design the positive features of the educational environment. Because the educational effect is manifested separately for each subject of the educational process»[3,69]. But there is a great possibility that factors that increase the interests and initiative of a person and create the actualization of knowledge will be born in an activating educational environment.

Management of future staff activities in the process of pedagogical education is complicated because the goal of the pedagogue is always directed towards the future of the future staff. Realizing this, skilled pedagogues design the logic of their activities in accordance with the needs of future professionals. The specificity of the purpose of pedagogical activity requires the following from the teacher:

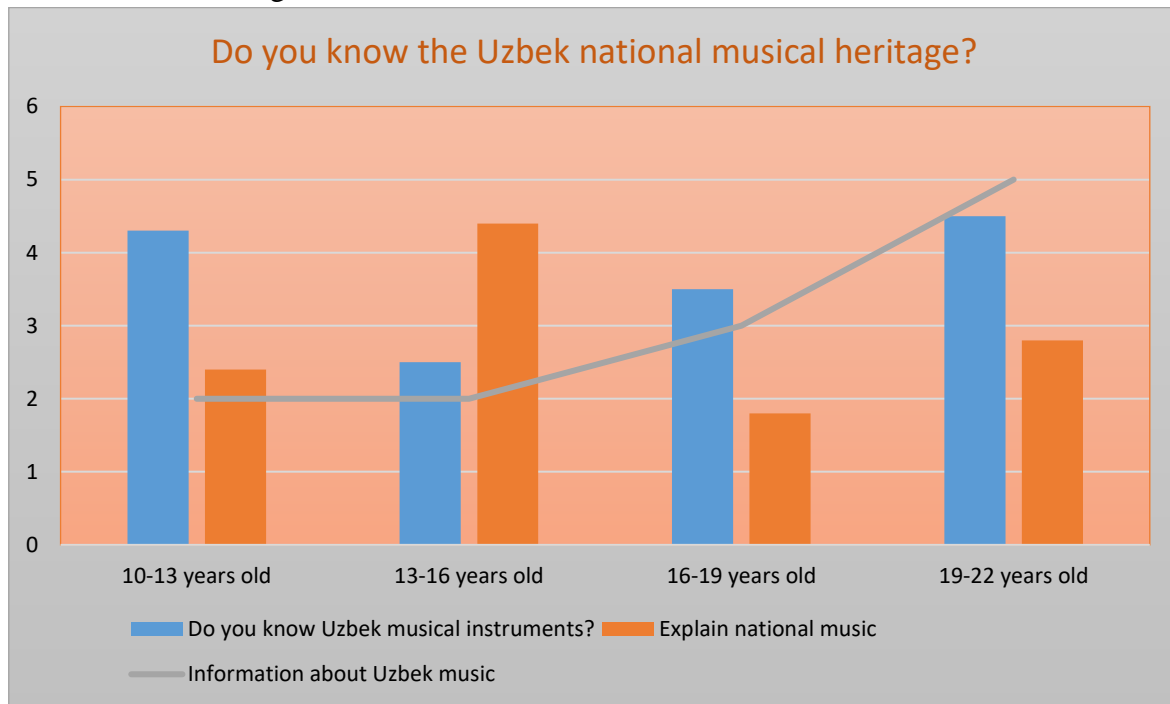
- fully understanding the social tasks of the society and accepting them;
- a positive approach to specific actions and tasks;
- to pay attention to students' interests, to turn them into defined goals of pedagogical activity. Based on these directions, imparting knowledge to students, preparing them for professional activity, forming professional competence in them affects both the quality of education and the efficiency of professional activity.

In fact, music education is a field that is more complex than other fields and requires a unique methodology. At the same time, Uzbek national music is distinguished by the fact that it is combined with national and religious values and has a unique philosophical content. Uzbek music culture is ancient and colorful, and at the same time, it is developing, incorporating modern traditions. First of all, unique folk music, classic musical heritage, national composition,

contemporary composition, as well as folk amateurism and lively popular pop art are manifested in the form and style of extremely bright aspects. With the honor of independence, attention to our national-spiritual values, revival of our forgotten traditions in a historically short period of time, renewal and reformation for the purpose of continuous development became a priority. Efforts to develop cultural and musical relations with neighboring and distant foreign countries in the way of mutual enrichment have also become urgent.

The lifestyle of the Uzbek people has changed to an unprecedented extent in recent years. Now, today's man is on his own path of living a good life, showing beautiful examples of communication, and most importantly, aesthetic assimilation of reality. At the same time, it has a significant impact on the development of musical culture.

It is known that the spiritual beauty of the Uzbek people has found its wonderful, unique artistic expression in the melodies coming from the depths of the ages. According to one of the definitions given by our scholars, music is the food of the human soul. Therefore, for many centuries, national music is a vivid expression of the rich spirituality, deep thinking, and perfect spirit of our ancestors in sounds, and at the same time, it is the soul and soul of our society, which is the creator of a new, great state.



Students' success in music education, moving from not knowing to knowing, from not being able to succeeding, that is, to realizing the meaning and effect of their efforts, creating conditions that ensure the feeling of joy of achievements, hard work, desire to study and desire Cultivating winter talent is one of the main tasks and blessings. Thanks to music, the student has the idea that nobility, glory, and beauty exist not only in the external world, but also in it. The development of artistic and mature performance of the precious, classic and rare musical works of the Uzbek people on folk instruments increases the interest of young people in music in our time.

In the new stage of development of Uzbekistan, attention to traditional Uzbek music has increased. The revival of national values, traditions and rituals also caused significant changes in the field of music. In addition to the rich artistic and visual tools of our ancient national music, Uzbek music art has risen to a higher level as a result of mastering new genres and types. For this reason, many competitions are being organized on the scale of the republic.

## CONCLUSION

In conclusion, it is necessary to improve the knowledge of preserving the national musical heritage in students, as well as to develop the skills of playing national musical instruments and working with them.

1. It is necessary to find out which musical instrument the student is inclined to, having an individual conversation with the student. For a variety of reasons, students differ from each other in terms of intellectual development, interest in music, abilities, and moods. The results of the research test conducted in this regard are explained in the following table. In the scientific research work, an experiment was conducted on 3 different questions in this questionnaire. According to him: in the table above, the level of Uzbek national musical knowledge of young people who are maturing much better in terms of their age has been well evaluated.

2. Regardless of the type of instruments, whether they are stringed instruments, wind instruments or national percussion instruments, from the first lesson, the teacher-teaches the student the history of the instruments, their range, the level of performance possibilities, should give an understanding of the stroke (beats). It is necessary to pay attention to the condition of playing a musical instrument (postanovka) and correct defects in time during observation.

3. It is important for the teacher to achieve the student's finger movement, appliqué rules, the balance of right and left hand movements, and pay special attention to hand muscle activity. For example, in the performance of gizjak, kashkar rubobi, dutor, flute, chang and other musical instruments, the teacher requires the student to form a free finger movement without straining the muscles. When the muscles are strained, the voice trembles and sounds unpleasant when playing the kashkar rubobi, and the hands get tired quickly; and in dust performance, the voice sounds dry and loud; the sound is creaky and uneven. If he follows the rules of appliqué and takes a free, correct performance position, the muscles will not get tired, the performer will be able to perform freely and correctly understand the nature, essence and content of the work. This will prepare the basic and important ground for mastering the skills of artistic performance on the instrument.

4. The teacher-mentor gives the student the idea of the piece of music being performed, a detailed explanation of its content, the character, tempo, form, structure, genre, nuances, ensemble, and author of the piece of music, which helps the performance to be successful. . Otherwise, the performer will not be able to fully cover the character and content of the work. Such a performance does not reach the heart of the listener, it means that the work done is wasted.

5. No matter what tempo (tempo) music works are written, be it "dance", "march" or "song", when getting acquainted with the work, it is its own (tempo) only after learning it at a heavy, restrained pace. it will be necessary to start working on the pace and artistic performance. These may include dynamic signs of a piece of music, musical accents, choruses, laments, and various decorations, styles, and techniques (strokes) found in the piece. Sometimes students perform the same dynamic form from the beginning to the end of a piece of music[4,7].

Based on the research results, the following scientific and methodological recommendations were developed:

1. It is necessary to introduce the teaching of the "Music axiology" module in the block of elective subjects for all undergraduate courses in the field of music education.

2. It is necessary to include topics related to the formation of students' national musical axiological skills and culture training in the program of subjects in the block of musical and applied sciences.

3. It is necessary to introduce the full use of information communications in the improvement of the national musical axiology system.

4. To further enrich and develop the national musical knowledge base of future music teachers, it is necessary to constantly organize and encourage industry-related competitions, festivals and events, and to develop innovative models of targeted training for socio-pedagogical activities. fit for purpose.

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## OPPORTUNITIES GIVEN TO YOUNG PEOPLE KNOWING LANGUAGE

<sup>1</sup>Khudaykulov Jonibek Bozarovich, <sup>2</sup>Bozarova Hadiyabonu Jonibek kizi

<sup>1</sup>Doctor of Agricultural Sciences, professor, Tashkent state agrarian university

<sup>2</sup>Student of Uzbek state world languages university

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**Abstract.** *This article talks about the opportunities created by the leadership of our country for talented students who have perfectly mastered two or more foreign languages, the required level of knowledge, that is, the holders of international certificates, the knowledge of foreign languages is highly valued.*

**Keywords:** *grants, international language certificate, foreign language, opportunity, brain activity, youth.*

**Introduction.** Currently, our state pays special attention to language learning of young people. Everywhere we look, we can see young people committed to learning a language. Now the question is, why are they trying so hard to learn foreign languages? In turn, the role of the opportunities provided by our state for young people who know foreign languages is incomparable.

An example of this is the state policy on the implementation of the “Strategy of actions of the President of the Republic of Uzbekistan on the five priority directions of the development of the Republic of Uzbekistan in 2017-2021 in the year of youth support and population health promotion” dated February 3, 2021 PF-6155 Decree (<https://lex.uz/docs/-5260791>), as well as high scores on international examination systems (level) we can cite as an example the decision of the Cabinet of Ministers to support young people (1).

As mentioned in this decision, young people who get C1 level in the exam will receive the payment for the exam as a compensation, which in turn is a great incentive for them to move forward in the future and learn and develop a new language.

Due to the attention paid by our country to the youth, we can see that the level of knowledge of the English language of the youth of the Republic of Uzbekistan is higher than the level of knowledge of the language of the youth of the neighboring countries (Kazakhstan, Turkmenistan). Another reason for this is that we can see that the increase in grants that allow young people who know the language to go to countries such as America, China, Russia, and Europe with full coverage also contributes. An example of this is the ‘Global UGRAD’ academic exchange program, which covers all expenses for one semester in the United States for undergraduate students of Uzbekistan, or the “National State Scholarship (NSP)” grant program, which opens the door to European countries. These programs every year, several of our young people get the opportunity to try themselves on the international stage, and this is certainly one of the most gratifying cases. (2)

What is the difference between young people who know foreign languages and young people who only speak their mother tongue?

1. In the working system of their brain activity. Research shows that the brain of a person who knows two or more languages works faster than the brain of a native speaker. Because when a person uses one language, the second language is always active. We can see this in our everyday



life, for example, if we don't know a word in Russian, we instead say that word in a language that we know and the speaker understands.

2. The doors of the world are open to a person who knows two or more foreign languages. For example, he is looking for some information. However, it is very difficult to find this information in Uzbek, so he can search and get information through other languages. Another situation is that a multilingual person who wants to travel to a country or study there can easily adapt to that environment because of his knowledge of the language.

3. As Nelson Mandela said: *“If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart”*(3). That is, in turn, this will lead you to expand your circle of friends. In this situation, you will talk with a genuine interest in his native language and customs, not just out of compulsion, and this will automatically lead you to establish better relations with your foreign friend.

**Conclusion.** In short, knowing a foreign language can allow you to study, live, and travel abroad without any expenses. That is, due to the fact that the diplomatic relations of the Republic of Uzbekistan with other countries are developing, the opportunities provided by the developed countries for the youth of Uzbekistan are many. It is possible to further develop and gain international experience by participating in several grant programs listed above.

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## SENTIMENTAL ANALYSIS IN COMPUTER LINGUISTICS

Shamsudinova Iqbal Bakhovadinovna

teacher of the department of Uzbek Linguistics, Termiz State University

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**Abstract.** *The article describes the scientific views on the systematic approach to sentiment analysis and perceptual analysis of the text. The most common way to evaluate character weights in natural language processing (NLP) information retrieval is excused about TF and IDF frequency measure. The analysis of tonality in Uzbek linguistics which covered by the examples of adjectives, verbs and prepositions*

**Keywords:** *sentiment analysis, tonality, tonality measurement of text in TF, IDF, NLP, binary, multi-class, aspect analysis, tonality in loading.*

### INTRODUCTION

The direction of analyzing and monitoring moods and attitudes expressed by people through text analysis is called sentiment analysis. In such an analysis, the attitude or emotions expressed in the text are automatically analyzed. In natural language processing, it is very important to divide them into emotional classes in order to determine the emotional sentiment of words. In this regard, a lot of systematic research has been done in Russian and English linguistics for pre-processing, vectorization and machine classification of certain text data.

### LITERATURE AND METHODS

What is sentiment analysis? How is such an analysis conducted in world linguistics? What units should be used for sentiment analysis? What is the systematic approach to this topic? Which word groups should be classified as primary when expressing human emotions? In the article, we looked at theoretical knowledge about them.

### ANALYSIS AND RESULTS

In Uzbek linguistics, the scientific views of several scientists have been published on the topic of tonal analysis due to the researches being carried out on the subject of KL. Tonality analysis is divided into binary, multi-class and aspect-based types.

Binary analysis is analysis models that work only with positive and negative signs. This type of model assigns one of these two characteristics to the given text. For example: *I liked the movie because it was interesting* (positive); *The movie is very scary.* (negative)

Multi-class models are designed to work with more than two characters, in addition to positive and negative characters, neutral characters are also added. For example: *I liked the movie.* (positive); *I didn't like the movie.* (negative); *I saw the movie.* (neutral)

Aspect-based: This type of model divides a given text into many types based on its characteristics. In this, the aspects of the product or service being considered are taken into account, and the opinions expressed in this regard are clarified by the models. These aspects can range from the price of the product and service to its quality and convenience.

In the sentiment analysis of the text, the negative, positive and neutral relations between the object and the subject are automatically analyzed. The most common way to evaluate the weight of characters in information search is TF-IDF (see TF-term frequency IDF-inverse document frequency). This method is a statistical measure used to evaluate the importance of a word in the context of a document that is part of a set or corpus of documents. The weight of

certain words is proportional to the frequency of use of the word in the document and inversely proportional to the frequency of use of the word in all documents in the collection. The TF-IDF measure is often used in text analysis and information retrieval tasks, for example, as one of the criteria for matching a document to a search query, when calculating a document proximity measure during clustering.

In sentiment analysis - 1.5 - 1.5 scale relationships are analyzed by keywords. An algorithm is developed by dividing the text into classes depending on the level of emotion from neutral to high, negative and high positive. In the logical network, all syntheses of the word network are automatically interpreted according to the concepts of "positivity", "negativity" and "neutrality". In Table 1, the negative-positive limit of the word is measured at -1.2 and +1.2

Table 1

-2	-1	0	+1	+2
Very bad	bad	dominant	good	The best
Bashara- face	Bet-face	Yuz-face	Chehra-face	Jamol-face

In verbs, this degree of tonal growth can go up to -1, -10 scale, maybe even more. For example, *to cry, to moan, to read, to squeeze, to grunt, to howl, to howl, to wail, to afghan, to faraj, to dod...*

TF (term frequency - word frequency) method is suitable only for one-way analysis of words. IDF (inverse document frequency) is the inversion of the frequency of occurrence of a certain word in the documents of the collection, that is, the inverse frequency of the document. The founder of this concept is Karen Spark Jones.

The primary keyword for building sentiment analysis binary models is quality. Adjectives define negative and positive tonality. **Pos:** *beautiful, beautiful, good, wonderful, beautiful, sweet, delicious, fragrant, pleasant...* **Neg:** *ugly, bad, unsightly, naughty, ugly, smelly, smelly...* Similarly, a vocabulary of positive and negative tonality helps sentiment analysis. The expression of tonality is also present in verbs, modal words and prepositions.

Different symbols and emoticons that express emotions on the computer are actually negative or positive expressions of human emotions. No serious research has been done on the sensation of downloads. For the first time, we tried to analyze the example of downloads. In the example of downloads, the emphasis itself is expressed in several ways. For example <*jonga tegdingku*> Strong emphasis <*Jonga tegding-da*> Medium emphasis <*Jonga tegding-u*> neutral emphasis. In these sentences, prepositions express negative tonality in three ways. <*Na ovchiman, va na botirman*> (A. Oripov) denial is strong. <*Ovchi ham, botir ham emasman*> low denial.

At a wedding (that is, at any wedding) At a wedding (even if you feed your belly) It is necessary to create scales that provide sentiment analysis to give two different meanings of the same syntactic structure when reading by a computer.

T. Nikolayeva evaluates the importance of prepositions in the speech process: "In order to fully understand the language, it is not enough to be able to speak it well, but also to be able to use the existing prepositions and modal words in the right place; skillful use of prepositions in speech is a sign of a rich knowledge of the language"

A. Shakhmatov was one of the first to give the interpretation of loading as an auxiliary word: "Loading is a group of words that strengthen or reduce the content of predicates or grammatical forms to one degree or another, and have a formal, auxiliary content". As Shakhmatov pointed out, the sentiment should be analyzed because the words that increase or decrease the

content of the downloads. Sentiment analysis subjective evaluation loadings *-jon, -oy, -bonu, -bek, -poshsho, -khan*, reinforcement-emphasis *-ku, -u(-yu), -da, -oq(-yoq), -ku, - kim, ham, axir, hatto, hattoki, naqadar, tim, g'irt, liq, jiqqa* discursive loadings are also expressed by *olgur, tushgur, tushmagur, gurgur*.

Adjectives that precede adjectives can also serve as a basis for sentiment analysis. Their expression of positive or negative tonality is determined by the meaning of the word to which it is added. For example, *very beautiful* (positive) *very ugly* (negative). Some of these downloads represent a negative tonality. They are loadings such as *girt, olgur, gurgur*.

### **CONCLUSION**

In conclusion, it can be said that not all words in the language belong to the group of emotional lexemes. That is, not all words express human emotional relationships. Therefore, in Uzbek linguistics, as in Russian and Kazakh languages, words with positive and negative connotations are used to classify words emotionally. you need to create a dictionary. Sentiment analysis of Uzbek texts consists of passing the given text through the fundamental NLP (natural language processing) stage, for example, transliteration, tokenization, and then delivering it to the sentiment analysis model in the required format. Therefore, the creation of sentiment analysis models of the expressed thoughts in the given texts using technologies in the field of NLP is an urgent task for industry experts. Different symbols and emoticons that express emotions on the computer are actually negative or positive expressions of human emotions. But now Uzbek linguistics is waiting for serious research work to create programs that read the emotions of words.

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# THE HISTORY OF THE STUDY OF URBAN SETTLEMENTS OF MEDIEVAL KHOREZM

Djoldasov Akbar Batirovich

Basic doctoral student of Tashkent University of Architecture and Civil Engineering

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**Abstract.** *The article summarizes the history of study, the historical and planning design of dwellings on the territory of medieval Khorezm. An attempt is made to trace the stages of the development of house-building, revealing the typology of dwellings of the medieval epoch.*

**Keywords:** *aral region, dwelling, quarter, discount, Ustyurt, Amu Darya, periphery, Khalidjan, localization, Karakalpakstan, culture, monument.*

The Lower Amudarya delta region, which is part of the modern borders of the Republic of Karakalpakstan and the northern part of the Tashauz region of Turkmenistan, includes the coastal cultural strips of Jeyhun from the area of the Tuyamuyun reservoir to the Aral Sea, including part of southeastern Ustyurt. One of the physical and geographical features of this region in antiquity was the presence of numerous delta channels, lakes, and most importantly, the aluvial land cover suitable for irrigated agriculture (more than 2 million hectares).

Starting from the 9th-11th centuries, historical and geographical information of Arabic-Persian authors about the lower reaches of the Amu Darya and the adjacent lands of the Aral Sea region appeared. At this time, the culture of Islam was spreading in Central Asia. In the works of Arabic-Persian authors, there are settlements of the oasis, information about the nomadic tribes of the Aral Sea region. Among them, the data of Ibn Ruste, al Istakhri, Ibn Fadlan, al-Maqdisi, the anonymous author of Hudud al Alem, Mahmud of Kashgar and other sources are important. According to the information of these authors, in the 10th century, fortresses (rata) and cities appeared in the Amudarya delta and within the borders of the Aral steppes.

One of the earliest information about the cities and rabats of the Southern Aral Sea region is the data of Ibn Fadlan, a participant in the embassy of the Baghdad caliph Muktadir to the Bulgar king Almas in 922. In his "Note" he, passing through Ustyurt, noted the urban settlements of al-Djurdjaniya (Gurganj), Zamdjan and Khababe-Jit (works of Ustyurt) (7).

Some delta sites bordering Ustyurt are also mentioned in other sources. In particular, ibn Haukal and al-Maqdisi (985) write about the settlement of Jit. Thus, the written sources of the 10th-11th centuries indicate three settlements located along the Ustyurt chink. Historical and comparative analysis of these sources with archaeological research showed that Zamdjan is localized with Shemakha-kala, Git Puljai and Kudjag with Toprak-kala (Kungrad). As can be seen from the analysis, early sources limited themselves to brief information about the monuments of the medieval Aral delta of the Amudarya. Restore the topo-planigraphic situation, the location of urban settlements, historical events of that time, allow mainly archaeological materials.

However, until the middle of the 20th century, the archaeological sites of the lower reaches of the Amu Darya remained unexplored. In the pre-war years (until 1940), the study of this area was not associated with a targeted scientific program, but with passing acquaintance with individual monuments, collecting random artifacts, and was limited to fixing some elements of the material culture of the Ustyurt plateau and the Amudarya delta zone. In 1945,

a visiting session of the Academy of Sciences of Uzbekistan was held in Nukus. Then the immediate tasks of studying the history and archeology of Karakalpakstan, including the ancient monuments of the Amudarya and Ustyurt deltas, were determined. In 1946, the head of the Khorezm Archaeological and Ethnographic Expedition (KHAEE) S.P.Tolstov has organized a grandiose air-automobile expeditionary reconnaissance through the desert zones of Karakum, Kyzylkum, along the southeastern cliff of Ustyurt and the delta part of the southern Aral Sea region. The results of the monuments of the study area and their plans, brief information about the artifacts were briefly outlined in the works of the Khorezm archaeological expedition (8). S.P.Tolstov, having examined the region of the southeastern cliff of Ustyurt and the delta zone, subsequently sets the task of conducting a more detailed study and analysis of the history of these monuments. The scientist, the organizer of archaeological science in Karakalpakstan and ancient Khorezm, draws up a detailed plan of work to study the medieval monuments of the lower reaches of the Amu Darya and southeastern Ustyurt. In 1948, an employee of the Khorezm archaeological expedition N.N. Vakturskaya, for the first time in the medieval archeology of the Aral Sea region, began excavations at the settlement of Shemakha-kala. Four years later, the results of the study are published in the first volume of the Proceedings of the Khorezm Archaeological and Ethnographic Expedition (2). The article provides an analysis of the results of the excavations, clearly characterizes all samples of the material culture of the Golden Horde era and partly during the reign of the Temurids in the Aral Sea region. The characteristic of the quarters of the settlement is given, an attempt is made to localize the monument with the data of medieval sources. N.N.Vakturskaya collected all the information about the finds, any antiquities on the territory of the settlement. Here, her erudition deserves special respect, as the young researcher made discoveries made in the course of archaeological work at the site of Shemakha-kala. In particular, for the first time she succeeded in determining the composition of archaeological artifacts, establishing the area of their distribution, the connections of the cities of the southeastern Aral Sea region with the outside world, and the planigraphy of the medieval peripheral city of Khorezm. Despite the fact that her materials were mostly of a preliminary nature, they provided a wealth of information about this still little-studied medieval monument of Ustyurt. Subsequently, the materials of Shemakha-kala were used in the work of S.P. Tolstov "In the footsteps of the ancient Khorezmian civilization." Then he wrote about the significance of this unique monument: "Probably, staging systematic excavations on a proper scale will enable Shamakhi to take the same place among the medieval monuments of Khorezm as Toprak-kala occupies among the ancient ones." However, it should be noted that in the post-war period, due to the increased scale of field research, the monuments of the urban settlements of the Amudarya delta were often visited, but they did not arouse significant interest among researchers.

This task was partially fulfilled by the staff of the archeology sector of the KK of the Academy of Sciences of the Uzbek SSR, established in the city of Nukus in 1959. The activities of the sector of archeology in the 60-80s of the XX century are closely connected with the archaeological study of the monuments of the Amudarya delta and southeastern Ustyurt. It is noteworthy that the archaeologists of Karakalpakstan, united by common enthusiasm, discovered previously unknown monuments of the Amudarya delta and the Aral-Caspian intermarium. According to the plan developed by the head of the department of archeology V.N.Yagodin, the researchers of Karakalpakstan identified three areas of archaeological study of the antiquities of the southern Aral Sea region: mounds of ancient and medieval nomadic tribes of the Aral-Caspian

intermarium; monuments of the medieval urban culture of the Amudarya delta, fortress cities, caravanserais of South-Eastern and Central Ustyurt.

In 1958-1959, A.V.Gudkova and V.N.Yagodin organized archaeological surveys in the right-bank part of the Amudarya delta. In the course of reconnaissance work on the site of Tok Kala, Kusxan Hillock, Krantau, Hayvan Kala (Kerder), Kyrk Zhigit Kala, Kurgancha and the site of Baghdad, urban culture monuments dating back to the period from the 9th to the 14th centuries were identified (1). One of the most fruitful works on the study of the urban culture of the Amudarya delta is the work of V.N. Yagodin, who studied the monuments of the left-bank delta. He, in 1960, organized routes, explored the medieval monuments of the left bank of the Aral delta (13). The researchers, based on the analysis of ceramic material from new pits and trenches of monuments on the left bank of the delta, came to the conclusion about the likelihood of the existence of urban settlements of two chronological periods. One of them continued the tradition of the Khorezmshahs of the Mamunids and Anushteginids (IX-XII centuries), the other is represented by the material culture of the Golden Horde era. (XIII-XIV century). According to the researchers, the medieval monuments of this region have a genetic connection with the synchronous material of the monuments of the inner part of the oasis. New materials, coupled with other studies, showed that the settlement of the cities of the Left Bank was more intensive compared to the Right Bank. This is evidenced not only by large areas of settlements, but also by traces of farmland, irrigation facilities and the territory of urban necropolises. The sizes of individual necropolises (in particular, the Pulzhai soil burial ground) allow us to speak about the dynamics of demographic processes in the near-delta zone of the Southern Aral Sea region.

In general, the results of the study of archaeologists of the Karakalapak Association of the Academy of Sciences of the Republic of Uzbekistan were summarized and published in the "Materials of the Code of Historical and Cultural Monuments of Karakalpakstan" and in the works of individual researchers (6, 13, 14). They contain information about both previously discovered and newly discovered archaeological objects of the urban culture of the Amudarya delta and the Ustyurt chink.

The end of the 20th - the beginning of the 21st century is the time of establishing a free democratic direction in the historical science of Uzbekistan. Practically since that time, stationary excavations began on the medieval settlements of the Amudarya delta. Excavations by M.T.Torebekov at the sites of Toprak-kala Kungradskaya and Bograkhan revealed well-preserved ground traces of defensive structures (walls and gates), remains of public buildings (mosque, minaret of Bograkhan), residential premises, large accumulations of tiled and burnt bricks, glazed ceramics, stone cauldrons, Jochid coins and so on. Some of these monuments, among them a minaret, a mosque, were almost completely excavated by M.T.Torebekov (9, 10, 11, 12). Despite the rather slow introduction of materials into scientific circulation, on the basis of the collected archaeological and historiographic data, one can already speak of the offensive development of the urbanization process in the causal territory of the Amudarya delta. According to scientific literature, a similar situation is observed in western Khorezm (Daudan and Daryalyk delta sites). In recent years, continuing the archaeological research of the Aral delta zone, M.-Sh.Kdyrniyazov organized excavations at the site of Pulzhai. Research of the site is ongoing (3, 4, 5). Excavations have shown the existence of a large trade and craft city of the era of the Golden Horde. The city of this time has no fortifications. The layout of the city included scattered buildings: residential buildings, caravanserais and industrial complexes. The finds of targets for a series of products



made of iron, bronze, pottery kilns, stone millstones and others characterize the main occupations of the population. The abundance of imported items (celadon, minai, chandelier, polished ceramics, coins) emphasizes the important role of trade in the life of the Pulzhai settlement. The burials of the open mausoleum contained inventory (an iron two-piece bridle). Near the settlement there are burial mounds synchronous to it. In general, the monument is dated to the XII-XIV centuries. (5).

Based on these studies, it can be concluded that the zone adjacent to the settled agricultural culture of the Southern Aral Sea region, even in ancient times, was a buffer territory between various ethno-economic groups, which influenced the activation of ethnic processes in the lower reaches of the Amu Darya, the trade exchange of the steppe with the population of the oasis, the emergence new centers of urban culture. However, it should be noted that in the course of studying the medieval monuments of the delta zone of the Aral Sea region and the periphery of the cultural oasis, the complex of material culture remained unexplored. Basically, the preliminary results of archaeological work carried out at various sites were published. The typology of medieval monuments of the Amudarya delta, the classification of various complexes of material culture, some chronological periods of the existence and distribution of artifacts have not been developed. In this regard, we believe that a detailed generalizing work is needed to study the material culture of the medieval monuments of the Amudarya delta adjacent to the Ustyurt plateau.

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## THE PROBLEM OF IDENTIFYING SUSPICIOUS AND FALSE NEWS IN A PSYCHOLOGIST-EXPERT INTERVIEW

Mahmudova Hulkar Tilabovna

Associate professor of the department of professional skills, Supreme School of Judges under the Supreme Judicial Council of the Republic of Uzbekistan

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**Abstract.** *This article discusses the scientific concepts aimed at the use of special knowledge by an expert-psychologist in the process of forensic psychological examination to identify suspicious and false messages. In addition, the rules of competent preparation for the organization of interview conditions with the examinees of the expert-psychologist, the processes that should be paid attention to during the interview are highlighted.*

**Keywords:** *expert-psychologist, conversation, false news, skepticism.*

It is known that forensic psychology uses general psychological methods designed to determine the psychological factors, laws and mechanisms of human behavior and relationships, which are naturally regulated by legal norms. The methods used during forensic psychological examination are: observation, interview and survey, summarization and analysis of case materials and independent descriptions, structural and structural-genetic analysis methods, biographical method, psychodiagnostic method, experiment, case study method [1].

Conversation - an important source of knowledge of psychological phenomena. In the interview with the examinees, emphasis is placed on internal experiences related to the characteristics of the legally significant situation. The following requirements are set for an interview in psychology:

- goal orientation;
- planning;
- selection;
- individuality of approach;
- psychological ethics.

In order for the interview to be effective, it is necessary to take into account the age, gender, education and life experience of the subject. It is necessary to prepare questions in advance that can express the necessary information for verification [2].

The basis of the interview is to communicate with the person under investigation with the help of indirect questions that form common personal-important aspects, which makes the interview more effective. However, it should be taken into account that one cannot hope to get reliable information based on the interview. Using this method, it is possible to compare and analyze the testee's statements, taking into account other methods of psychology (for example, profiling). Only a comparative analysis allows for a full assessment of the examinee's testimony.

Expert interview is one of the central methods of forensic psychological examination. The purpose of conducting it is to obtain information that is important for the questions put to the expert about the subject's subjective world and the situation under investigation. The results of the interview are also important for the evaluation of the data obtained in the process of psychodiagnostic research, for the formation of general expert conclusions. Therefore, the problem of identifying lies and dubious statements of the person being examined is of great importance for

the expert psychologist when there is a discrepancy between the information given by the person being examined about a criminally important event or a part of it and what he actually knows, thinks or feels.

At the same time, even though it does not correspond to reality, the information about which the person being examined is mistaken about its authenticity is also doubtful. False messages are always the result of a deliberate attempt to deceive the interlocutor.

Fake news can take different forms of speech, such as hiding real facts (circumstances), denying them, reporting fabricated facts, and various combinations of these forms. In this case, hiding the phenomenon under investigation, denying one or another of its circumstances (i.e., passive lying) is less likely to be exposed than active, "creative" change of reality by telling fictitious information. The use of real-life facts, typical life situations, and careful preparation and practice of a false message make it difficult to detect false reporting [3].

In the scientific literature (A.R. Ratinov, Yu.P. Adamov, M.M. Kochenov, V.V. Romanov, O.D. Sitkovskaya, etc.), a number of signs are given that allow identifying messages that may be false. These include:

- the fact that the story about the extreme situation that is important for the person is smooth and conflict-free;

- there is a difference in the initial and subsequent statements (testimonies) of the person examined in the examination, an increase in the "remembered" details (number);

- changes his shows many times (even if he gives convincing explanations for this).

The presence of the following situations in an expert interview may also indicate the presence of hidden situations, fantasy, and independence in speech:

- existence of a conflict between the information given by the person under investigation and the information in the case file;

- emotional "slowness" and schematicity of messages: in this case, the person being examined rarely uses personal and emotional words in relation to the event he is describing;

- there are expressions in his speech that show that he behaves like an external observer (such as "they usually do this", "they say this", "it is necessary to act this way"), the person being examined often relies on (refers to) the opinion of others;

- on his own initiative (even if no one asks him) tells positive information about himself, actively demonstrates his socially useful or society-approved position ("fighter for justice", "critic of shortcomings in society", etc.);

- the messages are the same (in the same mold, stereotyped), "fixed" and are repeated using the same words and phrases, the events are described in the same sequence;

- refuses to answer the questions posed by the expert (switches to another topic, ignores the question, answers only part of the question);

- in the expert examination, the person being investigated shows that he does not know the facts that he should be familiar with (does not know the situation at the scene of the incident, some actions of the participants of the investigated situation, cannot perform certain actions, etc.);

- in his messages (speech words) there are words, phrases and terms that are not characteristic of his usual speech (they stand out among other descriptions of work situations);

- expresses the secondary details of the incident too clearly, and the main aspects superficially;

- there are cases of "obstructing communication": conflicting judgments, use of incomplete sentences, inconsistency in the statement, often changing the topics of the story, showing (showing) misunderstanding of the expert's words;

- thinks for a long time when answering questions about the important details of the situation, emotional reaction, but in other matters, on his own initiative, he tells a story (talks);

- repeats the same information willingly (with satisfaction), without external motivation;

- literally applies evaluative judgments (opinions) used by other persons (expressed in case materials);

- says that he has forgotten the time that passed after the incident, the circumstances that he cannot forget due to his age, mnemonic, professional characteristics;

- answers the expert's questions inadequately (too emotionally, sometimes even aggressively);

- the expert does not recognize any information he said during the interview (this may indicate that he accidentally said it during the interview);

- when interpreting the actions of the participants of the event, it is based on the information that it is clear that he did not know about the event in question at the time of its occurrence.

Psychologist-expert should evaluate all these factors together, taking into account the motivation and individual psychological characteristics of the person being examined.

External influences can also cause the subject to make significant (large) unexpected errors in the description of the situation, that is, to give dubious messages. Social memory is characterized by the mixing of information from different sources over time, as a result of which it is much more difficult for a person to distinguish the original information from the newly formed one.

"Significant changes in the programs can be caused by the subsequent discussion of the events, social opinion, rumors, criminal sensationalism, media reports" [4].

Therefore, the quality of the story of the person being examined largely depends on the time interval that separates perception from reproduction, repetition of remembered information, and the number of repetitions. There are the following forms of changes in memories:

- 1) generalization or "exaggeration" of the event, which in the original version was in a clear, widespread, detailed form;

- 2) clarification and detailing of something in a more general, narrower form;

- 3) replacement of one content with another content of equal value in terms of meaning, generality and detail;

- 4) moving or moving some parts of the real event;

- 5) unification of things that are separate from each other and separation of things (events) that are actually interrelated;

- 6) additions that are not in the original version;

- 7) violation of the meaning of the original as a whole, including some of its parts [5].

It should be noted that the results of the expert interview are greatly influenced by the characteristics of its conduct by the psychologist. The main mistake of the beginning experts, which leads to the violation of the information obtained about the criminal event as a whole or some of its parts, is the lack of an interview plan. As a result, the psychologist cannot gather complete information on questions important for forming a conclusion; on the contrary, it "automatically" adheres to the scheme created for the conversation, that is, in an inflexible way, which leads to the fact that unconsidered directions of the development of topics, new facts that

do not correspond to the working hypothesis are not taken into account; uses overly complex (or overly simple) questions that do not correspond to the level of understanding, speech characteristics of the person being examined, and therefore leads to inadequate answers, etc.

In order to minimize distortions in the story of the person being examined, the psychologist should follow the following rules during the interview:

- give clear and understandable instructions to the person being examined, several times if necessary (according to his vocabulary);

- organization of communication space without distractions and incentives (people, sounds, etc.) (this is especially important when working with children);

- to give the initiative in the interview to the person being examined. If it is not necessary, not to divide his free story, to determine all possible and necessary deviations and details according to the opinion of the person being told;

- asking questions on topics whose answers are known to the psychologist from the case materials (the answers to them allow to assess the general position (attitude) of the person being examined towards the expert: generally reliable or generally unreliable);

- at first, to clarify in general the events of the past life of the subject of the examination, then to clarify in more detail the events that occurred immediately before the situation being examined, and then to clarify in detail the events of the situation being studied (such an approach is to have "base points" for the conversation about the situation, as well as the subject of the examination) allows to study the characteristics of personal communication);

- distinguish the main stages of development of the situation together with the person being examined; try to post memories in chronological order;

- use of elements of stimulating situations (photographs, drawing schemes, etc.). Conditions for recalling events can also be restored;

- introduce various modifications to the conversation, such as drawing pictures, game situations, role-playing games, use of scales (if they fit into the conversational system);

- achieving clarifications (for example, if the person being examined uses general evaluative adjectives, it is necessary to clarify and detail them; when using concepts representing distance, time, strength of smell, etc., it is necessary to determine how the person being examined understands their content, if possible, it is necessary to ask to demonstrate this in reality, etc. .);

- to clarify the meaning of words and phrases with emotional color in the speech of the person being examined;

- offering several possible alternatives (showing an example) in cases where the person being examined has difficulty expressing his/her situation and feelings;

- use of the technique of repeating the words of the person being examined to check that the messages of the person being examined are clearly understood;

- making a conclusion about the content (if it is necessary to systematize what the person being examined has stated, if the topic has been discussed in a chaotic manner for a long time);

- to refrain from expressing one's beliefs, opinions, and evaluation;

- predicting the state of fatigue of the person being examined (sensing fatigue); managing his attention;

- use more open questions, express questions according to the level of understanding and speech characteristics of the person being examined. Questions should be clear in meaning, simple in structure;

- not to use indicative questions, i.e. questions with an open or hidden answer, cautiously use questions formulated in such a way that the person being examined only has to confirm what has been said;

- complete recording of all the words and non-verbal (non-verbal) behavior of the person being examined, significant changes. It would be appropriate to record the words of the expert. It is necessary to find out its meaning as soon as possible after the conversation.

Thus, the use of techniques (methods) that allow us to find out suspicious and false messages, to identify them, to organize the most optimal interview conditions, requires the expert-psychologist to have qualified training and extensive experience in conducting examinations. Our experience shows that the use of professional communication training by an expert psychologist in education helps in better acquisition of necessary knowledge, learning, skills, and the formation of a conscious professional position.

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## PROBLEMS OF THE IMPLEMENTATION OF SUPERVISION OF PERSONS SERVING A SENTENCE IN PENAL COLONIES AND CONSIDERATIONS ON THEIR ELIMINATION

Nurmatov Aziz Rakhmatovich

Independent researcher of the Academy under the Ministry of internal affairs of the Republic of  
Uzbekistan

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**Abstract.** *The article reflects the conditions of convicts serving their sentences in penal colonies, the existing problems in the implementation of the control of the special contingent and their elimination, as well as suggestions and comments on amendments and additions to legal documents.*

**Keywords:** *address-colony, control, surveillance, control area, evasion of punishment, security measures.*

The regime of detention of those sentenced to deprivation of liberty is regulated by laws and regulations and is ensured by the strict adherence of all persons who are part of the administration of the institution.

This is achieved by:

- 1) strict compliance of the employees of JIEMs with the requirements of criminal law;
- 2) to ensure the protection of prisoners;
- 3) encouragement and application of disciplinary sanctions against convicts;
- 4) application of security measures to prisoners[1].

In our opinion, during the maintenance of a special contingent in penal institutions, the activity of guarding prisoners and monitoring prisoners occupies an important place.

Guarding of prisoners in penal institutions - including military measures, quick-order (quick-regime), transport-technical and educational measures[1].

Article 16 of the Law of the Republic of Uzbekistan "On Internal Affairs Bodies" defines the duties of internal affairs bodies as "guarding detainees and prisoners, moving them to other places and guarding them, distributing prisoners to penal institutions"[3].

In addition to guarding prisoners according to the requirements of the criminal law, they must be kept under constant supervision, and the supervision must be carried out regularly everywhere.

Along with the control of prisoners, the concept of "Monitoring" is also used. Surveillance is a system of monitoring and controlling the behavior of prisoners. It is carried out by a military cadre of supervisors and the administration of the penal institution[4].

Monitoring and control includes:

- 1) observation of convicts in living and production areas;
- 2) checking the presence of prisoners;
- 3) control of loading and unloading vehicles;
- 4) to ensure that prisoners follow the rules of wearing clothes of the specified pattern;
- 5) prevention and elimination of evasion, insubordination, harassment and the like;
- 6) ensuring holding of meetings;



7) search of prisoners, their places of residence and work[5].

The concept of "controlling" a special contingent in penal institutions should be defined as follows.

*"Supervision" of the special contingent in penal institutions - direct monitoring, checking, using electronic technical means, of the special contingent's compliance with the legal norms specified in regulatory legal documents, orders and other documents by authorized personnel in penal institutions. It is an activity aimed at preventing and eliminating crimes and disorder committed by prisoners, serving sentences in institutions using other methods of control.*

*Another purpose of monitoring is to ensure that the agenda is followed.*

The word "surveillance" comes from the meaning of monitoring, guarding someone or something in penal institutions. The term "supervision" originated in criminal-executive legislation documents to describe the guarding and monitoring of prisoners in places of execution[6].

The organization of the preservation and control of convicts in settlement colonies has its own aspects. Because, among penal institutions, this type of institution is the most flexible in terms of storage conditions and established order rules.

The conditions of convicts held in the settlement colonies were very closely related to the lives of free persons, creating many favorable conditions for convicts. Such facilities will help the convict adapt to life once he is released[7].

Convicts are kept without guards, but under control, that is, the land of convicts is limited. If the work they are doing or the training they are receiving, they can walk outside the colony without supervision with the permission of the colonial administration[8].

However, the lightness of the regime of detention in the settlement-colonies, as well as the fact that the legislation does not specify specific mechanisms and rules for the implementation of convict control, can cause various problems.

In particular, in the settlement-colonies, convicts can enjoy the right to walk freely within the territory of the colony during the period from morning to evening bedtime;

they store money and valuable items on their side and use the money unrestricted;

unlimited number of phone calls, parcels, annihilation and banderolls can be received and sent;

there are gaps in regulations such as the right to receive an unlimited number of short-term meetings, as well as the fact that meetings, usually given off at work[9].

In our opinion, these norms provide unlimited benefits to convicts and cause inconveniences in the implementation of control.

For example, in destination colonies, convicts are marked to store money and valuable items. However, it is not clearly defined what valuables they can store.

Also, the fact that convicts can use an unlimited number of telephone calls, or have the right to an unlimited number of short-term meetings, causes convicts to come using the phone or use a short-term meeting during working hours or in violation of the agenda established in accordance with internal order rules[10].

Or the law establishes that the meeting can be held at the request of the convicted person outside the territory of the destination-colony, in our opinion, the lack of a clear definition of this rule gives the understanding that the meeting can be held in all regions of the Republic.

In addition, it is established that convicts who do not violate the storage regime, have a family can be allowed to live separately with their family in the territory of the destination-colony or outside it by the decision of the head of the institution, this norm determines that the convict can apply regardless of the derailment of social danger.

We believe that it is advisable to take into account the criminal act committed by the convicted person when granting this right.

For this reason, we consider it necessary to re-develop the procedure and mechanisms for the implementation of convict control in the settlement-colonies and set the conditions for serving the sentence in the following wording.

*Article 114. Conditions of serving the sentence in address-colonies*

*Convicts in the colonies:*

*unguarded but kept under control;*

*during the time from getting up in the morning to going to bed in the evening, they use the right to walk freely within the territory of the colony;*

*if the work they are doing or the education they are receiving requires, they can walk outside the territory of the colony without supervision with the permission of the administration;*

*they walk in the clothes that citizens wear;*

*can store money and valuables and use them in unlimited quantities;*

*during their free time they can make unlimited phone calls, receive and send parcels, parcels and parcels;*

*prepares meals independently from food products purchased at the expense of his own funds and from products in stores.*

*Prisoners have the right to an unlimited number of short-term meetings and twenty-four long-term meetings during the year. Meetings, as a rule, are given during non-working hours. If it is not possible to hold a long-term meeting in the area of the address-colony, the meeting may be held outside the area of the address-colony, in the area of the district (city) where this colony is located, based on the prisoner's application.*

*Prisoners live in dormitories divided into rooms. Convicts who have not violated the detention regime and have families may be allowed to live separately with their families in the area of the settlement colony or in the district (city) where the settlement colony is located, according to the decision of the head of the institution. Such persons must be present for registration in accordance with the rules of internal procedure. A representative of the prison-colony administration can enter the place where prisoners live at any time of the day.*

*The right to live outside the territory of the settlement-colony is not granted to the convicts specified in clauses "v" and "g" of the fourth part of Article 73 of the Criminal Code.*

*The procedure for the detention and control of convicts in residential colonies is determined by the Cabinet of Ministers of the Republic of Uzbekistan in accordance with the norms established in the Criminal Procedure Rules.*

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# THE ROLE OF FOLK CUSTOMS AND TRADITIONS IN THE METHODOLOGY OF TEACHING THE KAZAKH LANGUAGE TO STUDENTS OF NON-LINGUISTIC SPECIALTIES

<sup>1</sup>Imambayeva Gaysha Ertaevna, <sup>2</sup>Asylkhanova Gulnar Zhanabekovna, <sup>3</sup>Akhmetova Aigul Bulatovna, <sup>4</sup>Rudevskiy Alexandr Olegovich, <sup>5</sup>Akhmetov Berik Bulatovich

<sup>1</sup>Doctor of Philological Sciences, professor of Innovative University of Eurasia

<sup>2</sup>Doctor of Sociological Sciences, associate professor of Innovative University of Eurasia

<sup>3</sup>PhD on Educational Sciences, Pavlodar Pedagogical University named after A. Margulan

<sup>4</sup>Master of Pedagogy and Psychology, Innovative University of Eurasia

<sup>5</sup>Master of Economic Sciences, Ministry of Digital Development, Innovations and Aerospace Industry of the Republic of Kazakhstan

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**Abstract.** *The article examines the role of national-cultural components of the methodology of teaching the Kazakh language to students of non-linguistic specialties, aimed at the formation of socio-cultural competence and communicative competence, which includes a special set of exercises that consistently develops skills and abilities in mastering the Kazakh language based on knowledge of customs and traditions of the Kazakh national culture.*

**Keywords:** *socio-cultural competence, communicative competence, customs, traditions, national culture, spiritual modernization, state language.*

## INTRODUCTION

Currently, the teaching of the Kazakh language to students of non-linguistic specialties of universities should be aimed at creating a new format of language learning that would contribute to the formation of their socio-humanitarian worldview within the framework of the national idea of spiritual modernization.

The modern scientific paradigm of linguistic knowledge, within which most of the research takes place today, is characterized by the switching of researchers' interests from the study of the language itself, its system-structural organization to the description of its "periphery" – the connection of language with the culture of the people, folk traditions and customs, which requires focusing research attention on the interface of linguistics with other scientific fields, for example, cultural studies, ethnography, pedagogy, psychology, etc.

Currently, the dialogue in the field of humanitarian knowledge, culture in general, pushes the boundaries of communication between peoples. This contributes to the fact that the need for a better knowledge of one's own national culture increases, contributes to the role of the language through which the dialogue is carried out.

Practice shows that for centuries traditions and customs have been and remain one of the effective means of introducing new generations to the life of society, the formation of personality.

Every person, living in a society, is always in the sphere of its customs and traditions. The fulfillment of their requirements and prescriptions has a significant and permanent impact on the formation of a personality, on its relationship to the world around it.

As the President of the Republic of Kazakhstan Kassym-Jomart Tokayev notes: "The main goals of the fourth decade are a strong state and a competitive nation. To do this, we need to

continue political and economic reforms and the process of modernization of public consciousness, to form a qualitatively new national identity adapted to the challenges of the time” [1, p. 3].

The XXI century brings to the fore the issues of morality and spirituality of citizens, the development of secular spirituality and intelligence, which are important for modern man.

An advanced society needs a competitive culture rooted deep in history and national traditions. Therefore, the idea of modernization of public consciousness corresponds to the spirit of the times.

“Our goal is to leave to the next generation a strong state with a powerful economy and strong spiritual and moral foundations. In order for Kazakhstan to continue moving forward, we must educate it in the spirit of patriotism and devotion to national interests, “writes President of the Republic of Kazakhstan Kassym-Jomart Tokayev in his article “Independence above all” [1, p. 11].

Understanding the cultural values of one's people, knowledge of the history of one's native country and respect for the traditions of other ethnic groups will serve Kazakhstan as a reliable protection from the influence of alien ideologies.

Preservation of one's own unique culture, openness to everything new and respect for the values of other peoples form the foundations of the cultural code of the Kazakh nation. In turn, a solid framework of national identity, balanced by openness and acceptance of progressive ideas, becomes a reliable support for a society living in an era of global transformations.

Modernization cannot take place without preserving the national culture. The people of Kazakhstan should show a new look of the nation, keeping pace with progress, knowing its historical origins, cultural traditions.

In the conditions of the dynamic development of social life, there is a need to change the universal forms of language teaching. The modern practice of implementing the proposed research calls for a combination of traditional and innovative technologies in teaching the state language.

A special place in the study of the Kazakh language is occupied by folk traditions and folklore, which are the wealth developed by generations and transmitting historical experience and culture through the expressive means of the language in an emotional and figurative form.

#### **MATERIALS AND METHODS**

For many years, the issues of improving language teaching have been reflected in the studies of such scientists as A.Baitursynov [2], S.Amanzholov [3], I.Mamanov [4], G.Kaliev [5], G.A. Kitaygorodskaya [6], I.A. Zimnaya [7], N.Oralbayeva, G.Madina, A.Abilkaev [8] and others.

In the research of foreign scientists, the concept of “communicative competence” was developed. Such linguists as D. Hymes, Lyle Bachman, Sandra Savington [9]. a huge contribution has been made to the development of the genesis of the concept of “communicative competence”.

In modern didactics of Western Europe and the USA, communicative competence is understood as the ability of a student to adequately communicate in specific communicative situations and his ability to organize speech communication taking into account socio-cultural norms of behavior and communicative expediency of utterance.

According to the Russian scientist-encyclopedist G. D. Tomakhin, the use of the national-cultural component leads to the formation of socio-cultural competence, as well as the motivation and interest of students in this area appears [10, p. 23]. Also, these aspects foster tolerance, patience and respect for someone else's culture.

The theoretical and methodological foundations of moral culture are considered in the studies of domestic scientists K.K. Zhampeisova, K.B. Zharikbaev, S. K. Kaliev, B.I. Mukanova, G.K. Nurgalieva, S.A. Uzakbayeva.

The return to the origins of folk culture, the revival of customs and traditions is a fertile breeding ground for the younger generation, who will know their history, respect and honor it.

Methods of teaching the Kazakh language are analyzed in the works of Kazakh scientists K.I. Akbayeva, A.S. Asadullin, M.Z. Akhiyarova, L.Z. Shakirova, M.Z. Zakieva, L.G. Sayakhova, K.Z. Zakiryanov, R.G. Davletbaeva, M.M. Zhanpeisova, R.R. Zamaletdinov, M.H. Kurbangaliev, M.A. Fazlullin, F.F. Kharisov, Ch.M. Kharisova, Sodnomov S.Ts, M.N. Khasanova and others.

G.G. Ermekbayeva has developed an interactive modular technology in teaching Russian-speaking schoolchildren Kazakh as the state language (based on the material of grades 6-11) [11].

In the dissertation research of N.T. Tulenberganova, it is noted that training according to the traditional methodology does not ensure the achievement of the level of the state standard of secondary vocational education. She has developed a methodology for teaching the Kazakh language based on technological maps, which contributes to improving the quality of knowledge while simultaneously mastering professional skills and abilities [12].

M.M. Zhanpeisova presented the technology of modular interactive learning as a means of student development and improving the quality of knowledge. A feature of this technology is the use of interactive learning in conjunction with modular technology. Interactive learning is, first of all, interactive learning, during which new knowledge is replenished as a result of the interaction of teacher and student, students with each other [13].

The analysis of scientific literature has shown that the development of a new methodology for the formation of the communicative competence of the Kazakh language has not been carried out by any of the scientists before.

The practice of teaching the Kazakh language has shown that many students of non-indigenous nationality want to learn the Kazakh language, but experience great difficulties due to the lack, unfortunately, of perfect methods of teaching it.

The use of new methods and the availability of socio-cultural tools contribute to a deeper study of the language and its culture.

Sociocultural competence is defined by us as a set of knowledge about the country of the language being studied, the national and cultural characteristics of their speech behavior and the ability to use this knowledge in the process of cultural dialogue. However, being an important element in the theory of intercultural communication, socio-cultural development also involves the ability to represent one's country, region and culture.

The object of the study is the level of proficiency of students of non-linguistic specialties of higher educational institutions studying the Kazakh language.

The subject of the research is a method of teaching students of non-linguistic specialties aimed at the formation of socio-cultural competence and communicative competence, including a special set of exercises that consistently develop skills and abilities in mastering the Kazakh language based on knowledge of customs and traditions of the Kazakh national culture.

The Law of the Republic of Kazakhstan "On Education" [14] requires the active formation of high moral qualities among young people: a sense of national pride, patriotism, humane attitude towards people, respect for their culture, the identity of the people, moral behavior, which

determines the formation of new paradigmatic approaches to the formation of the personality of a future specialist.

In this situation, more than ever, there is a need for a thorough, deeper acquaintance of the future specialist with the spiritual values of his people, with his national folk traditions, customs, in the potential of which the moral principle is objectively laid.

The future specialist should know his roots, his native land, in the future, by the power of this moral love and culture, and determines to develop the right target settings, value orientations and the foundations of moral worldview.

Our task is to introduce situational topics in a new way in their combination with the main topics of the curriculum, for example, “Kudalyk” when studying types of simple sentences, “Uylenu toyy”-when studying complex sentences.

“Kudalyk” (matchmaking) is the most important and obligatory ritual of the marriage ceremony. Matchmakers gather at kudalyk and agree on all the nuances of the wedding: date, venue, number of invited guests, etc. Matchmakers give each other valuable gifts – “kiit”.

Gifts vary in status and degree of kinship. The most expensive and valuable gifts are received by the parents of the bride and groom. During the kudalyk, parents, relatives or guardians of minors agree on the conditions of marriage in the future.

Students analyze various types of simple sentences when studying this topic and are given the opportunity to independently use the ritual expressions of this rite in a simple form in speech, which contributes to some extent to mastering the Kazakh language.

“Uylenu toyy” (main wedding), a wedding on the groom's side. At this stage, all the actors can be proud of a job well done, because the culminating event is ahead - the wedding. At the wedding, the ceremony of “Betashar” (opening the bride's face) takes place.

An improviser (zhyrshy) performs betashar fats, simultaneously introducing the bride to her husband's parents and relatives. The bride greets each of them with a bow, and they, in turn, put money in a special dish for the show (korimdik).Zhyrshy is also gifted with money. When studying this topic, students analyze complex sentences.

“Zhar-zhar” is a traditional Kazakh wedding song performed by young people at the bride's send-off during the wedding. It is performed in the form of aitys between horsemen and girls. The main content of the song is instructions to a girl who is leaving for foreign lands. They wish her to be a friendly hostess in a new house, to have children, to live a happy life.

Zhar-zhar is traditionally performed after the completion of all the entertainment related to the girl's wires, just before her departure. However, now zhar-zhar is sung not only on the bride's wires, but is also directly used at weddings in the form of a theatrical performance.

Students participate in a theatrical performance. The lyrical genre of the song “Zhar-Zhar” helps students in mastering certain expressions in the Kazakh language, creates an emotional mood and a positive desire in mastering the language of the Kazakh people.

When studying the syntax section, students take a direct part in dramatizations of customs and traditions, such as, for example, “Yerulik” (a treat in honor of neighbors or relatives who have migrated), Bastangy (a treat arranged by young people on the occasion of the departure of one of the elders in order for the trip to be successful).

Dissolution – this is a tradition that includes the approval of the state, state and transparency of the Kazakh people. “More than a distant brother, more than a nearby neighbor”, the Kazakh post says. “In the transition it will become known ""about a thousand years ago, some years ago”.

In the harsh nomadic conditions, it was unrealistic to cope with difficulties alone, so the steppe people from ancient times cherished and appreciated those who were nearby. If new settlers appeared in the village, the old-timers necessarily invited them to Yerulik - this is a generously covered dastarkhan, behind which acquaintance and rapprochement of neighbors took place.

“Bastangy” is one of the traditional entertainments of Kazakh youth. The feast of Bastangy was usually arranged by a girl “on marriage” (“boy zhetken kyz”) for her peers, young women, on the occasion of the departure of one of the older family members (for example, parents). The treat was accompanied by various games and entertainment. The party participants sang songs, read poems, solved riddles, etc. This rite was widely used in Bayanaul, Irtysh, May districts of Pavlodar region.

The study of customs and traditions makes it possible to create a complex of situational dialogues to test the achievements of socio-cultural and communicative competence of students within the framework of the proposed situation in the ability to use the necessary expressions and phrases of the Kazakh language in speech.

In accordance with the nature of the questions posed, a set of methods adequate to the object and subject of the study, mutually verifying and complementing each other, was determined.

We applied theoretical and linguistic methods, analysis of comparative, scientific-methodological and psychological-pedagogical literature according to the research topic, analysis of the problems of the development of socio-cultural and communicative competence.

## **RESULTS**

The support of traditional values, the formation and development of moral guidelines that contribute to the modernization of public consciousness, spiritual renewal and strengthening of the cultural code of the nation will be carried out through the development of the state language, which is a priority direction of the cultural policy of the Republic of Kazakhstan [15, p. 21]. The Kazakh language is one of the determining factors of statehood, symbolizes the sovereignty of the country, its constitutional and legal status.

Today, knowledge of the state language is the most important parameter of a citizen's competitiveness. Patriotism, respect for the spiritual heritage, culture, traditions of the people are formed thanks to the knowledge of the Kazakh language.

“Our national traditions and customs, language and music, literature and wedding ceremonies - in a word, the national spirit, must remain with us forever. The wisdom of Abai, the pen of Auezov, the heartfelt lines of Dzhambul, the magical sounds of Kurmangazy, the eternal call of aruakh are only part of our spiritual culture” [16].

The development of a methodology for the formation of socio-cultural and communicative competence in the future will contribute not only to the implementation of the Strategy of the Language Policy of the Republic of Kazakhstan 2020-2025, but also to the promotion of the State Program proposed by the President in the Address to the People of Kazakhstan dated March 16, 2022 to increase the competitiveness of future specialists and solve problems aimed at improving the welfare of citizens of the country.

The theoretical significance of the development of a methodology for the formation of socio-cultural and communicative competence consists in identifying the specifics of the processes in the educational process, as well as the basic principles of its implementation.



The developed methodology for the development of socio-cultural and communicative competence and testing the level of its formation among students will be used in the educational process, which will contribute to improving the efficiency of mastering the state language.

The results obtained can be used in the organization of independent work of students, as well as in the process of professional development of university teachers.

### **DISCUSSION**

For Kazakhstan, the fundamental factor is the solution of the main issue – the choice of the optimal model of multilingual education, promising from the point of view of modern international standards, and at the same time expedient from the standpoint of preserving, developing and strengthening languages, first of all, the Kazakh language as a symbol of state identity. A secondary analysis of the materials of sociological information “Language priorities of students of Kazakh universities” [17] showed the presence of a stable opinion about the importance and necessity of knowledge of the state language, which indicates the process of increasing demand for the Kazakh language in society, awareness of its functional significance. All respondents believe that mastering the Kazakh language will help them in their professional activities.

The survey data allowed us to establish a hierarchy of the main motivating reasons for learning the state language, determining the motivation for its assimilation: “I consider it my civic duty” (97.8% of respondents are Kazakh-speaking, 95% of respondents are Russian-speaking students); “I associate my future with Kazakhstan” (98.4% and 91%, respectively); “necessary for an official career” (57.8% and 50%).

It should be noted that when determining the importance of languages for the further development of Kazakhstan as a competitive partner in the world community, preference is given to Kazakh (58.3%) and English (34.1%) compared to Russian (7.6%).

The majority of respondents are confident that, despite the rapid spread of the English language, the Kazakh language will occupy an appropriate position as the state language of the Republic of Kazakhstan in the sociolinguistic space of the country.

The issues of the introduction of multilingual education have become particularly relevant in multicultural countries. Obviously, each country has its own history that affects the language situation as a whole.

Of course, each of the multicultural countries faces many problems when implementing multilingual programs. Some countries have already done a lot in the implementation of this program, while Kazakhstan is just beginning its journey. The data obtained indicate the effectiveness of the policy of expanding the use of the state language, as well as the promotion of the English language within the framework of the Trinity of Languages project.

Description and analysis of data on students' language priorities contributes to understanding the real language situation among Kazakh youth and, as a result, purposeful implementation of language policy in the educational sphere.

Folk traditions, customs, social and ethical norms are the leading factors of the educational process, exerting a huge influence on the formation of a person's moral culture.

Folk traditions, customs, ethno-etiquette are a complex of components of folk wisdom, folk education system, they objectively contain both the nationally special and the universal, in the interaction, the interrelation of which the traditional forms of existence of the Kazakh people are formed: aitys, tartys, holidays, rituals, dances, rituals, rituals, etc., which is the core moral education of young people.

## **CONCLUSIONS**

Thus, the general conclusion is that the use of national-cultural components in the teaching methodology of the Kazakh language for students of non-linguistic specialties contributes to the formation of socio-cultural competence and communicative competence.

The proposed methodology is based on the process of communication, the basis of which is communication. When transmitting information through communication, a person establishes a connection with another person, an audience.

This technique allows you to interest an interlocutor in communication with a message, who has a desire to maintain a conversation and continue the process of language communication. An important role in the success of communication is played by natural means of information transmission such as: speech, facial expressions, gestures, actions and trusting relationships.

The methodology of teaching the Kazakh language to students of non-linguistic specialties on the basis of knowledge of folk traditions and customs, is aimed at mastering, at first, simple, and later on performing complex tasks.

The educational methodology of socio-cultural and communicative competence will find wide application in the practice of teaching the Kazakh language in order to further use knowledge in professional activities.

"In the era of rapid globalization, it is increasingly difficult to recognize its negative impact. In other words, many people find themselves in captivity of dangerous illusions, losing their core. Therefore, while remaining a part of the world community, we must be sensitive to our roots. It is impossible to break away from our original culture and unique traditions that make up our national identity. Only by protecting and strengthening it, we will be able to preserve ourselves in the civilizational chaos," writes President of the Republic of Kazakhstan Kassym-Jomart Tokayev in his article "Independence above all" [1, p.3].

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## ARTISTIC FICTION IS AN IMPORTANT CRITERIA OF A WRITER'S SKILL

Hamidova Muhayokhan Obidovna

Candidate of philological sciences, professor, Namangan State University

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**Abstract.** *When talking about history, first of all, the issue of its reflection in fiction comes to the fore. It is natural that its perception in the art of words was not free of contradictions when history was forcibly falsified for many years and its true essence was hidden. In this article, one of the leading representatives of modern Uzbek literature - Shukur Kholmiraev's novel "Kil koprik" is considered as an example of artistic weaving - an important criterion of the writer's skill.*

**Keywords:** *artistic fiction, writer's skill, criterion, life fact, life event, writer's fantasy, imaginary dream, open layer, hidden layer, active character, vivid image, artistic intention, realistic method.*

One of the important signs of artistic creativity is artistic texture. While creating a work, the artist sorts out the facts of life and brings them all into a single, integrated form, and includes life events and images that are not in reality, but can be in his work. Both of these are products of the writer's fantasy, which he tries to convince the reader.

Writer D.A.Pisarev said that it is important to be able to imagine in order to reveal the character of the hero during the writer's creative activity, that is, to create an artistic texture: "My imagination can go beyond the natural course of events or go in a completely different direction, the natural course of events may go in a direction that will never go. In the first case, it does not cause any harm, it can even help a hardworking person and increase his enthusiasm. If a dreamer seriously believes in his imagination, looks carefully at marriage, compares what he sees in marriage with his imaginary dreams, and in general works diligently to make his dream come true, then fantasy and reality can be combined. The conflict between the two does not cause any harm. If there is some closeness between imagination and life, then everything will be in place" [10, 147-149].

Independent observation of the artist naturally affects the effective and wide-ranging creative imagination. Due to observation and learning, the generalized reflection of reality in the creator's mind is closely related to the writer's creative experience, talent, and intelligence.

The presentation of complex historical events in the creation of a historical work goes back to the perfect description of the image of a historical person who lived in that period. Revealing the essence of the historical period, drawing the characteristics of the hero's character, his actions and words in accordance with the period, requires great skill from the writer.

The artist's creative imagination is rich and active. Sometimes a simple fact or thing brings out an unexpected meaning. We see this more clearly in the work of the People's Writer of Uzbekistan Shukur Kholmiraev. Especially, his novel "Kil koprik" is considered an artistic discovery in this regard. While creating this novel, writer sets himself the goal of clarifying and enriching the ideas of national heroes in works of art to a certain extent.

As we know, the artistic reflection of the activities of independence heroes, which forms one side of the concept of a national hero, was widely and comprehensively covered by the example of Shukur Kholmiraev's artistic works.

The opportunity to study the extent to which the national heroes who were participants of the independence movement were reflected in fiction appeared only during the period of independence. It should be noted that, with the exception of some articles, this issue was not specifically studied in our literary studies before the independence of our country.

The ancient Greek poet Pindar wrote in one of his poems, "Time is the father of all things". In this case, "time" simultaneously means every moment we live in, and a certain period of time that differs from the previous one by its internal and external signs. After the end of the colonial period, which seemed to have no future, the Independence that has been established not only changes our worldview, but also opens the way to a different assessment of the past events and people in accordance with our national interests. It has become a vital necessity to approach and evaluate historical and notarial (that is, artistic images) persons who were glorified as the heroes of the past era and nation, but, on the contrary, were downplayed as oppressors and foreign elements, with a new, independent attitude.

Shukur Kholmiraev's novel "Kil koprik" (1978-1982) is one of the first works in 20th century Uzbek literature dedicated to the artistic research of the theme of the independence movement, which is a very complex historical event for the pre-independence period of our country.

The novel was written in a very complicated political environment. Based on this, the writer was forced to choose a complex artistic method in order to realize the work he had set for himself. This method consists of:

First of all, it hides the original purpose and gives the impression of devoting the plot of the work to the image of love between the main characters Kurban and Oyparcha, as in traditional novels.

Secondly, it places the events described in the novel in two layers:

- a) transparent layer depicting the life of the main character Kurban;
- b) a hidden layer containing the events that he saw with his eyes and heard with his ears during the career of this main character.

If the writer describes the first layer with full use of all artistic tools, as in traditional novels, he does not interfere with the second layer at all. He leaves this work to the reader's intelligence - the Uzbek reader is intelligent, resourceful, and has the ability to pick up an important hint immediately.

Although the first layer, in our opinion, did not turn out as well as we hoped, the second layer raises the author to the level of a skilled writer who can put a hidden meaning in the image. It is with the help of this second layer that he transforms the characters of Eshon and the printing press, who have been carrying all the black paints with ease until now, such as Eshoni Sudur and Ibrohimbek Qorboshi, into positive characters that can win the love of readers.

Thirdly, the writer solves many sensitive issues through the eyes of the main character Kurban, taking into account the instability of the subject and the era. The position of the author in the work is almost invisible or kept secret.

Fourthly, although Eshoni shows Eshoni Sudur and Ibrohimbek as examples of Eshon and Basmach, who have been included in the traditional negative type, he does not make any of them behave negatively. As a result, both become positive step by step.

Thus, by effectively using such artistic methods, which are not found in the traditional creative process, the writer is able to successfully pass the work written on a sensitive topic from the screams of an even more fragile political system. The novel was published in the form of a separate book in 1984.

As we mentioned above, while creating this novel, the writer set before himself the difficult task of creating a vivid image of Ibrahimbek and created a complete image of him as a historical figure. While reading the novel, the reader feels as if he sees Ibrahimbek throughout the entire work. Because, on the one hand, the writer portrays the image of Ibrahimbek in close connection with the images of his contemporaries and the images of artistic textiles. Also, the images illuminate the essence, spirit and life of the 20th century in real images. The image of Ibrahimbek is associated with historical events.

“Since I myself am from Boysun district of Surkhandarya, where the independence movement was carried out by national heroes”, said the writer in his interview, “I had extensive information about Ibrahimbek Lakai”. Later, I became a writer and after I became known, I started to collect material in order to create a work on this topic. One of our playwrights, Zinnat Fathullin, who knew that I intended to create a work on this topic, told me a story about Ibrahimbek. He said that Ibrahimbek was defeated in the conflict with the Shura army and went to Afghanistan. There he meets Amir Olim Khan. He will be well received there. They even set the salary. But the love for the motherland leads Ibrahimbek back to his homeland. He will be captured as soon as he steps on the soil of the Motherland. Ibrahimbek is investigated. Zinnat Fathullin will translate it. He says, “Call me an Uzbek, don't let a Tatar interpret me”. Zinnat Fathullin leaves after Ibrahimbek's speech. Instead, they called another translator, who was not an Uzbek, but someone who looked like an Uzbek. When I asked brother Zinnat what kind of personality Ibrahimbek is, he said that Ibrohimbek is a small, handsome person and said, "I was envious of his courage and behavior. But I was a KGB man. Therefore, I could not sympathize with him. After Ibrahimbek's speech, I left and did not see him again. After this incident, we wrote the drama “Love of the Motherland” in cooperation with Shukur Sadulla. We created the work based on the ideology of that time. That's why we couldn't explain Ibrahimbek's character truthfully. Thank you Shukurjon, if you want to write a piece on this topic, write as much truth as possible. You have the opportunity to do so. You'll be glad you did it later. ”I also took into account what Zinnat said, and created the image of Ibrahimbek in this novel based on the materials I found” [12, 13].

The time when Shukur Kholmiraev began to create the image of Ibrahimbek was extremely complicated politically. Concepts such as the printer and the warrior were understood as counter-revolutionary elements, enemies of the people, and were depicted as such negative types in artistic works. It was too dangerous to express any positive opinion about them. The Soviet ideology did not allow this.

Ibrahimbek, one of the heroes of the novel “Kil koprik”, should be portrayed as a real defender of his homeland, a national hero, on the one hand, and on the other hand, as a defender, he should be negative enough to please the guardians of the ideology of that time.

The writer finds an artistic method that can satisfy the desire of both sides: he gave an image acceptable to the guardians of the ideology separately, and an image acceptable to Uzbek readers separately.

In general, "If we look at the creative environment in our country today, it seems that it has fallen into a kind of stagnation and is stagnating, and most of our artists are surrounded by their worries and worries. However, the figures of culture and art should always be at the forefront of the society, start and inspire people towards noble goals and goals with their works and an active citizen's position", said the President of the Republic of Uzbekistan Sh.M.Mirziyoev. The approval of our people is the highest happiness given to our work [1, 182]. Shukur Xolmirzaev's novel "Kil koprik" is one of the works that can leave a great impression on readers.

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## DEVELOPMENT AND STUDY OF MUSIC ART IN OUR COUNTRY

**Kahraman Bobokulov**

Senior lecturer at the department of Music education, JSPU

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**Abstract.** *Cultural life in ancient times on the territory of our country, on the example of Bukhara musicians, Samarkand pipers, Tashkent dancers, musical art developed more widely, musical instruments were discovered and studied in the Jizzakh region (Ancient Ustrushona), the archetype of Bactrian culture, east of Termez, finds related to with musical art, discovered in the world-famous monument Airt, written sources relating to the musical art of the great scientists of Central Asia, Shashmak, information about the development of performing arts are analytically highlighted.*

**Keywords:** *music, dance, singing, rarities, wearable work, monuments, Airtom, Bactrian culture, Mik castle, Khatab village, Shahamakom, Central Asian alams, written sources, development of musical art.*

**Introduction.** Studying the history of musical art is important in forming the spiritual image of the members of the society. After gaining independence, we became aware of our glorious history and began to be proud of it. This situation undoubtedly has a positive effect on the spiritual life of society. In forming the spiritual life of society, it is also important to study the issue of our spirituality and our attitude to national music, which is a component of it, in our ancient and recent past. In the following years, the opening of a number of directions related to music education and teaching at Jizzakh State Pedagogical University can be considered as positive actions aimed at increasing our national spirituality. In Central Asia, various fields of art such as music, dance, singing, curiosities and carpentry have been developed since ancient times. Our archaeologists have studied the remains of a flute, a musical instrument, from the Bronze Age monument of Sopollitepa. Cultural life flourished on the territory of our country in ancient times, and it continued to develop during the early Middle Ages. Archeological data show that among the art samples, the art of music has developed more widely. During this period, Bukhara amateurs, Samarkand pipers, and Tashkent dancers became famous in the field of art. The famous "Coch dance" performed by Choch dancers, or the playful "Circle dance" with a gesture to the circle click, charmed and amazed the Chinese people. Ten types of musical instruments were made by artisans in the city of Bukhara alone. Musical instruments were also found and studied in the territory of the current Jizzakh region (Old Ustrushona), where we live. the remains of a bone flute, Miq fortress, an ancient blacksmith settlement, and Khatab village, Zomin district, were found and studied. The recording of remains or images of musical instruments near the deceased in many such monuments indicates that this industry has very ancient roots.

Such a work of art related to the art of music was found in the world-famous monument of Ayrtom, located 18 km east of Termiz. This monument is the ruins of a temple from the Kushan period, from which statues of various forms and contents were found. Many other statues were also found in the Ayrtom temple. Most of them depict devaputras, celestial nymphs. The fairies are depicted carrying garlands and containers filled with aromatic substances. These images are also related to Buddhism. If the musicians brought pleasure and pleasure to the Buddha, then the



fairies spread flowers and sprinkled perfume on his path. It is assumed that the statues found in the Ayrtom temple were mainly related to the Buddha's death ceremony. The sculptures of Ayrtom, without a word, testify to the extremely high development of the Bactrian culture of our ancestors during the Kushon period. The images reflected in the limestone sculptures in the Ayrtom Temple are important for us.

**Literature review.** The development of musical culture and performance art in the land of Great Turan dates back to ancient times. The great scholars of the East Muhammad Al-Khorazmi, Abu Nasr Farabi, Ahmad al-Farghani, Abu Ali ibn Sina, Pahlawan Mahmud, Omar Khayyam, Mirza Ulughbek, Zahiriddin Muhammad Babur, Abdurrahman Jami, Alisher Navai, Pakhlawan Muhammad, Najmuddin Kawkabi, Darvish Ali Changi and other great grandfathers in their treatises have described valuable information about the art of performance, music science and history, the structure of musical instruments, performance styles, and the laws and rules of artistry. The famous didactic work "Nightmare" also has a separate chapter dedicated to the rules of courtesy and artistry.

As a result of the historical excavations conducted on our land, words similar to dutor, trumpet, law, and flute, images of musicians playing music carved on stones, and pictures of musicians and hafiz in miniature works testify to the fact that the art of performance has been developed in our country since ancient times. The musical heritage of the peoples of the East, such as Maqom, Mogham, Dastgokh, Navba, Raga, Kyui, have been passed down orally from generation to generation. According to historical sources, the opinion of learned master artists, and scientific research, the following twelve (Duvozdakh) statuses existed in the music of Central Asia, Khorasan and Azerbaijan khapklas in the 15th-16th centuries. These are "Ushshaq", "Navo", "Buzalik", "Rost", "Husaini", "Khijoz", "Rahavi", "Zangula", "Irak", "Isfahan", "Zirofqand", "Buzurg".

If we turn to another historical source, the great scholar Mirzo Ulug'bek Taragai's book "Risola dar ilmi muzyka" (a treatise on the science of music) contains such thoughts in the chapter "Dar bayani duvozdah maqam" (in the mention of the twelve maqams) According to the words of Khwaja Abdulkadir ibn Adurahman Maroghi, Khwaja Sayfidin Abdulmomin, Sultan Uwais Jaloiri, the statuses were divided into seven: "Maqomi rost", "Maqomi Ushshok", "Maqomi Navo", "Maqomi Rohoh", "Maqomi Hijaz", "Maqomi Iraq", "Maqomi Husaini". Also in this brochure, it is mentioned that our great grandfather Ulugbek himself played the tanbur and drum very well, he invented such tunes as "Buluji", "Shodiyona", "Akhloqi", "Tabrizi", "Usuli ravon", "Usuli otlig" emphasizes that he has arrived.

Based on the above considerations, it can be concluded that in the historical context, new ways of performance have been polished with polished appearance. Later, depending on the ethnic location of the people, living conditions, and lifestyle, it is possible that different status paths found their place based on their different periods of cultural development.

**Research methodology.** Bukhara, Khorezm and Fergana, Tashkent maqams, unique songs and great songs, which are the priceless musical wealth passed down from generation to generation, are honored as a great blessing given to us.

When we look at the gems of history, we witness the development of culture and art during the time of our great grandfather Amir Temur.

Especially the fact that Abdulkadir Maroghi was appointed as the leader of the court musicians after bringing him from the state of Sham shows that he was passionate about the art of music. According to the 17th century music historian Darvish Ali, Khoja Abdulkadir Maroghi was

from Isfahan and was a great musicologist, composer and theoretician of the East of that time. When he came to Samarkand, he directed the palace theater and music. He created his own school in Samarkand, trained many students and made a great contribution to the development of music. There is information about the books "Zubdatul Advor" and "Makosidul Ilhan" written by his pen, and Darvish Ali also gives information about the creation of a music collection called "Miatayin".

Amir Temur is the owner of the tenth category of arts and crafts in his tuzuk. The government takes them to the room and distorts it by saying that the seats are fixed there. In the written sources, among the great composers and musicians of this period, famous artists such as Sayfitdin Nayi and Qutbi Nayi, Said Yusuf (Kubuz), Darvish Bek are written.

The culture and art of Movarounnahr rose to a height especially during the reign of Ulugbek (1394-1449).

If we look at the history of traditional song performance, we can see that in the second half of the 19th century and the beginning of the 20th century, a whole generation of performers of this sacred art grew up in our country. Father Jalal Nasirov, Father Ghiyos Abdulghani, Khoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Bobokhanov, Sodirkhan Hafiz Bobosharifov, Zahidkhan Hafiz, Madali Hafiz, Mulla Toychi Tashmuhammedov, Matyakub Kharratov are among them.

**Analysis and results.** In the past, notation was not developed, and instead of European musical terms, our hafiz used breathing, exhaling and performing ways called "Gulligi", "Binnigi", "Shikami", "Khonaqahi" depending on the rhythm of the voice. Since the voices of the hafiz of that time were clear and powerful, they often performed on the song "Shikami". The performance on this track is extremely complicated and is heavily framed by the shinavandas. Because Hafiz sings from the inside of the chest cavity with economy. That's why the "Shikami" path is based on deep breathing, it is clear and sonorous, it differs from other singing paths such as "Gulligi" and "Binnigi". In order to improve their performance skills, the master hafiz trained in special reverberant dome buildings and polished their tarika voices. Different from the "Shikami" way is the "Khonakhiy" way, in which Hafiz clearly pronounced the words of the song and conveyed the meaning of the ghazal to the listener.

**Conclusions and recommendations.** In short, during the years of our country's independence, our great history, national cultural heritage, and ancient values were restored. It can be said that our nation is one of the nations rich in various folk games and rituals, and has a highly advanced art history in this field.

In the years of independence, they are more widely promoted and studied, which undoubtedly has a positive effect on the spiritual life of society and the well-being of young people.

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## THE USE OF ACTIVE AND INTERACTIVE METHODS IN THE STUDY OF TURKISMS MASTERED IN RUSSIAN

Nasrullaev Jahongir Akhmadzhonovich

Teacher of the Russian language of the 33rd secondary school of Rishtan, Fergana region

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**Abstract.** *This article discusses the subject of the Russian language in secondary schools with national groups in Uzbekistan. We are talking about the use of active and interactive methods in teaching the Turkisms of the Russian language. The analysis of active and interactive methods is also mentioned.*

**Keywords:** *Russian language, Turkisms in Russian, lesson, interactive learning, interactive method, active learning method, cluster, brainstorming, project method, round table, presentation, verbal methods, story, conversation, lecture.*

The national program for personnel training, adopted in Uzbekistan, provides for a restructuring in the system of personnel training, taking into account world achievements in science, technology, and the integration of education.

The President of the Republic of Uzbekistan in his speech noted: "It is necessary to focus on the education of young people, while strengthening the ideological immunity of student youth, educating them in high moral and human dignity" - having an independent worldview and independent thinking ... ". The head of the Republic of Uzbekistan, Sh.M. Mirziyoyev, argues that "we should talk more with young people, listen to their opinions, know what worries them, and provide practical assistance in solving problems," which, of course, is the main goal of the education system as a whole in the country.

One of the requirements of modern educational institutions for today's teachers is their educational process. Use and ability to apply proven in the world and effective active and interactive methods in teaching high school students. To do this, the teacher must constantly seek, learn and work on his knowledge, experiment with what he has learned. The teacher himself must be creative in his approach to these methods and it is necessary to make changes and additions. Until today, the use of verbal methods is common in educational institutions; it is a lecture, a story, a conversation, a personal consultation. Among the most popular and currently used modern teaching methods for high school students are: a lecture, a seminar, training, brainstorming and role-playing games.

Today it is necessary to consider the effectiveness and disadvantages of these modern active learning methods. The lecture is the most common method of teaching, which is an oral form of information transmission for students, during which visual aids are used. The advantages of a lecture are that it is possible to convey a large amount of information and teach a large number of students at the same time, and the teacher can easily control the content and sequence of his material. But the lecture should not be used in the primary grades of the school, because they cannot perceive such a large amount of material. The disadvantages of the lecture can also be attributed to the lack of feedback from students, there is no way to take into account knowledge and skills, and classes are strictly dependent on schedules and schedules. When studying the Turkisms of the Russian language, lectures do not give a definite result; students, when perceiving a huge amount of material, do not pay attention to the mastered words. And seminars may allow

us to achieve our goals. The seminar is a joint discussion between the teacher and students of the issues being studied and the search for ways and tasks. In seminars, one can raise the issue of the use of Turkisms in the Russian language and the peculiarities of their lexical meaning, establish a connection between the topic and the students' experience.

Let's talk about some active methods. When studying mastered Turkisms in Russian, the Cluster method gives a good result. For example, in the textbook of the sixth grade on the Russian language for schools of secondary education with Uzbek and other languages of instruction, published under the editorship of E. A. Khamrayeva, the text on page 48 is given for reading. In this text, the use of the word Turkisms such as hajja, teahouse, donkey, robe, kishlak, skullcap, caravan. Here the teacher, using his creativity to complete the task, can highlight the Turkic words using the "cluster" method. Such Turkisms are found in many pages of the textbook of the modern Russian language. You can take for example another informational text written about the city of Samarkand. In this text, there are a lot of Turkisms. For example, words such as Samarkand (name of the city), mosque (Muslim prayer architectural structure), madrasah (secondary or higher educational institution for the training of teachers and ministers of the Muslim cult), Registan (square in the center of Samarkand, meaning sand and place), mirzo (taken from the word murza-clerk), emir (ruler, leader), etc. Students will quickly recognize familiar words by pronunciation, and it will be interesting for them to highlight how they are pronounced in Russian. Although these words are non-equivalent vocabulary, their pronunciation in Russian varies phonetically and semantically.

In the conditions of Uzbekistan, many Turkisms are actively used both in textbooks and in works of art for a deep realistic reflection of the life of the Uzbek people, their culture, way of life, customs, to create historical and national ethnographic color.

The very word "interactive" is an English word. It is formed from the words "inter" - "together" and "act" - "movement". Interactivity to move together or talk, something in a dialogue mode (e.g. computer) or be with someone (teacher). It follows that interactive education is, first of all, dialogical education, during which the teacher and the student interact. Interactive teaching methods are great for high school students, in order to use and enhance the educational power, competition in the educational process, allows you to introduce elements of the mental strength of a group of students.

Let's sum up the classification of interactive methods

1. What they study: call to the master, manufacturing methods
2. New material: understanding, methods
3. Learned: methods that make it possible to think:

Free writing. Cluster. Brainstorm. Figure B-B-B. Tangled logic sequence of chains. Blitz poll. Insert picture.

4. About learning guide:

Teach each other. Ask each other. Diaries in two parts.

The most basic concepts, repetition: T-chart. Classification table. Venn diagram.

5. Composition for five minutes and a ten-minute composition.

All these methods develop an interest in teaching in the teaching of almost all subjects taught in the general secondary education system and can be used, and, of course, well, if these methods are used correctly, then the result can be achieved. To do this, the teacher himself must be able to use his creativity, resourcefulness, skills and must have an idea about its application.

In Russian language lessons, these techniques are used in accordance with the age of the students.

Active and interactive methods should be used first in a simple form and then in a complex form.

Ways of understanding new material are mutually beneficial in mastering the science of cooperation, asking your teacher and friends about things that he did not know and did not understand before. These methods are not only considered effective, they develop both intellectual and educational value, that is, these methods form students' feelings of friendship, honesty, kindness.

Methods that allow students to reflect on what they have learned are new methods that measure how well they have mastered the subject.

Using them, students can think independently, assimilate knowledge, skills such as the ability to compare are formed.

Essay for five minutes.

Ten-minute essay.

develop skills such as drawing.

In the learning process, these methods are based on the purpose and content of the lesson.

development and implementation will lead to the following results:

\* the interest and motivation of students to study increases;

\* students are protected from boredom and fatigue in the classroom;

\* the student develops creative work skills and active thinking;

\* free and open involvement of new associative thoughts and imaginations on the topic helps to do.

In conclusion, language learning is a complex process for learners. counts. Students always face difficulties in learning the foreign languages they come to. The interactive methods we have listed above have the same difficulties. helps to exclude those who study foreign languages, especially Russian serves to increase their interest in mastering.

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Scientists.uz, [info@scientists.uz](mailto:info@scientists.uz), +998901259654