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DISTINCTIVE CHARACTERISTICS OF THE PARTICLE-SIZE DISTRIBUTION OF TYPICAL SOLONCHAKS DEVELOPED ON THE DRIED ARAL SEA BED

S. Makhammadiev[1], T. Abdrakhmanov[2], Dj. Sattarov[3], Z. Jabbarov[4], Sh. Abdullaev[5], O. Imomov[6], U. Nomozov[7]

National University of Uzbekistan named after Mirzo Ulugbek, Associate professor of the Department of Soil Science, docent, Faculty of biology and ecology[1]

National University of Uzbekistan named after Mirzo Ulugbek, Professor of the Department of Soil Science, Faculty of biology and ecology[2]

National University of Uzbekistan named after Mirzo Ulugbek, Professor of the Department of Soil Science, Faculty of biology and ecology[3]

National University of Uzbekistan named after Mirzo Ulugbek, Professor of the Department of Soil Science, Faculty of biology and ecology[4]

National University of Uzbekistan named after Mirzo Ulugbek, Teacher of the Department of Soil Science, Faculty of biology and ecology, teacher[5]

National University of Uzbekistan named after Mirzo Ulugbek, Department of Soil Science of the Faculty of biology and ecology, doctarate[6]

Tashkent branch of Samarkand State Veterinary Medicine, University of livestock and biotechnology, teacher[7]

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Abstract. *The desiccation of the Aral Sea has resulted in the formation of extensive areas of newly exposed land characterized by severe environmental degradation, salinization, and aeolian erosion. Understanding the physical properties of soils developing on the dried seabed is essential for assessing their ecological condition and restoration potential. This study aimed to investigate the granulometric composition and profile distribution of particle-size fractions in typical solonchaks formed on the dried bottom of the Aral Sea and to evaluate their pedological and ecological significance. Field investigations and laboratory analyses were conducted on a representative soil profile. The particle-size distribution was determined using standard soil mechanical analysis methods. The results revealed considerable vertical variability in soil texture throughout the profile. The upper horizons (0–27 cm) were dominated by sandy fractions, particularly coarse and fine sand particles, indicating the strong influence of marine sediments and subsequent aeolian reworking processes. In the surface layer (0–0.5 cm), coarse sand (>0.25 mm) accounted for 63.0% of the soil mass, while physical clay content was only 12.4%, classifying the horizon as sandy loam. In contrast, subsurface horizons exhibited increased proportions of fine particles, with physical clay content reaching 35.0% at depths of 27–48 cm, corresponding to a medium-loam texture. The observed textural differentiation reflects the combined effects of marine sedimentation, sea regression, and wind-driven redistribution of sediments. Sandy surface horizons are characterized by high infiltration rates, low water-holding capacity, weak structural stability, and high susceptibility to wind erosion. Conversely, loamy subsurface layers possess improved moisture retention, higher cation exchange capacity, and greater potential for salt accumulation. These characteristics significantly influence soil hydro-physical properties, salinity dynamics, vegetation establishment, and ecological resilience. The findings indicate that*

granulometric composition is a key factor controlling soil development and ecosystem recovery on the dried Aral Sea bed. The predominance of sandy materials in surface horizons highlights the necessity of implementing phytomeliorative measures using drought- and salt-tolerant species to reduce deflation and promote ecological stabilization. The results provide a scientific basis for sustainable land management and restoration strategies in the Aralkum Desert.

Keywords: *dried seabed, Aral Sea, solonchaks, granulometric composition, soil texture, physical clay, salinity, aeolian processes, phytomelioration, Aralkum Desert.*

1. Introduction

The desiccation of the Aral Sea is recognized as one of the most severe anthropogenic environmental disasters of the twentieth century, resulting in profound ecological, hydrological, and pedological transformations across Central Asia. Since the 1960s, intensive diversion of water from the Amu Darya and Syr Darya rivers for irrigation purposes has caused a dramatic decline in the Aral Sea's water level, exposing more than 6 million hectares of former seabed. This newly emerged landscape, commonly referred to as the Aralkum Desert, has become a unique natural laboratory for studying primary soil formation, salinization processes, and ecosystem succession under extreme arid conditions (Micklin, 2007; Zonn et al., 2009). Recent studies have emphasized that soils developing on the dried Aral Sea bed represent a complex combination of marine sediments and aeolian deposits, resulting in highly heterogeneous physical and chemical properties (Issanova et al., 2015). Due to their relatively young age and dynamic formation processes, these soils exhibit significant variability in granulometric composition, salinity distribution, and biological activity. Understanding the mechanical composition of these soils is therefore essential for assessing their ecological stability and reclamation potential. Soil texture is widely recognized as one of the most fundamental properties controlling soil formation, water movement, nutrient dynamics, and ecosystem functioning. According to Brady and Weil (2017), the proportions of sand, silt, and clay fractions largely determine soil hydraulic conductivity, water retention capacity, aeration status, aggregate stability, and nutrient availability. In arid and semi-arid regions, where water is the primary limiting factor, soil texture plays an especially important role in regulating vegetation establishment and ecosystem resilience (Hillel, 2004). Numerous investigations conducted in the Aral Sea region have reported a predominance of sandy and sandy-loam materials within recently exposed seabed areas. Bortnik and Chistyaeva (2010) noted that the upper layers of the dried seabed are largely composed of coarse and fine sand fractions derived from marine sediments and subsequently modified by wind erosion processes. The dominance of sandy particles contributes to rapid infiltration rates but low water-holding capacity, creating unfavorable conditions for plant growth and accelerating desertification processes. The relationship between soil texture and salinization has been extensively documented in saline environments worldwide. Richards (1954) first demonstrated that fine-textured soils tend to accumulate larger amounts of soluble salts due to their higher specific surface area and capillary rise potential. Similarly, Abrol et al. (1988) reported that clay-rich horizons generally exhibit greater cation exchange capacity (CEC), facilitating the accumulation of sodium ions and enhancing sodification processes. Consequently, the distribution of clay particles within the soil profile strongly influences salinity dynamics and reclamation efficiency. Research conducted in the Aral Sea basin has shown that physical clay content is positively correlated with the accumulation of soluble salts and exchangeable sodium. Safarov et al. (2021) observed that horizons containing higher percentages of clay and fine silt fractions exhibited significantly greater

electrical conductivity values compared to sandy layers. These findings indicate that mechanical composition serves as an important predictor of salinity distribution patterns in the dried seabed soils. In addition to salinization, soil texture significantly affects susceptibility to aeolian erosion. The newly exposed Aralkum surface has become one of the world's largest sources of salt-dust emissions. According to Groll et al. (2016), between 80 and 100 million tons of salt and dust particles are transported annually from the dried Aral Sea bed. These aerosols consist primarily of fine sand, silt, and salt particles that can be transported over hundreds or even thousands of kilometers, negatively affecting agricultural productivity, human health, and regional climate conditions. Aeolian processes play a dual role in soil development within the Aralkum region. On the one hand, wind erosion removes fine particles and organic matter from the soil surface, thereby accelerating degradation. On the other hand, aeolian deposition contributes to the formation of new sedimentary layers and influences the vertical differentiation of soil profiles (Issanova et al., 2015). Consequently, the current granulometric composition of Aralkum soils reflects the combined influence of marine sedimentation and long-term wind redistribution processes. The ecological consequences of soil texture heterogeneity are also reflected in vegetation succession patterns. Dimeyeva and Breckle (2015) demonstrated that plant colonization on the dried seabed is strongly controlled by soil mechanical composition. Sandy and sandy-loam substrates provide favorable conditions for the establishment of psammophytic species, whereas finer-textured soils support a broader range of halophytic vegetation. These differences significantly influence ecosystem development and soil stabilization processes. Among the most important pioneer species utilized for ecological restoration are Haloxylon aphyllum, Calligonum spp., and Salsola richteri. These drought- and salt-tolerant plants possess extensive root systems capable of stabilizing loose sediments, reducing wind erosion, and enhancing organic matter accumulation (Dimeyeva et al., 2018). Their successful establishment is largely dependent on the physical properties of the substrate, particularly soil texture and moisture retention capacity. Recent studies have increasingly focused on phytomelioration as a sustainable strategy for restoring degraded lands within the Aral Sea region. Research indicates that vegetation cover can significantly reduce dust emissions, improve soil structure, and promote biological activity (Li et al., 2022). The effectiveness of phytomeliorative measures, however, varies according to soil texture, salinity level, and groundwater conditions. Another important aspect receiving growing scientific attention is the role of soil texture in carbon sequestration and climate change mitigation. Lal (2020) emphasized that fine-textured soils generally possess a greater capacity for long-term stabilization of soil organic carbon due to enhanced organo-mineral interactions. Consequently, the loamy horizons identified within Aralkum soils may represent potential sites for carbon accumulation following successful vegetation restoration. Recent advances in soil restoration technologies have highlighted the benefits of organic amendments such as compost, manure, and biochar. Lehmann and Joseph (2015) demonstrated that biochar application improves aggregate stability, increases water retention, and enhances microbial activity in sandy soils. Similar approaches are currently being explored in the Aral Sea region as part of broader efforts aimed at combating desertification and restoring ecosystem functionality. Furthermore, studies conducted in other dried lake basins worldwide suggest that granulometric composition strongly influences ecological succession and reclamation success. Wang et al. (2020) reported that soils with balanced sand-clay ratios exhibit greater resilience to degradation and support faster vegetation recovery than extremely sandy substrates. These findings are particularly relevant for the Aralkum Desert, where soil texture varies considerably across the landscape. Overall, the existing body of scientific literature

demonstrates that the granulometric composition of soils formed on the dried Aral Sea bed is a key factor controlling their hydro-physical properties, salinization dynamics, susceptibility to wind erosion, biological productivity, and restoration potential. The heterogeneous distribution of sand, silt, and clay fractions throughout soil profiles reflects the complex interaction of marine sedimentation, aeolian processes, and pedogenic development. Therefore, a comprehensive understanding of soil texture is essential for developing scientifically sound strategies aimed at ecosystem restoration, phytomelioration, and sustainable land management within the Aral Sea region.

2. Materials and Methods

2.1. Study Area

The study was conducted on the dried bottom of the Aral Sea, located within the Aral Sea Basin of Central Asia. The investigated area represents a recently exposed seabed characterized by arid climatic conditions, high evapotranspiration rates, low annual precipitation, intensive aeolian activity, and widespread soil salinization. The climate of the region is sharply continental, with hot summers, cold winters, and annual precipitation generally ranging between 80 and 120 mm. Mean annual evaporation exceeds precipitation by more than 10–15 times, creating favorable conditions for salt accumulation and desertification processes. The parent materials of the studied soils consist primarily of marine sediments deposited during different stages of the Aral Sea's regression, subsequently modified by aeolian transport and redeposition processes. As a result, the soils exhibit considerable spatial and vertical heterogeneity in their physical and chemical properties.

2.2. Soil Sampling and Field Investigations

Field investigations were carried out following the guidelines of the FAO Guidelines for Soil Description (FAO, 2006) and the World Reference Base for Soil Resources (WRB, 2022). A representative soil profile was excavated in an area characterized by typical solonchak soils developed on the dried seabed. The soil profile was morphologically described according to standard international procedures, including:

horizon thickness and boundaries;
soil color (Munsell Soil Color Chart);
texture and structure;
consistency;
root distribution;
carbonate and salt accumulations;
visible morphological features associated with salinization processes.

Soil samples were collected from each genetic horizon at depths of 0–0.5, 0.5–27, 27–48, 48–64, 64–93, and 93–137 cm. Disturbed samples were transported to the laboratory for physical and granulometric analyses.

2.3. Particle-Size Distribution Analysis

The granulometric composition of soil samples was determined using the international standard pipette-sedimentation method based on the principles of Stokes' Law, which is widely accepted in soil science research (Gee and Bauder, 1986; ISO 11277:2020).

Prior to analysis, soil samples were air-dried, gently crushed, and passed through a 1-mm sieve. Organic residues and soluble salts were removed where necessary to minimize analytical interference.

Particle-size fractions were separated into the following categories:

0.25 mm (coarse sand);
0.25–0.10 mm (medium sand);
0.10–0.05 mm (fine sand);
0.05–0.01 mm (coarse silt);
0.01–0.005 mm (medium silt);
0.005–0.001 mm (fine silt);
<0.001 mm (clay fraction).

The content of physical clay (<0.01 mm) was calculated as the sum of medium silt, fine silt, and clay fractions. Soil texture classes were assigned according to the classification system adopted by the former Soviet soil science school and correlated with USDA and WRB texture classes for international comparison.

2.4. Data Analysis

Descriptive statistical analysis was performed to evaluate the vertical distribution of granulometric fractions within the soil profile. Mean values, percentages, and depth-related trends were calculated for each particle-size fraction. The degree of profile differentiation was assessed using texture variation indices and vertical distribution coefficients. Changes in particle-size distribution with depth were interpreted in relation to sedimentological processes, marine depositional environments, and aeolian reworking following the desiccation of the Aral Sea. To evaluate ecological implications, relationships between particle-size composition and key soil functions were analyzed, including:

water infiltration capacity;
moisture retention potential;
susceptibility to wind erosion;
salt accumulation processes;
phytomelioration suitability.

Interpretation of soil physical behavior was based on established pedological and hydrological principles reported in international literature (Hillel, 2004; Brady & Weil, 2017).

2.5. Methodological Framework

The methodological framework of this study integrates field pedological observations, laboratory granulometric analyses, and ecological interpretation approaches widely applied in arid-land soil research. The study follows internationally recognized methodologies recommended by:

Food and Agriculture Organization (FAO);
World Reference Base for Soil Resources (WRB);
International Organization for Standardization (ISO 11277);
United States Department of Agriculture (USDA Soil Survey Manual).

This integrated approach allows reliable assessment of soil texture variability and its ecological significance within the newly formed soils of the Aralkum Desert.

2.6. Research Workflow

The research was conducted in the following sequence:
Selection of representative study sites on the dried Aral Sea bed;
Excavation and morphological description of soil profiles;
Collection of soil samples by genetic horizons;
Laboratory determination of particle-size distribution;
Calculation of physical clay content and texture classes;

Statistical evaluation of vertical texture variability;

Assessment of ecological and pedological implications;

Interpretation of results in the context of salinization, desertification, and ecosystem restoration processes.

Reliability and Quality Assurance

To ensure analytical accuracy and reproducibility, all laboratory measurements were performed according to internationally standardized procedures. Quality control included duplicate sample analyses, calibration of laboratory equipment, verification of sedimentation times, and comparison with certified reference materials where applicable. The adopted methodology provides a robust scientific basis for evaluating granulometric composition and its role in soil development and ecological restoration on the dried Aral Sea bed.

3. Results and Discussion

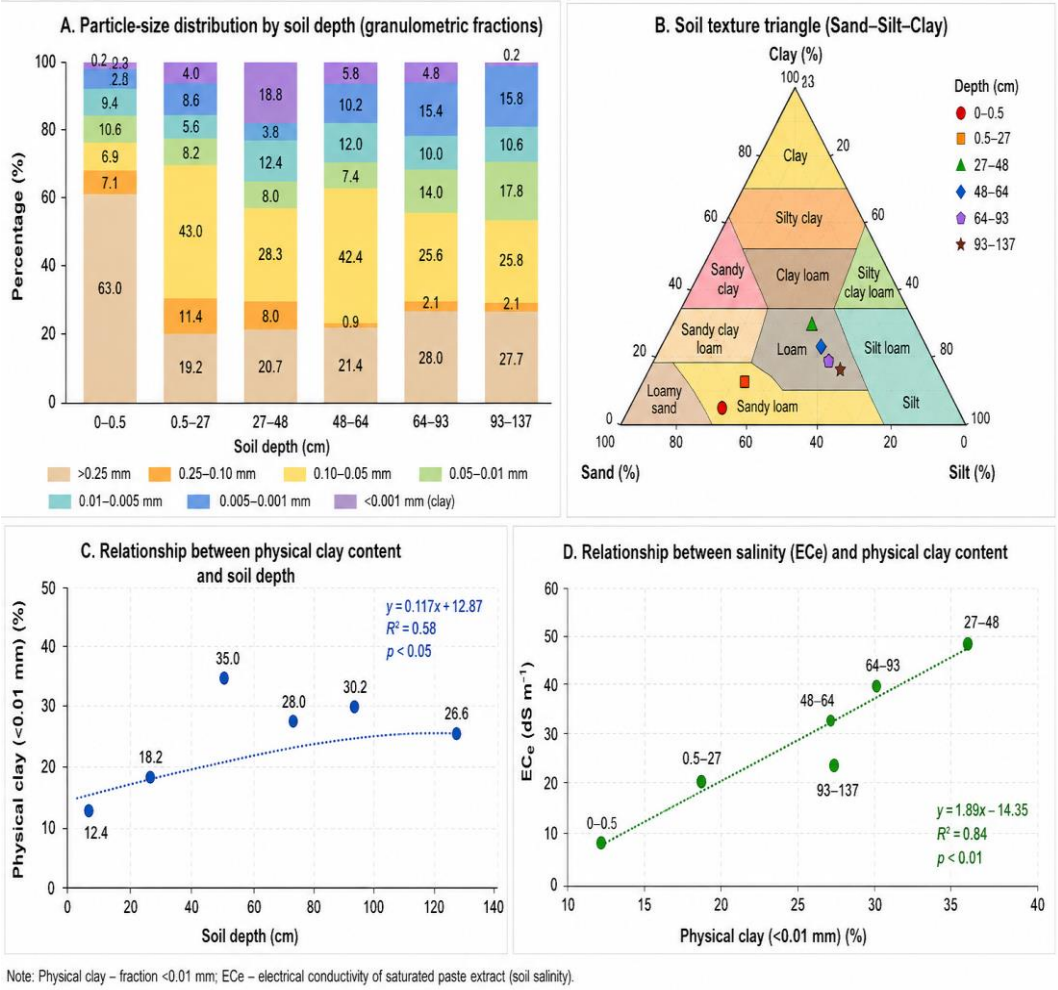
The particle-size distribution of typical solonchaks formed on the dried bottom of the Aral Sea revealed substantial vertical heterogeneity, reflecting the complex interaction between marine sedimentation, aeolian redistribution, and pedogenic transformation processes. Granulometric analysis showed that sandy fractions dominate throughout the soil profile, while the proportion of fine particles gradually increases with depth. Such textural differentiation is characteristic of recently exposed seabed environments where parent material stratification remains largely preserved and pedogenic processes are still at an early stage of development Table.1.

Table 1. Mechanical Composition of Typical Solonchaks Formed on the Dried Bottom of the Aral Sea

Depth interval, cm	Particle-size fractions (mm)								
	>0,25	0,25-0,1	0,1-0,05	0,05-0,01	0,01-0,005	0,005-0,001	<0,001	Physical clay (%)	Texture class
0-0,5	63,0	7,1	6,9	10,6	9,4	0,2	2,8	12,4	Sandy loam
0,5-27	19,2	11,4	43,0	8,2	5,6	8,6	4,0	18,2	Sandy loam
27-48	20,7	8,0	28,3	8,0	12,4	3,8	18,8	35,0	Medium loam
48-64	21,4	0,9	42,4	7,4	12,0	10,2	5,8	28,0	Light loam
64-93	28,0	2,1	25,6	14,0	10,0	15,4	4,8	30,2	Medium loam
93-137	27,7	2,1	25,8	17,8	10,6	15,8	0,2	26,6	Light loam

The surface horizon (0–0.5 cm) was characterized by an extremely high content of coarse sand particles (>0.25 mm), reaching 63.0%, whereas the physical clay content (<0.01 mm) was only 12.4%. This indicates a sandy-loam texture and suggests intensive aeolian sorting of sediments following desiccation of the Aral Sea. Similar findings were reported by Issanova et al. (2015), who demonstrated that wind erosion selectively removes finer particles from exposed seabed surfaces, resulting in enrichment of coarse fractions in the uppermost layers. The

predominance of coarse sand significantly increases soil permeability while reducing water-holding capacity, thereby creating unfavorable conditions for spontaneous vegetation establishment. The 0.5–27 cm horizon also exhibited a predominance of sandy particles, particularly the 0.1–0.05 mm fraction, which accounted for 43.0% of the soil mass. Although physical clay content increased to 18.2%, the horizon remained within the sandy-loam textural class. Such granulometric composition promotes rapid vertical water movement but limits moisture storage. Consequently, soil water is rapidly lost through deep percolation and evaporation, increasing susceptibility to drought stress and inhibiting biological productivity. According to Hillel (2004), sandy soils in arid regions often experience severe moisture deficits despite occasional water inputs, primarily because of their low field capacity and weak capillary retention. A notable textural discontinuity was observed in the 27–48 cm horizon, where physical clay content increased sharply to 35.0%, while the clay fraction (<0.001 mm) reached 18.8%. This horizon was classified as medium loam and likely represents a depositional layer formed during periods of lower hydrodynamic energy within the former marine basin. The enrichment of clay particles at this depth has important pedogenic implications. Fine-textured materials possess larger specific surface areas and higher cation exchange capacities, facilitating the retention of exchangeable sodium and soluble salts (Abrol et al., 1988). Therefore, this horizon may serve as a preferential zone for salt accumulation and secondary salinization processes. The 48–64 cm layer displayed a return to coarser sediment composition, with the 0.1–0.05 mm fraction accounting for 42.4% of total particles. Despite the dominance of sand fractions, physical clay content remained relatively high (28.0%), resulting in a light-loam texture.



Note: Physical clay – fraction <0.01 mm; ECe – electrical conductivity of saturated paste extract (soil salinity).

This alternation between coarse- and fine-textured layers indicates the polygenetic origin of the parent material and reflects repeated changes in depositional environments during the regression stages of the Aral Sea. Such lithological heterogeneity exerts strong control over vertical water flow and salt migration patterns. In the 64–93 cm horizon, physical clay content increased again to 30.2%, accompanied by a substantial proportion of fine silt particles (15.4%). The accumulation of these fractions enhances water retention, nutrient adsorption, and aggregate stability. Similar observations have been reported for saline soils of Central Asian drylands, where finer-textured horizons often exhibit greater fertility potential despite higher salt concentrations (Qadir et al., 2014). The presence of such horizons may therefore play a critical role in future ecological restoration efforts. The deepest investigated layer (93–137 cm) was characterized by a light-loam texture with 26.6% physical clay. Elevated proportions of medium and fine silt fractions indicate depositional heterogeneity associated with fluctuating hydrological conditions during different stages of sea regression. The irregular vertical distribution of particle-size fractions confirms that soil formation on the dried seabed remains strongly influenced by inherited sedimentological characteristics rather than fully developed pedogenic differentiation. Overall, the studied soil profile demonstrates a transition from sandy-loam textures in the surface horizons to light- and medium-loam textures in subsurface layers. Physical clay content varied from 12.4% to 35.0%, indicating considerable stratification of parent materials. This pattern is consistent with previous investigations conducted in the Aralkum Desert, where marine sediments and aeolian deposits jointly determine soil texture and profile morphology (Micklin, 2007; Issanova et al., 2015). From an ecological perspective, the dominance of sandy fractions in the upper horizons has significant implications for land degradation processes. Coarse-textured materials are highly vulnerable to deflation because they possess weak structural stability and low organic matter content. As a result, large quantities of salt-containing dust particles can be mobilized by wind and transported over long distances. Groll et al. (2016) estimated that tens of millions of tons of salt-dust aerosols are emitted annually from the dried Aral Sea bed, contributing to regional environmental degradation and adverse human health effects. The observed textural characteristics also directly influence the effectiveness of phytomelioration measures. Sandy and sandy-loam horizons favor the establishment of xerophytic and psammophytic vegetation such as Haloxylon aphyllum, Calligonum spp. and Salsola richteri. These species are capable of stabilizing loose sediments, reducing wind erosion, and enhancing soil organic matter accumulation. Meanwhile, loamy horizons provide improved moisture retention and nutrient availability, thereby increasing the probability of successful vegetation establishment and long-term ecosystem recovery. The results therefore indicate that soil texture is one of the primary factors governing hydro-physical behavior, salinity dynamics, ecological resilience, and reclamation potential of the dried Aral Sea bed soils. The coexistence of sandy surface layers and finer-textured subsurface horizons creates a complex pedo-ecological environment that requires site-specific management strategies. Future restoration programs should consider granulometric variability when selecting phytomeliorative species, designing reclamation measures, and assessing ecosystem recovery potential.The identified vertical differentiation of particle-size fractions demonstrates that the soils of the dried Aral Sea bed are still undergoing active pedogenic evolution. The predominance of sandy materials in surface horizons reflects ongoing aeolian reworking, whereas the accumulation of finer particles in subsurface layers preserves evidence of former marine depositional environments. Consequently, granulometric composition may serve as an important indicator for reconstructing

sedimentary history, predicting salinization patterns, and evaluating the long-term sustainability of ecological restoration initiatives in the Aralkum Desert.

CONCLUSION

The granulometric analysis of typical solonchaks formed on the dried bottom of the Aral Sea revealed significant vertical variability in particle-size distribution, reflecting the complex interaction of marine sedimentation, aeolian deposition, and ongoing pedogenic processes. The studied soil profile is predominantly characterized by sandy and sandy-loam materials in the upper horizons, whereas light-loam and medium-loam textures prevail in the subsurface layers. Physical clay content varied from 12.4% to 35.0%, indicating considerable lithological heterogeneity throughout the profile. The dominance of coarse sand fractions in the surface horizons confirms the strong influence of aeolian processes following the desiccation of the Aral Sea. The accumulation of coarse particles at the soil surface contributes to high permeability, low water-holding capacity, poor aggregate stability, and increased susceptibility to wind erosion. These characteristics explain the widespread occurrence of deflation processes and salt-dust storms that have become one of the major environmental challenges in the Aral Sea region. A gradual increase in fine particles, particularly physical clay and clay fractions, was observed in the deeper horizons. The enrichment of subsurface layers with fine-textured materials enhances moisture retention, cation exchange capacity, and nutrient adsorption potential. However, these horizons also create favorable conditions for the accumulation of soluble salts and exchangeable sodium, thereby contributing to the development and persistence of salinization processes. Consequently, soil texture exerts a dual influence on soil functioning by simultaneously improving water retention and increasing the risk of salt accumulation. The identified textural differentiation demonstrates that the soils of the dried Aral Sea bed are still at an early stage of pedogenic development and retain many characteristics inherited from their marine parent materials. The alternation of sandy and loamy horizons reflects changes in sedimentation regimes during different stages of sea regression and subsequent aeolian redistribution of sediments. Therefore, granulometric composition serves not only as an indicator of current soil properties but also as an important record of the geomorphological and environmental evolution of the Aralkum landscape. From an ecological perspective, the predominance of sandy materials in surface horizons limits natural revegetation and increases ecosystem vulnerability to degradation. In contrast, loamy subsurface horizons provide relatively favorable conditions for plant establishment and long-term ecosystem stabilization. These findings highlight the critical role of soil texture in determining vegetation succession, biological productivity, and restoration potential across the dried seabed. The results further demonstrate that granulometric composition is one of the key factors controlling hydro-physical properties, salinity dynamics, ecological resilience, and reclamation efficiency in the soils of the dried Aral Sea bed. Consequently, successful restoration and sustainable management of these landscapes require careful consideration of soil texture variability when selecting reclamation strategies and vegetation species. Based on the obtained findings, the establishment of drought- and salt-tolerant phytomeliorative species such as Haloxylon aphyllum, Calligonum spp., and Salsola richteri is recommended to enhance soil stabilization, reduce aeolian erosion, and promote ecological recovery. Furthermore, the application of organic amendments, biochar, and other soil conditioners may improve soil structure, increase moisture retention, and accelerate biological restoration processes. In summary, the granulometric composition of typical solonchaks on the dried Aral Sea bed constitutes a fundamental factor governing soil evolution, salinization processes, ecosystem functioning, and land restoration potential. The findings of this study provide

an important scientific basis for developing sustainable phytomelioration programs, mitigating land degradation, and supporting long-term ecological rehabilitation efforts in the Aral Sea region.

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CONSUMER RIGHTS PROTECTION IN E-COMMERCE: THE CASE OF WILDBERRIES, UZUM MARKET, AND INTERNATIONAL PLATFORMS

J.M. Ollaberganov
2nd year student of the Faculty of Social and Economic Sciences, Department of Jurisprudence,
Urgench State University named after Abu Rayhon Beruniy
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Abstract. *In the context of the digital economy, legally defining the boundaries of liability for online marketplace operators represents a pressing issue. This article provides a comparative legal analysis of consumer protection challenges in e-commerce, drawing on the risk management and legal models of the Amazon, Wildberries, and Uzum Market platforms. The study compares UNCITRAL model laws and the EU Digital Services Act regulations with the Civil Code and the e-commerce legislative framework of the Republic of Uzbekistan. Based on the findings, imperative legal norms were developed to introduce the institution of joint and several liability for electronic commerce operators, alongside mandatory online dispute resolution (ODR) systems within national legislation.*

Keywords: *e-commerce, consumer rights, platform liability, risk management, Uzum Market, Wildberries, Amazon, ODR, counterfeit, joint and several liability, digital asymmetry.*

1. INTRODUCTION

Today, digital platforms of a cross-border and national nature have radically changed the traditional architecture of economic relations. Globally, e-commerce turnover is set to reach $6.3 trillion in 2024, while the figure continues to grow at an unprecedented pace following the improvement of digital infrastructure. In the Republic of Uzbekistan, in recent years, digital ecosystems, in particular platforms such as Uzum Market and cross-border Wildberries, have become the main driver shaping the everyday consumer behavior of citizens.

However, this process of dynamic development brought with it systemic risks posed by the lack of legal regulatory mechanisms. According to the official statistical analysis of the Committee for Competition Development and Consumer Rights Protection of the Republic of Uzbekistan, "the volume of consumer complaints and applications in the e-commerce sector increased fourfold over the next three years**".** The substantive basis of these appeals is mainly the low quality of the purchased goods, the widespread distribution of counterfeit products that violate the intellectual property, the complexity of recall mechanisms, as well as attempts by operators of the digital platform to evade any legal responsibility.

In international legal doctrine, this global crisis is known as **the "Platform Responsibility Dilemma".** Virtual platforms interpret their legal status simply as a "neutral technical intermediary" that brings together the information transmitter, the buyer, and the independent seller. As a result, the consumer, who is considered the most vulnerable party in a contractual relationship, is forced to settle legal issues with unknown third-party vendors when he purchases counterfeit or defective goods, effectively remaining vulnerable.

“Although Uzbekistan has implemented a large-scale program to reform the digital space, in particular the Law of 2022 No ZRU-792 "On e-commerce", in practice the ultimate

responsibility of digital platform operators, fast online dispute resolution systems and algorithmic risk management models have not been fully resolved “

Therefore, it is of urgent importance to regulate relations in this direction through a systemic chain of legal sanctions.

2. LITERATURE REVIEW

Digital platforms and the limits of their mediation immunity are one of the areas that are being extensively explored by international law scholars and law schools. In particular, the international researcher A. Marsoof “analyzes the conceptual evolution of digital platforms emerging from the status of classical mediation in his fundamental works”

In his opinion, if the platform is directly involved in the formulation of contract terms, payment acceptance or logistics chain and receives an economic benefit (commission) from it, it loses its status as a "neutral intermediary" and must be held strictly liable to the consumer.

In the context of personal data inviolability and digital security, fundamental legal doctrine defines the right to personal inviolability as a priority value. Article 28 of the Law of the Republic of Uzbekistan "On Personal Information" sets out strict requirements to ensure the confidentiality of personal information. According to it, the requirement that must be observed by the owner and (or) the operator or another person who has received permission to use personal data is the confidentiality of personal data, which is not allowed to disclose and disseminate personal information without the consent of the subject or in the absence of other legal grounds. Based on this norm, it is established that the owner and (or) operator and other persons who have received permission to use personal information must not disclose and distribute personal information to third parties without the consent of the subject."

Due to the collection of the collection of consumers' personal and financial data on digital platforms, the principles of contractual freedom are being violated. Mandatory and non-alternative offers used by the platforms are becoming a form of obtaining consent by forcing consumers to process their personal data, and this is contrary to the principle of civil law equality.

Another legal problem is the procedural complexity of regulating relationships of a public nature in the digital space, in particular the activities of marketplaces. “In his scientific work, the researcher K.A. Kocharyan substantiates the violation of the rights of consumers and sellers due to the terms of public offer on electronic trading platforms, as well as the imperfection of the legal mechanisms of the system of consideration of complaints”. Physical court hearings, government fees, and attorneys' fees are completely economically unreasonable for small online transactions. In order to overcome this crisis, the scientist advances the concept of imperative designation at the legislative level of alternative online dispute resolution platforms, in particular neural networks and digital mediation-based systems.

3. RESEARCH METHODOLOGY

The methodological architecture of the research consists of system-legal, comparative legal expertise, empirical, sociological, induction, deduction and methods of legal modeling. During the study, international legal standards in the field of e-commerce, “in particular the UNCITRAL Model Laws developed by the UN Commission on International Trade Law” [] and the European Union's *Digital Services Act (DSA, 2022),* “which is considered a digital revolution, were carefully examined and the possibilities for implementation into national legislation were evaluated “[].

At the national level, the new version of the Constitution of the Republic of Uzbekistan, the section on the law of obligations of the Civil Code, the laws "On e-commerce" and "On consumer protection" were examined legally in terms of "legal conflicts" and gaps. As empirical

materials, US precedents, analytical reports of foreign supervisory authorities and official statistics of the Competition Committee of the Republic of Uzbekistan were subjected to comparative analysis.

4. RESULTS

4.1. International models: Conflict between proactive and reactive risk management systems

In international legal and corporate practice, risk management systems aimed at ensuring consumer security of digital platforms are essentially divided into two poles:

A. Amazon (USA): Proactive Risk Management and Algorithmic Security Model

Amazon Corporation will take proactive legal and technological measures to maintain consumer confidence, despite the fact that the share of third-party sellers in the global digital market is more than 60%. “In particular, the platform introduces the institution of the "A-to-z Guarantee", according to which, in case the consumer makes a claim about defective or counterfeit goods, Amazon will implement a mechanism for returning money to the consumer at the expense of its own funds in the shortest possible time, without waiting for the seller's response”[].

In addition, artificial intelligence-based systems such as Project Zero and Brand Registry scan billions of brand cards every day, automatically blocking counterfeit products before they go on sale. In U.S. jurisprudence, this approach has also been legally strengthened: in the case of *Loomis v. Amazon.com LLC* (2021),” the California Court of Appeals ruled that Amazon Corporation was not just a passive intermediary transmitting information, but a vertical chain seller of a commodity, and sealed the platform's consolidated (joint) liability” [].

B. Wildberries (CIS): Reactive Risk-Model and Administrative Sanctions

The Wildberries platform has a largely decentralized, reactive (which acts after a problem occurs). The company's risk-management strategy is often not in line with international consumer standards and is transformed only after tough administrative pressure from state regulatory bodies or major court sanctions.

A prime example of this is showing that even for the return of goods that have been incorrectly or incorrectly sent by the platform for a long time, unreasonable funds are deducted from consumers under the name of "logistics charge". This practice has been partially canceled only after the influence of the government consumer protection bodies, which indicates the weakness of the system's internal consumer protection filters.

4.2. National Digital Market: Uzum Market Ecosystem and Legal Reality

Showing the model of the transition period in the Uzbek e-commerce market and having a dynamic growth rate of 35% per year on average, the Uzum Market ecosystem has formed a peculiar hybrid mechanism. The Company's Applied Risk Management System is in accordance with national legislation:

1. **Data security and localization:** E-commerce operators must ensure that when processing personal data and personal identities of users in the digital environment, Article 27¹ of the Law of the Republic of Uzbekistan "On personal data", e-commerce operators must ensure that when processing in the digital environment, they are localized by technical means on the territory of the country[].At the same time, information security and protection of the details of reliable payment systems within the framework of the Law of the Republic of Uzbekistan "On Electronic Commerce" are among the obligations of the participants of e-commerce. [].

2. **Vendor screening:** Every business entity wishing to start trading on the platform goes through a primary legal and tax filtering process.
3. **Uzum FBO system:** Unlike traditional marketplays, the platform takes over the processes of goods receiving, logistics, and warehousing, allowing to establish physical control over the quality of the goods.

However, despite this positive infrastructure, upon analyzing the Public Offer (User Agreement) of Uzum's Market platform from a legal point of view, it seems that the platform operator tries to maintain the status of a "neutral intermediary" by placing full civil liability on the seller for all civil liability for hidden defects of the goods, violation of intellectual property rights or counterfeiting. This leaves the burden of procedural proof entirely on the citizen in the event of a dispute with the consumer.

5. DISCUSSION

The conducted comparative-legal and empirical analyses show that there is a serious imbalance in the functional position of digital market entities. These systemic problems are evident in the risk management level of the platforms:

Evaluation criteria	**Amazon (US)**	**Wildberries (CIS)**	**Uzum Market (Uzbekistan)**
Level of consumer protection	High (*A-to-z* warranty and immediate coverage)	Low (Long-term reactive processes)	Medium (Within the limits of national legislative standards)
Legal status of the Operator	Joint and Several Defendant (Based on Court Precedents)	Mediator (Subject to Administrative Penalties)	Intermediary (Limited liability under the contract)
Counterfeit goods filter	Automated AI (*Project Zero, Machine Learning*)	Weak (Mainly after consumer complaint)	Physical (Warehouse-level visual control)
Dispute Resolution Infrastructure (ODR)	Fully automated (24/7 digital arbitrage)	Partially formed (Electronic application system)	Not available (Call Center vs. traditional court redirect)
Level of regulatory compliance	Fully compliant with YEI *DSA* and U.S. *UCC norms*	Internal Corporate Rules Priority	Requirements of the Law of Law No. ZRU-792, need improvement

On the basis of these analyses, the legal expertise of national legislation reveals that the institution of **"accession agreement"** stipulated by Article 360 of the current Civil Code acquires

monopolistic character in the digital economy. Major platforms are taking advantage of their economic advantage by forcing unreasonable terms on the consumer. The consumer cannot amend the text of the contract — he must either unconditionally accept the terms, or waive the right to buy.

Although Articles 12 and 13 of the Law "On Electronic Commerce" *define the obligations of operators of the electronic trading platform, the limits of their ultimate liability to the consumer are limited by extremely general principles. In practice, this norm allows marketplace platforms to shift any responsibility for the quality of goods directly to third parties (sellers) and evade responsibility by presenting themselves only as 'information intermediaries.'"* [1]**.** To overcome the information asymmetry in the digital space (the seller has an abundance of information, the consumer has little), it is necessary to introduce strict peremptory and coercive norms into the legislation. As grounded in Kocharyan's concept, the algorithmization of mandatory online dispute resolution (ODR) systems within platforms to reduce the burden of traditional courts and restore consumer legal confidence is a requirement of the times.

6. PROPOSALS FOR IMPROVING LEGISLATION

In order to eliminate systemic legal gaps and digital conflicts identified during the study, to guarantee unconditional protection of consumer rights in the virtual space, the following **drafts of blanket and mandatory legal norms** have been developed and are proposed for inclusion in the legislation of the Republic of Uzbekistan:

6.1. Amendment to Article 13 of the Law "On Electronic Commerce" (The Institution of Joint and several liability")

Article 13 of the Law (Rights and obligations of the operator of the electronic trading platform) is supplemented by the ninth part of the following content: "The operator of the electronic trading platform is solidly liable to the consumer within the framework of the electronic contract with the seller (supplier) in the following cases:

a) if the goods, which are the object of the contract, are packaged, stored and shipped from the operator's personal or leased warehouse complex;

b) if payment for the goods was received in full through the operator's internal payment system, billing platform or intermediary accounts;

c) in case the seller (legal entity or individual entrepreneur) is terminated in the manner prescribed by the legislation within 30 calendar days from the date of objection (complaint) by the consumer, the activities are terminated or it is impossible to establish contact with him and involve him in the legal process."

Rationale: The introduction of this rule puts an end to the practice of marketers simply avoiding liability under the guise of intermediary. The platforms will be directly financially responsible to the consumer for each commodity they control through the FBO system and receive financial benefits from their transaction.

6.2. Proposal to add a new Article 18¹ (Compulsory Online Dispute Resolution – ODR System) to the Law

When the law is supplemented by Article 18 of the following content:

"Article 18¹. Alternative online dispute resolution (ODR) in e-commerce

Operators of the electronic trading platform are required to implement an online dispute resolution (ODR) digital infrastructure within their platforms. All disputes related to a transaction between a consumer and a third-party seller will be resolved through the platform's internal ODR system within 15 working days if the dispute amount is up to 15 times the base amount, and if it is higher, within 30 business days by automated algorithms or digital mediation. Disputes that are not resolved through the ODR system within the prescribed time frame or that the consumer is not satisfied with the outcome of the review will be referred to the court for consideration in the dispute procedure. The activities of the electronic trading platform of operators who do not provide the technical infrastructure of the ODR system may be suspended by the competent state body in court."

Rationale: This provision makes a fast digital arbitrage system that allows consumers to get their money back with the click of a few buttons without going to the courts.

6.3. Supplement to Article 9 of the Law "On Protection of Consumer Rights" (Easing the burden of proof)

When Article 9 of the Law is supplemented by the fifth part of the following content:

"When the consumer provides visual or documentary preliminary grounds for the hidden defects of the goods purchased on e-commerce platforms or its counterfeiting (counterfeit), the burden (presumption) to prove the compliance of the goods with the requirements of the legislation and the terms of the contract is fully borne by the electronic trade operator and the seller."

Justification: Nowadays, to prove that a product is counterfeit, a consumer is required to conduct valuable examinations. Through this change, the burden of proof is shifted to the platform and the vendor, which ensures the consumer's procedural advantage.

7. CONCLUSION

In the era of digital transformation, legal passivity and reactive risk-management models will destroy consumers' overall confidence in the digital market. An analysis of international practice shows that while Amazon proactively solved this problem with the help of advanced artificial intelligence technologies and financial guarantees, Wildberries was forced to make reforms only after major administrative sanctions. The optimal strategy for e-commerce in Uzbekistan is to create a proactive legal model synthesizing cross-border standards instead of reactive model, which takes action after problems arise.

The guarantee of security and inviolability of personal data sealed by Article 31 of the Constitution of the Republic of Uzbekistan, as well as the system of joint and several liability and compulsory ODR that we offer are the fundamental legal foundation for restoring the criteria of fairness on the electronic trading platforms, protecting the consumer from fraud.

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IMPROVEMENT OF ORGANIZATIONAL AND LEGAL BASES OF FOREIGN ECONOMIC ACTIVITY

J.G. Saidmusayev
Sarbon University, Department of "Legal Sciences", Senior Lecturer, Independent Researcher of the Tashkent state Law University
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Abstract*. Protection of the domestic market is one of the most important areas of the state's influence on the economy. Along with the defense capability of Uzbekistan, it is important to have the competitiveness of goods. To achieve this goal, it is necessary to create a strong industrial base in the country, create a legal infrastructure, establish strong legal relations with the economy of foreign countries, and protect productive sectors of industry from unfair competition of foreign companies. One of such protective measures is measures to protect the internal market of goods in the implementation of foreign economic activity. In this mechanism, anti-dumping, compensation and special protection measures introduced by the government of Uzbekistan play a key role.*

Keywords*: currency control, tax control, customs control, dumping, anti-dumping and regulation.*

Introduction. In the general sense, the legal mechanism in this area is, first of all, a set of management tools by which scientifically based management decisions are made and their effective implementation is achieved. The essence of the mechanism is that it combines the main elements of management and acts as an organizational tool, a single management tool for making and implementing management decisions. Consequently, the administrative and legal regulation of foreign economic activity proceeds from the creation and provision of conditions for society to operate on the basis of current regulatory and legal documents. The basis for the implementation of these processes is the changes taking place in Uzbekistan, which attempts to comprehensively study the state and development of administrative and legal regulation of foreign economic activity in Uzbekistan using the example of the main elements of this activity. The relevance of the research is also determined by the fact that the system of state regulation of foreign economic activity of the Republic of Uzbekistan is currently being improved.

Analysis and discussion. The need to improve the organizational legal framework is due to the fact that many issues of applying measures to protect the domestic market in this activity are not regulated by the relevant legal relations. Effective national legislation in the field of applying measures to protect the domestic market of goods in the implementation of state management of foreign economic activity, if studied and applied only in the part that corresponds to the interests of the domestic economy, will create mechanisms for protecting the domestic market with specific national characteristics. Currently, it is possible to take measures to protect the domestic market in the implementation of foreign economic activity by implementing restrictive measures to protect the domestic market of goods. The application of measures to protect the domestic market in the implementation of foreign economic activity has international legal, constitutional legal, administrative legal, financial legal and economic legal aspects. In order to prevent the one-sidedness of the legal sphere, it is necessary to combine the efforts of many

legal scholars in the study of such a law institute. Their dissertations should begin with an understanding of the legal essence of the above-mentioned measures and the principles of their application. At the same time, it is impossible not to take into account the approach developed over the years in the analysis of the administrative activity of the state in implementing market protection, since the activities of the executive authorities in this area have a clearly administrative nature.

Measures to protect the domestic market in the implementation of foreign economic activity are also a source of negotiation for the foreign trade policy of Uzbekistan. The state plays a special role in the development of foreign economic activity. It is precisely high-quality management of foreign economic activity that allows us to achieve the main goal of modern regulation of Uzbekistan's foreign economic activity - its integration into the world economy. Effective integration is based on such management. In the Decree No. PF-158 dated September 11, 2023 on the STRATEGY “Uzbekistan - 2030”, our President Sh. Mirziyoyev also stated that foreign economic activity should be considered as part of the state's foreign policy, as well as the national economic policy, therefore it should be regulated by the state, and the mechanism of legal regulation of foreign economic activity, primarily the use of various legal instruments that perform specific functions in the system of legal regulation of foreign economic relations, should be brought to new levels as the main task. Protectionist measures are aimed at directly restricting exports and imports in order to protect certain national industries, for example, quotas and licensing, export controls, and import safeguards. Administrative measures restrict foreign economic activity by setting technical, sanitary, and environmental standards for imported goods, and price preferences are eliminated.

Currently, states are developing a system of administrative and legal regulation of foreign economic activity. In general, there are about a hundred state intervention measures in the world. In general, they can be divided into the following groups:

1. Economic measures:
- export and production subsidies;
- anti-dumping duties;
- import deposits;
- exchange rate regulation;
- export and import taxes, excise duties;
- compulsory sale of part of foreign currency earnings;
- system of state orders;
- financing of research;
- nationalization/privatization of property.

2. Technical measures:
- requirements for compliance with national standards;
- quality acceptance, certification;
- sanitary and environmental standards;
- safety standards.

3. Administrative regulatory measures:
- customs tariffs;
- currency control;
- declaration of goods;
- embargo;

- quotas, quotas;
- licenses;
- directive setting of contract prices;
- restrictions on types of foreign trade operations.

Foreign economic activity is understood as a separate specific type of activity of economic entities. Each enterprise carries out this activity independently, based on the choice of a foreign market. This is foreign trade, investment and other activities in the field of international exchange of goods, information, works, services, results of intellectual activity, rights to the results of intellectual activity. This activity also includes production cooperation in these areas. Legal regulation of foreign economic activity in Uzbekistan and in other countries is based on the state monopoly of foreign trade. Foreign economic activity is reflected in international and our state practice in various forms and types. Foreign experience identifies the following types of foreign economic activity:

- foreign trade activity;
- production cooperation;
- currency and financial and credit operations;
- relations with international organizations.

Foreign trade activity is one of the most widespread areas of foreign economic activity. Transactions on such activities are formalized by foreign trade agreements. Agreements are divided into import-export, leasing, investment, financial and other types. Foreign economic activity contracts are concluded in foreign currency and are carried out in accordance with international rules. The following forms of foreign trade activity are distinguished: a) export transactions; b) import transactions; c) barter transactions.

Research methodology. Foreign trade is one of the most widespread areas of foreign economic activity. Transactions on such activities are formalized by foreign trade agreements. Agreements are divided into import-export, leasing, investment, financial and other types. Contracts on foreign economic activity are concluded in foreign currency and are carried out in accordance with international rules. The following forms of foreign trade activity are distinguished: a) export transactions; b) import transactions; c) barter transactions. In most sources discussing foreign economic activity, this area of social relations operates as a subsystem of the economy. As a result, economic concepts form the basis of the concepts used in foreign economic activity. Therefore, not only the definition of “foreign economic activity” is often used, but the general definition is “foreign economic sphere”. At the same time, when it comes to the foreign economic sphere, a very wide range of concepts is used. Each of them has a certain status, which depends on the place occupied by this concept in the subsystem under consideration. The following concepts are basic and occupy a special place in the field of foreign economic activity: foreign economic activity, foreign trade activity, foreign economic relations. It is very important that these concepts are not differentiated in modern legislation, but are hierarchically interconnected, while not losing their main ability - the property of being integral. Foreign economic activity includes such processes as the exchange of goods and services between states, the movement of capital and labor, the spread of technologies and knowledge. At the same time, foreign economic activity depends not only on economic changes, but also on political, social and environmental factors. States use various legal forms to regulate foreign economic activity in implementing their economic policy.

Analysis and results. Currency legislation for regulating foreign economic activity includes a number of legal mechanisms, norms and standards. Through these mechanisms, states manage trade and investment activities. Ensuring exchange rate stability is one of the most important tasks of currency legislation. Strong fluctuations in the national exchange rate can complicate foreign economic activity and disrupt trade relations. Therefore, states manage foreign trade and investment by managing the exchange rate. Some countries freely determine the exchange rate of their national currency based on market supply and demand. Through such a system, the exchange rate adapts to the state of the national economy. Some countries stabilize it by intervening against sharp fluctuations in the exchange rate. This is usually done by central banks and is done in order to support the market. Capital movement management is another important task carried out through currency legislation. States try to maintain the stability of the national economy by controlling capital flows. Capital outflow and inflow: Some countries regulate the outflow of capital abroad or the inflow of capital from abroad with restrictions. This is mainly aimed at ensuring economic stability and maintaining foreign exchange reserves. Through currency legislation, countries can provide tax breaks and other incentives to attract foreign investment. This, in turn, ensures economic growth and job creation. Through currency exchange management, countries try to protect the domestic market and normalize foreign economic relations. Currency legislation is mainly aimed at controlling and regulating transactions carried out in the foreign exchange market. Restrictions on foreign exchange transactions: Some countries may regulate foreign exchange transactions with special restrictions. For example, licenses may be required to buy or sell certain currencies. Foreign exchange reports: Companies and organizations engaged in foreign economic activities may be required to submit special calculations.

Through this, countries have the opportunity to verify the correctness of international trade transactions. Currency law provides countries with international mechanisms for regulating international trade and investment. Through this, economic relations between countries are coordinated and standardized. Currency transactions and capital movements are governed by trade agreements and investment treaties concluded between countries. For example, international organizations such as the United Nations (UN) and the World Trade Organization (WTO) set standards related to currency law. International currency agreements: International agreements are concluded to coordinate currency exchange and capital flows between countries. These agreements are mainly implemented to manage exchange rates, encourage foreign investment, and regulate international financial systems. Currency law serves as an important tool in regulating foreign economic activity. It creates the necessary legal mechanisms to manage countries' foreign trade, capital flows, and exchange rate operations. Through currency legislation, states help ensure their economic security, coordinate their international economic relations and maintain economic stability, and the existing legislation has only created a new basis for the development and restructuring of currency regulation and currency control. However, it is impossible to implement it without a deeper study of the theoretical foundations of legal regulation of currency relations, based on domestic and foreign experience. It is necessary to establish alternative and relatively clear sanctions that allow individualizing financial responsibility, and financial sanctions should be regulated not only at the level of departmental regulatory documents, but also at the level of laws. All this will allow the Republic of Uzbekistan to become a full member of the international economic community.

Conclusions and recommendations. Laws and regulations regulating foreign economic activity in administrative management are important for ensuring the country's economic security, attracting foreign investment and developing foreign trade. Regulatory mechanisms: Updating and strengthening the rules regulating foreign economic activity. This increases the state's ability to manage all processes related to foreign economic activity. Openness and transparency: Publicly disclosing information on foreign trade operations and agreements. This improves the business environment and increases investor confidence. Analysis and monitoring: Introducing special monitoring systems to monitor and analyze foreign economic activity. This allows for timely identification of negative trends. Personnel training: Training qualified personnel in the field of foreign economic activity and updating their knowledge. This helps to improve control and management processes. Investment support: Creating special programs and incentives to attract foreign investment. This makes it easier for foreign companies to enter our country. Constantly updating and adapting the legislation on foreign economic activity to modern requirements and standards. It is necessary to strengthen cooperation with international economic organizations and other countries, exchange experiences, and jointly develop new regulatory mechanisms.

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THE FORMATION OF ROMANTIC VIOLIN TECHNIQUE IN THE WORK OF HENRI VIEUXTEMPS

D.P. Ovchinnikov[1], S.H. Ravshanbekova[2]
Head of the Department of String Instruments, State Conservatory of Uzbekistan[1]
1st year master's student, Faculty of Instrumental Performance, Department of String Instruments, State Conservatory of Uzbekistan[2]
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Abstract. *This article is about Henri Vieuxtemps (1820–1881) - a major Belgian violinist and composer of the 19th century, who played an important role in the formation of the art and technique of violin performance of the Romantic era. Virtuosity, lyricism and harmony with the orchestra play a key role in his work. Vieuxtemps, combining technical perfection with musical expression through violin concertos, made a great contribution to the formation of the Romantic style. Continuing the traditions of Paganini, he further enriched the violin technique and influenced the development of the modern violin school.*

Keywords: *romanticism, violin technique, Henri Vieuxtemps, Belgian violin school, virtuosity, barlines, symphonization, concert genre, pagan traditions.*

INTRODUCTION

The 19th century European musical culture witnessed an unprecedented evolutionary leap in the art of instrumental performance, in particular, in violin technique. The aesthetics of Romanticism demanded from the performer not only an interpreter of the composer's idea, but also a universal virtuoso-creator, conveying lyrical and dramatic experiences to the maximum. The formation and rise of violin technique to a new level during this period is directly associated with the name of Henri Vieuxtemps (1820–1881).

In his work, Vieuxtemps was able to perfectly synthesize the lyrical-virtuoso direction founded by Niccolò Paganini and the German classical symphonism inherent in the traditions of L. van Beethoven and L. Spohr. This marked the end of the era of mere "technical effects" in violin music and the beginning of the era of "symphonized virtuosity". The relevance of this study is determined by the need for a fundamental analysis of Vieuxtemps' musical heritage from the point of view of modern performance and violin pedagogy, to determine the artistic and aesthetic nature of his technical discoveries. Henri was a diligent and grateful student, and he idolized his teacher so much that he began to try to imitate him. This did not please the intelligent Berio. He did not like imitation and jealously defended the independence of the musician in his artistic development. Therefore, he developed individuality in his student, even protecting him from his own influence. Noticing that every phrase had become a law for Henri, he reprimanded him: "Unfortunate man, if you imitate me like this, you will become just a little Berio; you must become a rude sofa." Berio's care for his student affected everything. Noticing the poverty of the Vieuxtemps, he received an annual scholarship of 300 florins from the King of Belgium. After a few months of lessons, in 1829, Berio brought Vieutemps to Paris. Teacher and student performed together. The greatest musicians of Paris began to speak of Vieutemps: "This boy," wrote Fetis, "has truly remarkable determination, confidence, and purity for his age; he was born to be a musician."

METHODOLOGY

In the research process, the methods of comparative-historical analysis, musical-theoretical and performance analysis were used. The fundamental works of musicologists such as L. Auer, Y. Yampolsky, L. Ginzburg on the history and methodology of violin art served as a methodological basis for studying Vieuxtemps' work. Also, periodical descriptions of the Vieuxtemps performance style by composers such as G. Fauré and R. Schumann, as well as modern Western musicology studies (for example, sources on the evolution of the Belgian and French schools) were subjected to comparative analysis.

RESULTS AND DISCUSSION

1. Synthesis of classical architectonics and romantic pathos

A distinctive feature of Vieuxtemps' work is that from a young age he studied harmony (M. Sechter) and composition (A. Reicha). This allowed him to put his violin works not just as a collection of passages, but in a strictly monumental form (architectonics).

His seven violin concertos combine romantic lyricism with a symphonic scale. If in Paganini's concerts the orchestra performed only the function of accompaniment, then in Vieuxtemps' work the orchestra and the soloist enter into an equal dramatic dialogue. This phenomenon is called the "symphonization of violin technique" in musicology.

2. Evolution of bow technique: Franco-Belgian bar system

Henri Vieuxtemps and his teacher Ch. The Franco-Belgian school founded by de Bériot radically changed the culture of sound extraction on the violin. In the Vieuxtemps technique, the position of the bow on the string and its dynamic range were maximized:

• **Grand détaché and Martelé:** Vieuxtemps used these strokes to express heroic and dramatic pathos. Creating a strong, juicy and elastic sound along the entire length of the bow was the basis of his technique.

• **Romantic Staccato:** In his works (for example, in the cadenza of the concerto No. 5), staccato appears not only as a light play, but also as a factor creating strong psychological tension.

• **Cantilena culture:** Vieuxtemps brought the violin closer to the human voice (in the Italian bel canto tradition). The subtle shift of the bow along the strings and its deep vibration provided romantic melody.

3. Innovations in left-hand technique

Vieuxtemps also set new standards in terms of polyphony and appliqué:

• **Complex chords and polyphony:** In order to enrich the texture of the violin, he placed three- and four-string chords at the climaxes of the composition. This achieved the effect of chordal-harmonic polyphony on the violin.

• **Harmonic flageolets:** Unlike Paganini, Vieuxtemps used flageolets not as an effect (focus), but to reveal the lyrical, mysterious and "unnatural" colors (color) of the music.

• **Wide interval jumps (Passages):** The octave, decima and complex arpeggio systems required rapid and abrupt changes of position, which required the left thumb to be completely free.

Examples of Effective Practices

The technical school created by Vieuxtemps played a decisive role not only in Europe, but also in the formation of the Russian violin school. His work in St. Petersburg in 1846–1851 as a violinist and teacher of the imperial court laid the foundation for the “Russian violin school”, which was later continued by L. Auer.

In 1860, Vieuxtemps traveled to Sweden, from there to Baden-Baden, where he began writing the Fifth Concerto, intended for a competition held by Huber Leonard at the Brussels Conservatory. Leonard, who received the concerto, replied with a letter (April 10, 1861) in which

he expressed sincere gratitude to Vieuxtemps and considered that, apart from the Adagio of the Third Concerto, the Fifth seemed to him the best. “Our old Gretre can be pleased that his melody of “Lucille” is so luxuriously decorated.” Fetis sent Vieuxtemps an enthusiastic letter about the concert, and Berlioz wrote a long article in the Journal des Débats.

Analysis shows that Vieuxtemps' technique was able to integrate Paganini's individual "mysterious" skill into a general pedagogical system and the mold of academic performance. His "Etudes" (Op. 16, Op. 48) are still considered the most perfect stylistic sources for the formation of high technical skill today.

CONCLUSION

In conclusion, in the instrumental culture of the 19th century, the work of Henri Vieuxtemps and his concept of performance are not just an individual stylistic achievement, but a monumental evolutionary phenomenon that arose at the crossroads of Western European romanticism and academic musical traditions. This fundamental study of the formation of romantic violin technique in his work allows us to formulate the following systematic conclusions.

The formation of romantic violin technique in the work of Henri Vieuxtemps is one of the most important aesthetic turning points in the history of music. His contribution to the art of the violin is as follows:

1. The contentization of virtuosity: Technique began to serve not only for the sake of technique, but also to reveal the inner philosophy and dramaturgy of a romantic work. He saved virtuosity from being an end in itself (samocel), raising it to the level of a single language expressing the inner dramaturgy of composition, philosophical concept and lyrical experiences. In his work, any technical element (be it a complex staccato or a harmonic flageolet) is strictly subordinated to the artistic idea of the work.

2. Symphonic thinking: The genre of the violin concerto rose to the level of instrumental symphonism. Vieuxtemps brought the genre of the violin concerto to the scale of a classical symphony. Relying on the traditions of L. van Beethoven, he changed the traditional system of accompaniment in the relationship between the soloist and the orchestra and turned them into an equal, dramatic dialogue into a symphonic foundation. This required not only technical dexterity from the violinist, but also a wide range of symphonic thinking and enormous physical and artistic endurance.

3. School of performance: The bow and sound production technique he created remains the main foundation of modern world violin schools (including Uzbek violin performance education).

Studying Vieuxtemps' technical discoveries is the key not only to improving mechanical skills for today's young performers, but also to a deep understanding and correct interpretation of the text of Romantic music. Prospects for future research - The composer introduced revolutionary innovations in bowing technique. The system of strokes he founded and developed (grand détaché, martelé, perfect cantilena) maximally expanded the boundaries of sound reproduction on the violin. Due to the location of the bow on the string, its elasticity and the expansion of the dynamic range (from pianissimo to fortissimo), the violin was able to embody the most delicate vibrations of the human voice and the powerful sound of the orchestra. Future research in this direction should be aimed at a comparative analysis of modern digital and audio-visual interpretations of Vieuxtemps' works (for example, stylistic differences in the performance of violinists of different periods) and the study of the features of the manifestation of Romantic technique in his chamber-instrumental (string quartets, works for viola) heritage.

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VIOLIN PERFORMANCE TRADITIONS IN BEETHOVEN'S SONATAS FOR VIOLIN AND PIANO: HISTORICAL CONTEXT AND PRACTICAL RECOMMENDATIONS

A.D. Ovchinnikova
Lecturer, Department of String Instruments, State Conservatory of Uzbekistan
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Abstract. *The study "Violin Performance Traditions in Beethoven's Sonatas for Violin and Piano: Historical Context and Practical Recommendations" examines how nineteenth-century performance practices, including arpeggiation, asynchrony, portamento, and vibrato, shaped the characteristic sound of Ludwig van Beethoven's sonatas for violin and piano. The paper considers the influence of period instruments, historical sources, and editions prepared by renowned violinists such as Ferdinand David, Joseph Joachim, Jean-Delphin Alard, Fritz Kreisler, and Adolf Brodsky. By analyzing bowing techniques, fingerings, ornamentation, dynamics, tempo choices, and expressive devices, the study shows that Beethoven's notation often required performers to combine textual accuracy with flexibility, expressiveness, and technical mastery. The article emphasizes that historically informed practices can enrich modern interpretations and provide performers with a wider expressive palette.*

Keywords: *sonatas for violin and piano, Beethoven, performance practice, arpeggiation, asynchrony, portamento, vibrato, bowing techniques, nineteenth-century editions, historically informed performance.*

INTRODUCTION

The Violin in Beethoven's Era

The violin underwent significant changes in the late eighteenth and early nineteenth centuries, and these changes directly influenced the way Beethoven's sonatas for violin and piano were performed. The neck and fingerboard of the instrument were lengthened, the bridge was raised, and metal strings gradually came into wider use. As a result, the violin acquired a brighter and more projecting tone, while performers gained greater possibilities for solo playing in larger halls and in dialogue with the increasingly powerful piano.

The bow also changed substantially during this period. The Tourte bow, which became longer and acquired a concave shape, allowed violinists to sustain longer phrases, control dynamic contrasts more precisely, execute powerful chords, and perform fast passages with greater clarity. These technical changes affected not only sound production but also articulation, phrasing, and the general expressive language of violin playing.

Different national performance schools developed their own approaches to Beethoven's music. The German school, represented by Ludwig Spohr, Joseph Böhm, and later Joseph Joachim, emphasized intonational purity, careful bow control, structural clarity, and restrained vibrato. The French school, associated with Jean-Delphin Alard and Charles-Auguste de Bériot, placed greater emphasis on elegance, expression, portamento, and ornamentation. The Italian virtuoso tradition, especially through Paganini, prioritized technical brilliance, wider vibrato, daring effects, and innovative bowing and fingering solutions.

Beethoven was closely connected with leading violinists of his time, including Ignaz Schuppanzigh and Rudolf Kreutzer. His sonatas therefore reflect a practical knowledge of violin performance and a strong expectation that performers would bring flexibility, imagination, expressive sensitivity, and technical command to the score. Since Beethoven's notation is often economical rather than fully prescriptive, the performer is required to interpret many details of articulation, bowing, ornamentation, tempo, and expression according to the stylistic conventions of the period.

1. BOWING TECHNIQUES AND ARTICULATION

1.1. Primary Bowing Techniques in Nineteenth-Century Editions

Beethoven rarely specified detailed bowing patterns in his sonatas, which gave violinists considerable freedom of choice. Nineteenth-century editions show how different performers understood this freedom and how they translated Beethoven's relatively concise notation into practical performance decisions. The most important bowing techniques in these editions include detaché, legato, staccato, spiccato, portato, and hooked bowing. Each technique served a specific expressive or technical purpose and reflected the priorities of a particular school of performance.

Detaché

Detaché is a bowing technique in which each note is played with a separate bow stroke, but without an audible pause between the notes. In Beethoven's sonatas it is especially useful in fast passages and in accompanying figures, for example in Op. 12 No. 1, Allegro con brio, bar 26, and in Op. 30 No. 2, Allegro con brio, bars 52–56. In the German tradition represented by David and Joachim, detaché was usually performed in the upper part of the bow with limited pressure and a clear, disciplined sound. In the French tradition represented by Alard, the same technique could be lighter, more agile, and more flexible in character. David's edition of Op. 12 No. 1, Allegro con brio, bars 1–4, indicates detaché for the broken chords in the violin part, thereby creating a close relationship with the arpeggiated texture of the piano part.

Legato

Legato refers to connected bowing in which several notes are performed under one bow or with minimal separation between bow changes. This technique is central to the lyrical movements of Beethoven's sonatas, especially in melodic lines such as those found in Op. 24, Adagio molto espressivo. Legato also supports expressive passages with crescendo and diminuendo, allowing the performer to shape long phrases in a vocal manner. Beethoven sometimes omitted slurs in early editions, but this does not necessarily mean that every note should be detached. Nineteenth-century performers often added slurs where they believed a connected phrase was stylistically appropriate. Joachim's 1901 edition, for example, adds longer slurs in Op. 30 No. 2, Adagio cantabile, in order to emphasize the cantabile quality of the passage and to make the violin line more song-like.

Staccato

Staccato is a detached manner of playing in which the notes are shortened and separated. In Beethoven performance, several types of staccato were used. On-the-string staccato, typical of the German school, keeps the bow on the string while releasing pressure between notes; it is suitable for clear fast passages such as Op. 12 No. 2, Allegro vivace, bars 27–60. Flying staccato, or sautillé, is more closely associated with the French school and with virtuoso playing, since the bow bounces lightly from the string; it may be used in brilliant passages such as Op. 47, Presto, bars 45–88. Martelé, a strongly detached stroke produced by firm initial pressure followed by sudden release, is effective for accents, including the sforzando passages in Op. 12 No. 1, bars 7–32. Singer's edition of Op. 12 No. 2, Allegro vivace, uses a smooth staccato approach for sixteenth-

note passages, reflecting a German preference for connected but clearly articulated detached strokes.

Spiccato

Spiccato is a bouncing bow stroke in which the bow leaves the string after each note. It is suitable for fast staccato passages and light accompanying figures, for example in Op. 47, Presto, bars 45–50, and Op. 30 No. 3, Allegro assai, bars 50–52. Paganini's virtuoso practice encouraged the use of spiccato in brilliant technical passages. Joachim, however, tended to avoid spiccato in classical repertoire and preferred detaché or martelé when a more controlled and textually restrained effect was needed. Kreisler's edition of Op. 47, Presto, indicates spiccato for rapid sixteenth notes, which reflects the later Romantic performance tradition rather than a strictly early nineteenth-century approach.

1.2. Special Bowing Techniques and Their Interpretation

Portato

Portato is a semi-detached bowing technique that lies between legato and staccato. The notes are connected within a single bow movement but are slightly separated by gentle pulsation. This technique is especially effective in expressive passages with crescendo and in melodic lines requiring subtle dynamic nuance, such as Op. 12 No. 1, Andante con moto. Czerny recommended portato for chords marked with staccato signs under a slur, and although Beethoven often did not explicitly notate this effect, performers of his time would have understood its expressive value in lyrical contexts. Hermann's edition of Op. 30 No. 1, Adagio molto espressivo, adds portato to certain chords in the violin part in order to increase their expressive weight and rhetorical character.

Hooked Bowing

Hooked bowing occurs when two or more notes are performed in a single bow direction while the first note receives a slight accent. This technique can clarify rhythmic figures and strengthen the expressive contour of chordal passages. It is especially relevant in Op. 30 No. 1, Adagio molto espressivo, bars 14–16, and in syncopated passages such as bars 20–23 of the same movement. David and Joachim frequently used hooked bowing in classical repertoire because it preserved control and rhythmic clarity. Alard, by contrast, often preferred separate strokes in comparable passages. David's edition of Op. 24, Allegro, bars 46–54, uses hooked bowing for repeated eighth notes, demonstrating a characteristically German solution to repeated rhythmic patterns.

2. POSITIONS AND FINGERINGS

2.1. Use of Positions

In Beethoven's era, the first position remained the basis of violin technique, but higher positions were used for expressive, technical, and tonal reasons. Fingering decisions were not only mechanical solutions; they shaped phrasing, timbre, articulation, and the emotional character of a passage. Nineteenth-century editions therefore reveal important differences between national schools and individual violinists.

First Position

The first position was commonly used for melodic lines and accompanying figures, including passages such as Op. 12 No. 1, Thema con variazioni, and Op. 23, Presto. Joachim and David often remained in the first position and made frequent use of open strings because they valued tonal purity, clarity, and a direct relationship with the natural resonance of the instrument. Alard and Singer, however, were more willing to shift to higher positions when a more expressive

or unified tone was desired. Joachim's edition of Op. 12 No. 3, Adagio con molt' espressione, indicates first position for the melodic line and avoids unnecessary shifts, thereby preserving a simple and transparent classical sound.

High Positions

Higher positions, especially the third, fifth, and seventh positions, were used in virtuoso passages and expressive climaxes. They appear naturally in works such as Op. 47, Allegro molto, and in intense lyrical passages such as Op. 30 No. 2, Adagio cantabile. Paganini's influence encouraged violinists to explore high positions for brilliant effects and greater technical display. Kreisler often used high positions to intensify dynamic accents and create a warmer or more sustained tone. Alard's edition of Op. 30 No. 2, Adagio cantabile, indicates a shift to the fifth position for high notes, which reflects the French preference for expressive color and vocal continuity.

Portamento

Portamento is the audible glide of the finger along the string between two notes. In Beethoven's sonatas, it can be used in lyrical passages such as Op. 12 No. 1, Andante con moto, and in expressive climaxes such as Op. 24, Adagio molto espressivo. Kreutzer and Beethoven's contemporaries valued portamento as a vocal expressive device because it imitated the natural connection between tones in singing. Joachim used portamento sparingly, reserving it for important expressive moments, whereas Alard and Singer indicated it more frequently in their editions. Singer's edition of Op. 12 No. 1, Thema con variazioni, adds portamento between notes in the melodic line to strengthen its cantabile quality and emotional continuity.

2.2. Use of Open Strings and Harmonics

Open Strings

Open strings were often used in accompanying figures and bass lines, as in Op. 12 No. 2, Allegro vivace, and Op. 23, Presto. Joachim and David favored open strings because they provided tonal purity, resonance, and clarity. Kreisler, however, often avoided them and preferred closed positions in order to create a more uniform timbre across the phrase. David's edition of Op. 12 No. 2, Allegro vivace, indicates the open E string for certain notes, demonstrating a German preference for natural resonance and transparent articulation.

Natural Harmonics

Natural harmonics can create a delicate and bright color in lyrical passages and expressive climaxes, including passages such as Op. 12 No. 1, Andante con moto, and Op. 24, Adagio molto espressivo. Beethoven often did not notate harmonics explicitly, but performers and editors sometimes introduced them when they believed the musical context allowed a lighter or more ethereal sound. Alard and Singer frequently added harmonics in their editions, whereas Joachim and David were more restrained. Alard's edition of Op. 12 No. 1, Andante con moto, indicates harmonics for high notes, reflecting the French interest in coloristic variety and expressive refinement.

3. VIBRATO AND ITS ROLE IN INTERPRETATION

3.1. Types of Vibrato in Beethoven's Era

Modern violinists often use vibrato continuously, but in Beethoven's era vibrato was generally treated as a special expressive device rather than a permanent component of tone production. Historical sources and early recordings suggest that vibrato was applied selectively to emphasize particular notes, intensify climaxes, and enrich lyrical phrases. For this reason, the

choice between sporadic and continuous vibrato has a major influence on the stylistic character of a Beethoven performance.

Ornamental Vibrato

Ornamental vibrato was used only on individual notes and served to highlight expressive moments. It is appropriate in lyrical passages such as Op. 12 No. 3, Adagio con molt' espressione, and in climactic moments such as Op. 47, Adagio sostenuto. Charles de Bériot, in his Méthode de violon, taught portamento and expressive connection but did not promote the modern idea of continuous vibrato. Joachim likewise used vibrato sparingly and reserved it for moments of heightened expression. Although Joachim's edition of Op. 47, Adagio sostenuto, does not notate vibrato, his performance tradition suggests selective use in climactic passages.

Continuous Vibrato

Continuous vibrato became common only later, particularly in the late nineteenth and early twentieth centuries. It is associated with performers such as Fritz Kreisler and with the more Romantic sound world of Brahms, Tchaikovsky, and later repertoire. Kreisler's style popularized a warmer and more continuously vibrating tone, but this approach does not necessarily correspond to Beethoven's own expectations. In Op. 12 No. 1, Rondo, for example, Kreisler's use of continuous vibrato reflects a Romantic interpretive tradition rather than a historically strict early nineteenth-century practice. Modern performers should therefore decide whether they seek a historically informed sound or a later Romantic interpretation.

4. ORNAMENTATION AND IMPROVISATION

Beethoven often did not notate ornaments in full detail, because performers of the late eighteenth and early nineteenth centuries were expected to understand conventional ornamentation and to add tasteful embellishments when appropriate. Improvisation was considered a sign of musical mastery, not a violation of the score. The performer's task was to enrich the musical line without obscuring Beethoven's structure or disrupting the expressive character of the movement.

4.1. Types of Ornaments

Trills

Trills were an important part of classical ornamentation. When a trill was not clearly specified, it often began with the upper auxiliary note; when the trill was explicitly marked or contextually tied to the main note, it could begin with the principal note. Trills occur in lyrical passages such as Op. 12 No. 1, Thema con variazioni, and in climactic moments such as Op. 47, Adagio sostenuto. Reinecke's edition of Op. 12 No. 1, Thema con variazioni, indicates that the trill should begin with the upper note, which reflects a common tradition of Beethoven's period.

Appoggiaturas

Appoggiaturas, or grace notes, were normally played on the beat and resolved to the main note, although before-the-beat execution could occur in certain expressive contexts. They are especially effective in melodic lines such as Op. 24, Adagio molto espressivo, and in cadential passages such as Op. 30 No. 2, Adagio cantabile. Singer's edition of Op. 24, Adagio molto espressivo, indicates appoggiaturas on the beat, which corresponds to the historical understanding of these ornaments as expressive dissonances rather than merely decorative notes.

Gruppetto

The gruppetto, or turn, was usually played quickly and often with an accent on the first note. It appears in ornamental passages such as Op. 12 No. 3, Rondo, where it can add elegance and rhetorical shape to the phrase. Alard's edition of Op. 12 No. 3, Rondo, indicates a gruppetto

with emphasis on the first note, demonstrating the French tradition of refined ornamentation and expressive flexibility.

4.2. Improvisation in Cadenzas and Repeats

Improvisation was also expected in cadenzas and exposition repeats. In Op. 47, Presto, Beethoven did not provide a written-out cadenza, which suggests that the violinist could supply an improvised passage according to the style and technical possibilities of the moment. Bridgetower, the violinist for whom the sonata was originally written, is reported to have added a virtuoso cadenza in the first performance, showing that such freedom belonged to the living performance practice of Beethoven's time.

Exposition repeats could also be varied. In Op. 24, Allegro, a performer might embellish the repeated material by adding ornaments, modifying dynamics, or slightly altering phrasing. Joachim's practice reportedly included improvised details in repeats, such as triplets or appoggiaturas, in order to intensify expression while preserving the musical structure. For modern performers, this tradition encourages thoughtful creativity rather than mechanical repetition.

5. COMPARATIVE ANALYSIS OF NINETEENTH-CENTURY EDITIONS

Nineteenth-century editions of Beethoven's violin sonatas show that performers did not interpret the same notation in one fixed way. Their differences reveal the priorities of their schools, the changing ideals of violin sound, and the gradual movement from Classical restraint toward Romantic expressiveness. The following table summarizes the characteristic approaches of Ferdinand David, Jean-Delphin Alard, Joseph Joachim, Fritz Kreisler, and Adolf Brodsky.

Table 1. Comparison of Nineteenth-Century Editions

Aspect	**Ferdinand David**	**Jean-Delphin Alard**	**Joseph Joachim**	**Fritz Kreisler**	**Adolf Brodsky**
Bowing techniques	Detaché, legato	Detaché, spiccato	Detaché, martelé	Spiccato, legato	Detaché, hooked bowing
Positions	First position	High positions	First position	High positions	First position
Vibrato	Sporadic	Sporadic	Sporadic	Continuous	Sporadic
Portamento	Rarely	Frequently	Rarely	Frequently	Moderately
Harmonics	Rarely	Frequently	Rarely	Frequently	Moderately
Tempo	Moderate	Slow	Fast	Slow	Moderate
Dynamics	Restrained	Expressive	Restrained	Expressive	Moderate

The comparison shows that David and Joachim represent a more restrained German approach based on tonal clarity, controlled bowing, sporadic vibrato, and careful use of the first position. Alard gives greater importance to expressive color, high positions, portamento, and harmonics, while Kreisler reflects a later Romantic tradition with more continuous vibrato, warmer tone, and more flexible phrasing. Brodsky stands between these tendencies, combining classical clarity with a moderate use of expressive devices.

6. PRACTICAL RECOMMENDATIONS FOR MODERN MUSICIANS

6.1. Integrating Historical Techniques into Modern Playing

Modern performers can integrate historical techniques into Beethoven interpretation without abandoning the advantages of contemporary instruments and training. In articulation, detaché should be used in fast passages, such as Op. 12 No. 2, Allegro vivace, because it gives clarity and rhythmic control. Portato can be applied in expressive movements, such as Op. 24, Adagio molto espressivo, where the performer needs a connection between legato and gentle separation. Hooked bowing may be experimented with in rhythmic figures, especially in Op. 24, Allegro, because it can strengthen the pulse and rhetorical direction of the phrase.

In matters of position and fingering, the first position should remain the basic point of reference for much of Beethoven's violin writing. However, performers should not avoid higher positions when they are needed for expressive intensity, tonal unity, or technical convenience. Portamento can be added tastefully in lyrical passages such as Op. 12 No. 1, Andante con moto, but it should not become excessive. Open strings may be used in accompanying figures when their resonance supports tonal purity and stylistic clarity.

Vibrato should be treated as an expressive choice rather than an automatic habit. Sporadic vibrato is more appropriate for historically informed Beethoven performance, especially in lyrical or climactic places. Continuous vibrato should generally be avoided unless the performer intentionally aims for a later Romantic interpretation. Ornamentation should also be approached creatively but carefully. Triplets, appoggiaturas, gruppetti, and small embellishments may be added in suitable places, particularly in repeats and cadential passages, provided that they support the phrase and do not distort the structure.

Tempo and dynamics require the same balance between fidelity and flexibility. Czerny's and Moscheles' metronome indications can serve as useful historical references, but they should not prevent the performer from responding to the character of the movement, the acoustics of the hall, or the balance with the piano. Dynamic nuances not explicitly indicated in the notation, such as a crescendo in Op. 24, Allegro, may be added when they clarify musical direction and correspond to the rhetorical style of the passage.

6.2. Examples from Specific Sonatas

In Sonata Op. 12 No. 1, Allegro con brio, the performer may use portato for the broken chords in bars 1–4 in order to give the opening a flexible and articulated character. The melodic line in bars 8–16 can remain mainly in the first position, which helps preserve clarity and natural resonance. Sporadic vibrato may be applied in lyrical passages such as bars 27–31, while ornaments such as triplets may be added in cadential places, including bars 83–85, if they are performed with stylistic restraint.

In Sonata Op. 24, Adagio molto espressivo, legato should dominate the opening melodic line in bars 1–8, since the movement requires a singing tone and broad phrase shape. Shifts to higher positions in bars 29–34 can intensify the expressive line, while selective vibrato in bars 43–45 can emphasize the climax. Portamento between notes in bars 9–12 may strengthen the vocal character of the phrase, but it should remain subtle and integrated into the overall line.

In Sonata Op. 47, Adagio sostenuto, legato is essential in bars 1–8 because the movement begins with a noble and sustained melodic character. The first position may be used in bars 1–16 to maintain tonal purity and simplicity. Sporadic vibrato can be introduced in climactic passages such as bars 35–37, while appoggiaturas in bars 21–24 may add expressive tension and historical

character. These choices should be coordinated carefully with the piano part so that the violin and piano remain equal partners rather than soloist and accompaniment.

CONCLUSION

The Significance of Historical Traditions for Modern Musicians

The study of violin performance traditions in Beethoven's sonatas demonstrates that many techniques now treated as optional or historical, including portamento, sporadic vibrato, flexible articulation, ornamentation, and improvised variation, were integral to the composer's sound world. Reviving these techniques can enrich modern interpretation by restoring the original expressiveness of Beethoven's music, expanding the performer's palette of tonal colors, and encouraging a more flexible understanding of rhythm, phrasing, and dynamics.

Historically informed performance does not mean mechanically imitating the past. Rather, it invites modern musicians to understand how earlier performers read the score, how they used their instruments, and how they balanced notation with expressive freedom. Period instruments and historical editions show that Beethoven's music was not intended to be rigid or standardized. It was a living practice shaped by the performer's knowledge, taste, and imagination.

Brown and Peres da Costa argue that the creative potential of long-forgotten expressive devices can revive music that is central to the classical repertoire but at risk of becoming weakened through repetitive stereotyping. This observation is especially relevant to Beethoven's violin sonatas. Integrating historical performance practices into modern playing is therefore not only a tribute to tradition, but also a path toward a deeper, more vivid, and more individual understanding of Beethoven's music.

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QUANTITATIVE COMPOSITION AND TECHNICAL CLASSIFICATION OF CARPET PRODUCTS HELD IN THE MUSEUM COLLECTIONS OF NUKUS

N.K. Naurizbaeva
Junior Researcher, Karakalpak Research Institute for the Humanities, Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan
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Abstract*. This study examines the carpet collections preserved in the museum funds of three museums in Karakalpakstan from a technical perspective. The primary objective is to identify, classify, and compare carpets according to their weaving techniques and determine their quantitative distribution within each museum collection. The research is based on museum inventory records, collection documentation, and direct examination of the artifacts. Comparative, descriptive, and classification methods were employed to analyze the collected data. The findings reveal similarities and differences in the technical composition of the carpet collections among the three museums, as well as inconsistencies in documentation and technical classification. The study highlights the importance of standardized documentation and systematic classification for preserving textile cultural heritage and improving museum collection management. The results contribute to the study of Karakalpak traditional carpet weaving and provide a scientific basis for the documentation, preservation, and future research of museum textile collections.*

Keywords: *museum collections, carpets, textile heritage, weaving techniques, technical classification, Karakalpakstan, museum documentation.*

Introduction

Carpet products preserved in the museum collections of Nukus are of great importance in studying the material and cultural heritage of the Karakalpak people. Determining the composition of these collections and analyzing their technical characteristics are among the most pressing issues for contemporary ethnocultural research. However, the quantitative composition, technical structure, and classificatory features of carpet products stored in museum collections have not been sufficiently studied in a systematic manner. This necessitates conducting scientific analysis in this area.

The purpose of this article is to determine the quantitative composition of carpet products held in the museum collections of Nukus and to classify them based on their technical characteristics.

Research objectives:

- To determine the number of carpet products in the museum collections;
- To analyze the grouping of carpets according to their type and functional purpose;
- To classify the weaving techniques, materials, and structural features of the carpets;
- To develop scientific and practical conclusions.

Methods

The article utilized museum collections related to the art of carpet weaving as its primary source. Specifically, carpet products from the collections of the State Museum of History and Culture of Karakalpakstan, the I.V. Savitsky Karakalpakstan State Museum of Art, and the

Berdakh Museum of Karakalpak Literature and History were analyzed. The research employed fund inventory documents, museum catalogs, scholarly descriptions, and exhibition materials, along with historical-comparative, descriptive, statistical, classificatory, and stationary methods.

Results

The total number of carpets in the Museum of History and Culture of Karakalpakstan is 338. Of these, 202 are *túksiz gilem*s, 107 are *túkli gilem*s and 29 are *aralas gilem*s. The work was made considerably more difficult by the fact that the museum's collection lacked comprehensive information about the production dates, techniques, and functions of the carpets.

The museum's collection contains 25 *alasha* and *palas* carpets. It was determined that the *palas* carpets, woven in the *beskeste* and *ǵajarı* techniques, were used as wall hangings due to their large size and clearly visible, distinct patterns. *Qızıl basqur* is a type of woven band that performs a key function in the *qara úy*, and 6 examples are preserved in the museum's collection. The museum's collection holds 28 examples of *Qızıl basqur*. Additionally, 6 examples of *túrkmen qur*, which were used alongside *qızıl qur* but have now fallen out of use, have been preserved. This type of *qur* was viewed negatively among the people. Due to fears that it could bring harm to the weaver, it has subsequently survived only in small numbers in museums [1]. *Aqqur* is one of the most common types of *qur* found in the museum's collection. Currently, 39 *aqqur* are kept in the museum's collection. Since the *aqqur* was the band that held the roof of the yurt firmly in place, it wore out and became unusable quickly due to exposure to the sun and rain [2]. For this reason, we often find *aqqur* in the museum collection, as they required frequent replacement. The museum's collection contains 34 *dizbe*. In many scholarly sources and among the general populace, *izbe* are mentioned alongside *dizbe*. However, no information about *izbe* was found in the museum's collection. In *izbe* and *dizbe*, a hook-like pattern called *qus tili* rendered in a single row with white thread on a dark background [3]. Therefore, it is possible that because the appearance, patterns, and function of the *izbe* and *dizbe* are identical, *izbe* were also recorded as *dizbe* in museum documents.

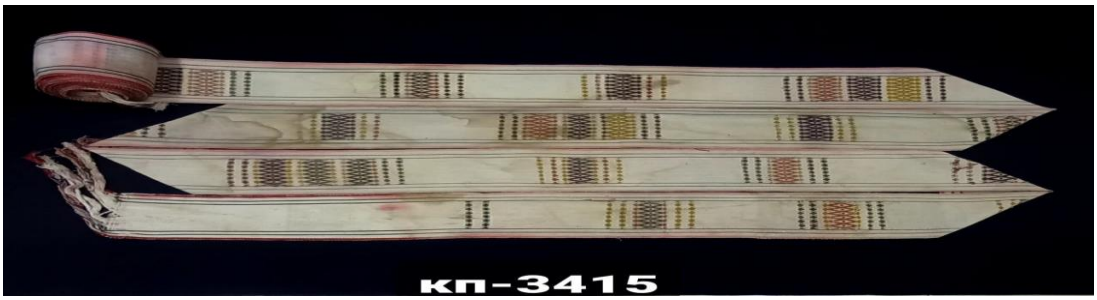


Fig.1. Aq basqur. Museum of History and Culture of Karakalpakstan

Beljip are the rarest type of woven band in the museum's collection. Only 2 *beljip* are preserved. However, it should also be noted that this artifact closely resembles *aqbasqur* in its *beljip* technique and pattern [3]. Three *beldew* are kept in the collection of the State Museum of History and Culture of Karakalpakstan. There are 17 *aq basqur* in the museum collection. However, during our study of the museum, we witnessed the existence of *aqbasqur* that were not made with their own specific technique, but were instead woven in the style of an *aqqur* (Fig. 1). The reason for producing *aqbasqur* in this way is that the length of this mixed-technique band can reach up to 2 meters [4]. Also, weavers may have tried to simplify them because they were wide, had complex patterns, and took a long time to complete. The number of *janbaw* currently stands at 13. While this is a mixed-technique item, there are also *janbaw* made in the *ǵajarı* style, a type of flat-weave, and the main part is made in the *terme* style (Fig. 2). Additionally, on some *janbaw*,

the name of the political system established at that time was inscribed by weavers in the form of a pattern (Fig. 3). The inscriptions on such weavings are of great importance as a historical source. Six *iyinbaw* are kept in the museum collection. Although they are typically made using a mixed technique, there are also *iyinbaw* made with a flat-weave technique. Twenty-eight *kergi* are kept in the museum's collection. Most of these *kergi* are made from pieces of *esikqas* (Fig. 4), *qarshin*, and the fringe of *aqbasqur*; there are even *kergi* made from pieces of *palas* and *alasha* (Fig. 5). Because pile *kergi* were small in size compared to other yurt furnishings [5], they were made from leftover pieces to avoid waste. *Qarshin* are among the most numerous exhibits in the museum's collection; currently, there are 101 *qarshin*.



Fig.3. Janbaw. Museum of History and Culture of Karakalpakstan



Figs.4,5. Kergi. Museum of History and Culture of Karakalpakstan



Fig.6. Esikqas. Museum of History and Culture of Karakalpakstan

Therefore, since *qarshin*s are a widespread carpet product among our people, they are well-preserved in museums. There are also *qarshin*s made of felt. Although these examples have not been studied, they must be mentioned. Currently, there are only five *esikqas* in the museum's collection. The reason this decorative carpet product is uncommon is that during the study of the museum's carpet products, some *esikqas* were accepted from the public as *qarshin*s because their shape, size, and even weaving techniques were very similar. Additionally, *shiyóńir*s and *kergi*s, which decorate the entrance of a *qara úy*, were accepted as *esikqas* (Figure 6). Only *esikqas* that came with their *janbaw*ırs were recorded in museum documents as such. The total number of large carpets is nine. In the museum documents, three of these are listed as Turkish carpets. Furthermore, among these large carpets are some woven in the flat-weave *palas* style. One such carpet has been documented as a Karakalpak *ǵalı gilem*. According to sources, in the 19th and early 20th centuries,

they were hung on the walls of the *qara úy* in wealthy households or laid out when guests arrived. Very few such carpets have survived [5].



Fig.7. Qizil basqur. The I.V. Savitsky Karakalpakstan State Museum of Art



Fig.8. Iyinbaw. The I.V. Savitsky Karakalpakstan State Museum of Art



Fig.9. Qarshin. The I.V. Savitsky Karakalpakstan State Museum of Art



Fig.10. Dizbe. The Berdakh Karakalpak State Museum of Literature and History



Fig.11. Esikqas. The I.V. Savitsky Karakalpakstan State Museum of Art

*Atkózlik*s have been preserved. The three *atkózlik* horse eye-guards are small carpet products with unique decorative designs belonging to another group of pile carpets. Although few

in number, they stand out in the museum's collection for their distinctive craftsmanship. A major achievement of this museum study is the good state of preservation of all types of Karakalpak flat-weave carpets. However, it was found that inaccuracies in the naming of some items have negatively affected the recorded number of these carpets in the museum's collection. For instance, many *esikqas* being labeled as *qarshin*s, or conversely, *suwaǵar*s and *shiyóńir*s being documented as *esikqas*, means that although these carpet types exist in the museum's collection, they are officially counted among non-existent items.



Fig.12. Kergi. The I.V. Savitsky Karakalpakstan State Museum of Art



Fig.13. Úlken gilem. The I.V. Savitsky Karakalpakstan State Museum of Art



Fig.14. Úlken gilem Túrkmenlerge tiyisli. The I.V. Savitsky Karakalpakstan State Museum of Art



Fig.15. The I.V. Savitsky Karakalpakstan State Museum of Art

The I.V. Savitsky Karakalpakstan State Museum of Art, known for its world-famous exhibits, was found to have 1,036 carpet products in its collection. Of these, 106 *túksiz gilem*s , 605 are *túkli gilem*s, and 325 are made *aralas gilem*s technique. The museum's collection holds 25 examples of *alasha*. However, most of these *alasha* were made from fragments of *aqqur* and *aqbasqur* (Fig. 7). Furthermore, the study of these items reveals that many *alasha* were crafted using the *ǵajarı* technique, a type of flat-weaving. The museum's collection contains 33 examples of *qizil basqur*. Although some of these feature patterns, they are similar to the narrowly woven red bands *qizil qur*. The museum collection has 14 red *qur* and 15 white *aqqur*. Most of the *aqqur* were made at the beginning of the 20th century. The oldest was created in 1908 in the Khalkabad district by Qansuluw Orjanova of the Ayteke clan. Currently, 20 examples of the *túrkmen qur* are preserved in the museum's collection. The collection contains 19 different types of *belbaw*, with a total of 42 individual items. The number of *aqbasqur* totals 89. This museum is home to some of the most ancient *aqbasqur*. However, because these preserved exhibits are old, what was submitted to the collection were often just remnants. There are 73 *janbaw* preserved in the museum collection. The museum also has *janbaw* that are very similar to *aqbasqur* and replicate their patterns. A. Allamuratov offers the following opinion on this: "In terms of the relationship between background and pattern, composition, and color, the *janbaw* is very close to the *aqbasqur*. However, its length is limited, and the width of the *janbaw* alters the scale and character of the patterns, while the dividing sections are reduced to a minimum" [5]. The museum's collection includes 64 *iyinbaw*. During the study of the *iyinbaw* in the museum, we observed many examples that combine pile and pileless patterns, resembling *belbaw* and beljip. There are also *iyinbaw* with pile patterns that, to a certain extent, replicate *aqbasqur* and *janbaw* (Fig. 8). *Qarshin* are the most numerous type of carpet product in the museum's collection, with 337 items currently accounted for. However, while some are documented as *qarshin*, the majority consist of *esikqas*. Certain types of *kergi* have also been classified as *qarshin* (Fig. 9). Additionally, a unique *qarshin* was identified that is similar to the Kyrgyz *kekilik qash* pattern [6]. Like *qarshin*, *esikqas* are a type of carpet widespread among the Karakalpak people. The museum currently preserves 137 *esikqas*. Although *esikqas* are primarily made with a pile technique, those made with a mixed technique constitute the majority. *Aqbasqur* and s*hiyóńir* were also used as *esikqas* (Fig. 10). *Kergi* hold special importance in Karakalpak carpet weaving and are crafted with a distinctive design. The museum's collection holds 81 *kergi*. These weavings could also be described as free-form. This is because, compared to the standard method of making this type of carpet, a large number of *kergi* in the collection were assembled from pieces of other carpet products. Even parts of the *kiymeshek*, the national dress of the Karakalpaks, were used. (Fig. 11)

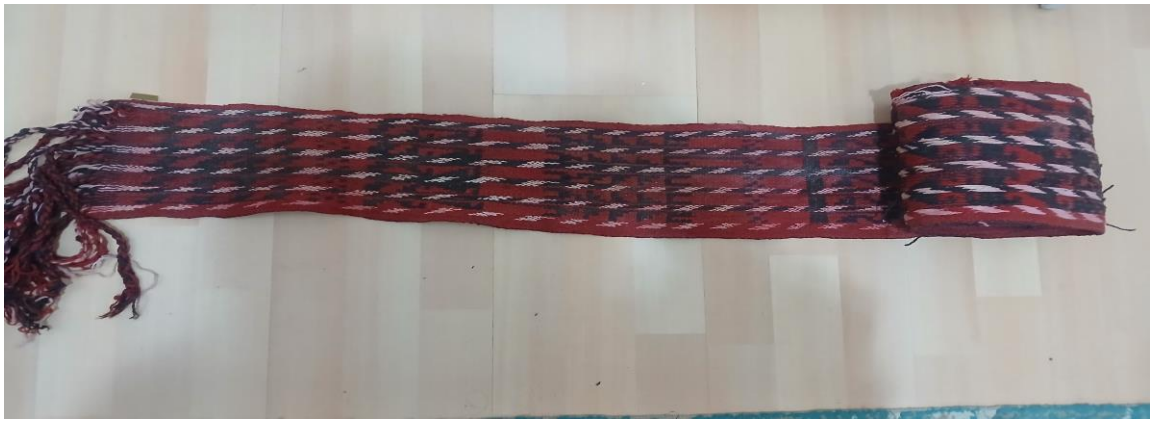


Fig.16. Qizil qur. The Berdakh Karakalpak State Museum of Literature and History



Fig.17. Qizil qur. The Berdakh Karakalpak State Museum of Literature and History

Large carpets are the rarest type of carpet item found in Karakalpakstan. The museum's collection includes 46 large carpets, none of which are complete. Nevertheless, they are currently preserved in museums as the most valuable items. They are recognized as large carpets in *degde* (Fig. 12). There are also mixed-style carpets made with Kazakh patterns (Fig. 13). Additionally, there are large Turkmen pile carpets, almost all of which are decorated with a tawiq nusxa [7] (Fig. 14). This museum's collection also includes carpets depicting natural landscapes (Fig. 15). These carpets can be classified as modern because they are in pristine condition and their images are clearly visible. This is because pictorial representations are very rare on Central Asian carpets. Four of the several *atkózlik* preserved in the museum collection are decorated with ornamental designs (rhombic, *qosmúyiz, espe,* and others) from a unique repertoire of other pile-woven items. Always used in pairs, they decorate the two sides of the yurt upon entering. The museum collection contains 11 pieces of *shiyóńir*, which protect the *shiy* reed screen at the entrance from damage and enhance the yurt's exterior appearance. The museum's collection holds 11 pieces of this carpet, whose *shiy aylanbasi* is not prominent but adds beauty to the *qara uy*. The reason for the small number of this exhibit is that it is a unique *múyiz nagıs baw-shuw*, which was not widely used and is not even found in scientific sources. A unique type of carpet in this museum's collection is the *suwagar*, which frames the yurt's *shiy* (reed) door and adds a special beauty to it, crafted in a mixed technique on the lower part of the *shiy* with various forms of the *múyiz nagıs*. Currently, 15 of these exhibits are preserved. Almost all of these *suwagar* have the same size, technique, and patterns.

Carpets belonging to other peoples can be found in the I.V. Savitsky Karakalpakstan State Museum of Art. For example, of this exhibit type, which belongs to the Sari tribe of the Chuval Turkmens [8], one specimen is kept in the museum collection. It is in good condition and holds its place as a separate exhibit in the new collection. The *maframach* item also belongs to the Turkmens, and one piece is kept in the museum's collection. This demonstrates the richness of the museum's collection. At the same time, it was discovered that some of the *qarshin* and *esikqas* in the Museum of History and Literature of the Republic of Karakalpakstan were made in a mixed style.

The Berdakh Karakalpak State Museum of Literature and History also possesses several carpet collections. There are 66 carpet items in this museum, most of which are furnishings for the *qara uy*. The number of carpets made using a pileless technique is 46. There are 15 carpets made with a pile technique, and 5 carpet products can be classified as made with a mixed method.

Of course, the beauty of the *qara uy* (yurt) is enhanced by *aqbasqur*s, of which 3 are currently preserved, along with 2 *qizil basqur*s. There are also 13 *qizil qur*s; however, although the document (Fig. 16) labels one as a *qizil qur*, it was made using the *g'ajari* technique. It is not a *qizil qur*, but is very similar to a turkmen qur made in a red color. Additionally, a *qizil qur* (Fig. 17) resembles an *aqbasqur* in its technique, pattern, and size; however, only fragments of it have been preserved. The museum collection contains 7 *aq qur*s. There are also 4 copies of a carpet product recorded as *belqur* in the museum documents. However, its shape and patterns are reminiscent of the *aq qur*. It would be more appropriate to classify this item as *beljip* or *beldew* rather than *bel qur*. This is because, in Karakalpak carpet weaving, the bands that securely hold the yurt from the middle—that is, after the *kerege* is covered from the inside with a reed mat *shiy*—are called *beljip* or *beldew* [3]. This item in the museum documents was likely used as a *belbaw* or *beljip*. It may have been called *belqur* colloquially because the term *qur* is appended to most of the *qara uy*'s woven bands. The museum collection holds 5 inner and outer *janbaw*s. However, almost all of these are not characteristic of *janbaw* items. That is, *qizil qur*s, *aq qur*s, *beldew*s, and *beljip*s have been accepted as *janbaw*s [9]. Currently, three *iyinbaw*s are preserved in the museum's collection. The museum's collection also currently contains 9 *dizbe*s. Furthermore, the museum fund includes *qara uy* carpet items documented as *sari qur*, *ko'k qur*, or simply *qur*, which may have been named based on the threads used or by the name given by the carpet's owner upon submission to the museum. The reason for this is that no *qara uy* bands are actually called *sari qur* or just *qur*. Five items with such names are preserved (Fig. 18). These terms are not mentioned in scientific literature or used colloquially. However, there are decorative items made in the *ǵajarı* technique, colloquially known as *ko'k qur* and referred to in scientific literature as *turkmen qur*, which form the corners of the *kerege*. One piece of *alasha* (a type of flat-woven textile) made in the *g'ajari* technique has become a decorative highlight of the museum's collection. One specimen each of *qarshin* and *esikqas*, which belong to the category of pile carpets, are preserved. It was also found that there are 11 carpets with portraits on them, which are considered modern wedding gifts. During the study of this museum, it was determined that the majority of the carpet items stored in the museum collection consist of weavings from the *qara uy*. At the same time, it was noted that during the documentation process, the names of the carpet items often did not correspond to their function and form.

Discussion:

In the process of studying the museums, we discovered that all three museums contain unique exhibits not found in the others. At the same time, they differ greatly in the number of carpets they hold. Comparing the three museums: first, we witnessed that the names of the exhibits in the State Museum of the History and Culture of Karakalpakstan were incorrectly written. Many of the *esikqas* were labeled as *qarshin*, or vice versa. The mislabeling of a *suwaǵar* carpet as an *esikqas* in the museum's documentation negatively impacts the *suwaǵar* carpet exhibits in the museum's collection. However, it is evident that this issue is well-managed in the second museum. Additionally, carpets belonging to other peoples can be found at the Savitsky Karakalpakstan Art Museum. For example, one specimen of an exhibit belonging to the Sari tribe of the Chuval Turkmens is kept in the museum collection. It is a fine, distinct exhibit from a new collection. The *maframach* product also belongs to the Turkmens, and one piece is kept in the museum's holdings. This demonstrates the richness of the museum's collection. We also encountered a number of carpet items in the Berdakh State Museum of Karakalpak History and Literature. However, there are very few carpets in the museum's collections, and from a technical standpoint, the carpet names

are indicated incorrectly. The most important thing, however, is that the carpet items are very well preserved.

Conclusion:

In conclusion, it was determined that the carpet products in the museum collections date to the late 19th and early 20th centuries. The total and individual numbers of carpets were also examined. Since a museum is a gateway between history and the future, playing a key role in preserving the ethnography and past of a people, studying carpets through museum collections will be sufficient for establishing the Karakalpak school of carpet weaving.

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LINGUISTIC FEATURES OF THE KOREAN WRITING SYSTEM

M.D. Odilova
Lecturer, Department of Korean Language and Literature, National Pedagogical University of Uzbekistan Named after Nizami
https://doi.org/10.5281/zenodo.20624962

Abstract. *This article examines the linguistic features of the Korean writing system, Hangeul, with particular attention to its historical development, structural organization, phonological principles, and morphophonemic nature. The Korean written tradition historically developed under the strong influence of Chinese writing, especially through the use of hanja and hanmun, which functioned for many centuries as the language of education, scholarship, administration, and elite literary culture. However, due to the structural differences between Chinese and Korean, Chinese characters could not fully represent the phonetic, morphological, and syntactic characteristics of the Korean language. This need for a more suitable writing system led to the creation of Hangeul in the fifteenth century under King Sejong the Great. The article emphasizes that Hangeul is a phonographic and alphabetic system based on the principle of correspondence between letters and phonemes. At the same time, it differs from most European alphabetic systems because its letters are not written in a purely linear sequence, but are combined into syllabic blocks. Each syllabic block consists of an initial consonant, a medial vowel, and, when present, a final consonant. This structural principle, known as moa-sseugi, gives Hangeul a unique graphic form while preserving its alphabetic character. Special attention is given to the modern composition of the Korean alphabet, which includes 40 letters: 19 consonants and 21 vowels. The article also discusses the classification of vowels into vertical, horizontal, and compound types, as well as the formation of different syllable structures. The role of the final consonant, or batchim, is examined as an important factor influencing pronunciation and phonetic processes such as assimilation, palatalization, consonant tensification, and resyllabification. The study further highlights the morphophonemic character of modern Korean orthography, which preserves the morphemic structure of words despite phonetic changes in pronunciation. Thus, Hangeul is presented not only as an efficient and systematic means of writing, but also as an important object of linguistic analysis, reflecting the close relationship between graphic representation, phonology, morphology, and language teaching.*

Keywords: *hangeul, korean writing system, syllabic block, batchim, morphophonemic orthography.*

Introduction

Among some Korean scholars, there is a hypothesis that the national writing system of the Korean people emerged as early as the prehistoric period, that is, before the beginning of active influence from the Chinese hieroglyphic tradition. According to this view, its earliest form is considered to have been *sinji* (신지), the creation of which is attributed to the mythical founder of the Korean nation, Dangun (단군). Later, as proponents of this concept claim, another writing system known as *garimto* (가림토) was developed, which they regard as a possible predecessor

of the modern Korean alphabet. The modern Korean writing system is called *Hangeul* (한글) in the Republic of Korea and *Chosŏn'gŭl* (조선글) in the DPRK. However, such views have not gained wide recognition in academic scholarship and are not supported by most specialists, since the creation of Hangeul in the fifteenth century under King Sejong is considered a historically reliable fact (조두상, 1998).

Throughout the history of the development of Korean alphabetic writing, certain changes took place: the composition of graphemes, the order of letters in the alphabet, and the methods of representing particular sounds underwent modifications. At the same time, the early stage of the formation of the written tradition in Korea is usually associated with the beginning of the Common Era, when Chinese hieroglyphic writing, known as *hanzi* in Chinese and *hanja* (한자) in the Korean tradition, entered the Korean Peninsula from China. Along with Chinese characters, the classical Chinese written language – *wenyan*, or *hanmun* (한문) in Korean – was also introduced into Korea. In the cultural sphere of East Asia, it functioned as a prestigious written language comparable to the role of Latin in medieval Western Europe (Куротченко К. Б., 2006).

Until the beginning of the twentieth century, *hanmun* retained the status of the language of high education and elite written culture. It was used in the creation of poetry, literary prose, historical works, scholarly, philosophical, and official texts. Mastery of *hanmun* was regarded as an essential attribute of an educated person. However, significant structural differences between the Chinese and Korean languages made the direct use of Chinese characters for recording Korean speech difficult. Chinese writing could not fully convey the specific features of Korean phonetics, morphology, and syntax, which later became one of the reasons for the search for more adequate means of writing the Korean language.

Materials and Methods

This study is based on a descriptive and analytical review of scholarly sources on the Korean writing system. The article analyzes historical, phonological, graphic, and morphophonemic features of Hangeul using linguistic literature and examples from Korean syllabic structure.

In the first half of the fifteenth century, during a period of significant cultural and political development in the Joseon state, the fourth ruler of the dynasty, King Sejong the Great (세종대왕), initiated the creation of a new national writing system. By that time, the Korean intellectual environment was already familiar not only with Chinese hieroglyphic writing, but also with several other writing traditions, including Tibetan, Sanskrit, Old Mongolian scripts, as well as the Japanese syllabic systems – hiragana and katakana (Карпека Д. А., 2018).

For the development of the writing system, King Sejong involved a group of scholars, many of whom were associated with the royal academy Jiphyeonjeon (집현전), literally translated as the "Hall of Worthies." The work on the creation of the alphabet was completed in late 1443 or early 1444. However, the official date of the proclamation of the Korean writing system is considered to be October 9, 1446, that is, the twenty-eighth year of King Sejong's reign. It was then that the edict *Hunminjeongeum* (훈민정음), whose title is translated as "The Proper Sounds for the Instruction of the People," was published.

This document, written in Chinese, presented information about the sounds of the Korean and Chinese languages, described the graphemes of the new Korean writing system, and set forth the basic principles of its structure. The central principle of the system was the correspondence of "one letter – one phoneme." At the same time, the letters were not written in a linear sequence, as

in most alphabetic systems, but were grouped into syllabic complexes. Two, three, or four letters could form one syllabic block, while one or several such blocks constituted a word. Typically, a syllable began with a consonant followed by a vowel; one or two consonants could appear at the end of the syllable. Diphthongs, in turn, were formed by combining two vowel graphemes.

Historically, the Korean written tradition represents a mixed system that combined elements of hieroglyphic and phonetic writing. This type of writing is referred to as *hanja-honyong* (한자 혼용), that is, the mixed use of Chinese characters and the Korean alphabet. Two main graphic subsystems can be distinguished within it.

The first subsystem is *hanja* (한자). It consists of hieroglyphic signs of Chinese origin, which were used to record words and concepts primarily associated with bookish, scholarly, administrative, and cultural traditions.

The second subsystem is *Hangeul* (한글), that is, Korean phonemic writing. In modern Korean, Hangeul includes basic and compound graphemes that represent consonant and vowel sounds. Its characteristic feature lies in the fact that individual letters are combined into syllabic blocks that approximately correspond to syllables. In this process, the graphemes are not arranged simply in a linear sequence, as in Russian or Latin script, but are fitted into an imaginary square, forming an integral syllabic sign (Карпека Д. А., 2018).

Hangeul was developed in the mid-fifteenth century and gradually became the principal writing system of the Korean language. In the modern Republic of Korea, it serves as the leading means of writing, although Chinese characters, *hanja*, may still be used in certain spheres. In the DPRK, by contrast, Hangeul, referred to as *Chosŏn'gŭl* (조선글), effectively functions as the sole official writing system.

Results and Discussion

The modern Korean alphabet, Hangeul, consists of 40 letters: 19 consonants and 21 vowels. The consonants include: ㄱ *(g/k)*, ㄴ *(n)*, ㄷ *(d/t)*, ㄹ *(r/l)*, ㅁ *(m)*, ㅂ *(b/p)*, ㅅ *(s)*, ㅇ *(silent/ng)*, ㅈ *(j)*, ㅊ *(ch)*, ㅋ *(k)*, ㅌ *(t)*, ㅍ *(p)*, ㅎ *(h)*, ㄲ *(kk)*, ㄸ *(tt)*, ㅃ *(pp)*, ㅆ *(ss)*, ㅉ *(jj)*. The vowels are represented by the following letters: ㅏ *(a)*, ㅑ *(ya)*, ㅓ *(eo)*, ㅕ *(yeo)*, ㅗ *(o)*, ㅛ *(yo)*, ㅜ *(u)*, ㅠ *(yu)*, ㅡ *(eu)*, ㅣ *(i)*, ㅐ *(ae)*, ㅒ *(yae)*, ㅔ *(e)*, ㅖ *(ye)*, ㅘ *(wa)*, ㅙ *(wae)*, ㅚ *(oe/we)*, ㅝ *(wo)*, ㅞ *(we)*, ㅟ *(wi)*, ㅢ *(ui/eui)*.

One of the main distinctive features of Korean writing is that letters are not arranged sequentially one after another, as in most alphabetic writing systems, but are combined into syllabic blocks, a principle known as moa-sseugi (모아쓰기). Each such block is inscribed within an imaginary square and visually resembles a Chinese character. However, by its nature, Hangeul is a phonemic writing system, since each letter represents a particular sound.

In the formation of a syllable, Korean letters are arranged in a strict order: the initial consonant (choseong, 초성), the medial vowel (jungseong, 중성), and, if present, the final consonant (jongseong, 종성). If a syllable begins with a vowel, it must be preceded by the letter ㅇ, which is not pronounced in the initial position. For example: 아, 어, 이. In the final position, the letter ㅇ represents the velar nasal sound [ŋ], as in 강, 방, 송.

Korean vowels may conventionally be divided into *vertical* and *horizontal* types (한국어 (초급) Начальный курс корейского языка. NIIED 2006.). Vertical vowels, such as ㅏ, ㅓ, and ㅣ, are written to the right of the initial consonant: 가, 너, 미. Horizontal vowels, such as ㅗ, ㅜ,

and ㅡ, are placed below the consonant: 고, 수, 드. When a final consonant is present, it is written in the lower part of the syllabic block: 간, 문, 밥. If the vowel is compound, the syllable may have a mixed structure: 와, 워, 의, 돼, 권.

Several types of syllables can be distinguished in Korean. Syllables of the vertical type include, for example: 아, 야, 너, 배, 히, 샤, 안, 양, 입, 방. The horizontal type includes: 오, 우, 으, 묘, 수, 고, 물, 목, 속. The mixed type is represented by syllables such as: 와, 워, 의, 돼, 최, 귀, 괜, 원, 권.

Some Korean syllables may consist of four letters and have the structure *consonant + vowel + two final consonants*. For example: 값, 앉, 읽, 삶, 닭. However, in the final position, two consonants are not fully pronounced simultaneously: usually only one of them is realized, while the other may appear when a vowel is added in the following syllable. For instance, the word **값** is pronounced as [갑], but in the form **값이**, the second consonant becomes phonetically realized: [갑씨].

Korean writing reflects the specific features of the phonological system of the Korean language. In Korean, an important role is played by the distinction between plain, aspirated, and tense consonants: ㄱ – ㅋ – ㄲ, ㄷ – ㅌ – ㄸ, ㅂ – ㅍ – ㅃ, ㅈ – ㅊ – ㅉ. For Russian-speaking learners, this presents a certain difficulty, since Russian does not have such a three-way consonantal opposition. Therefore, in teaching Hangeul, attention should be paid not only to memorizing the graphic forms of letters, but also to the accurate perception and pronunciation of phonemes.

An important feature of modern Korean orthography is its *morphophonemic character*. This means that the spelling of a word often preserves its morphemic structure, even when phonetic changes occur in actual pronunciation. For example, in the verbal stem **먹-**, the letter ㄱ is retained in writing in the form **먹어**, although its pronunciation is closer to [머거]. Thus, Hangeul conveys not only the phonetic aspect of speech, but also the grammatical and morphological structure of Korean words.

Another important feature of the Korean language is the significant role of the final consonant, known as *batchim* (받침). The final consonant affects the pronunciation of the following syllable and may cause various phonetic processes, such as assimilation, palatalization, consonant tensification, and resyllabification. For example, in the word 한국말, pronunciation changes under the influence of adjacent sounds: **[**한궁말**]**. Therefore, when teaching Korean writing, it is necessary to explain the relationship between the graphic system, phonetics, and orthoepy.

Conclusion

Korean writing possesses a number of specific linguistic features. It is a phonographic and alphabetic writing system; its letters are combined into syllabic blocks, which distinguishes Hangeul from most European alphabets. The form of the letters reflects the articulatory and phonological characteristics of sounds. In addition, modern Korean orthography has a morphophonemic character, since it preserves the morphemic structure of words. All these features make Hangeul not only a convenient writing system, but also an important object of linguistic study.

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WAYS OF DEVELOPING SPEECH PROFICIENCY THROUGH FOLK ORAL LITERATURE

A.S. Tolibaeva
4th-Year Student, Primary Education Program, University of Innovation Technologies (UIT)
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Abstract. *This paper investigates the pedagogical potential of folk oral literature for developing speech proficiency among primary school learners, with particular emphasis on the minor genres of Karakalpak folklore. The study focuses on tongue twisters, proverbs, sayings, riddles, and short reflective forms as linguistically compressed cultural texts that can support articulation, vocabulary growth, fluency, memory, and communicative confidence. Special attention is given to the tongue-twister genre presented in the multi-volume collection Karakalpak Folklore, especially the phonetic model "Aq shaynekke kók qaqpaq, kók shaynekke aq qaqpaq." Through structural-stylistic analysis, comparative text interpretation, and pedagogical modelling, the paper demonstrates that oral folklore is not only a carrier of national spiritual heritage but also a practical resource for speech education. The findings indicate that tongue twisters train phonemic discrimination, regulate articulatory movement, and transform pronunciation practice into a motivating classroom activity. Riddles strengthen associative thinking and metaphorical reasoning, while proverbs and sayings cultivate concise, meaningful, and socially appropriate expression. The paper concludes that systematic integration of folk oral literature into primary education can improve speech culture, enrich children's linguistic experience, and preserve intangible cultural values in a modern learning environment.*

Keywords*: primary education, Karakalpak folklore, folk oral literature, minor folklore genres, tongue twisters, speech proficiency, articulation, spiritual heritage.*

INTRODUCTION

Speech proficiency is one of the central indicators of a child's intellectual, social, and emotional development. In primary education, the ability to pronounce sounds clearly, select appropriate words, organize thoughts coherently, and participate confidently in communication is not formed automatically. It develops through systematic practice, meaningful linguistic input, and culturally relevant interaction. For this reason, modern pedagogy increasingly recognizes that speech development should not be limited to mechanical pronunciation exercises or isolated vocabulary memorization. It should be connected with the child's cultural environment, imagination, memory, and emotional experience.

Folk oral literature provides a particularly valuable foundation for such an integrated approach. It represents the collective verbal creativity of the people and preserves their worldview, ethical principles, aesthetic preferences, and educational traditions. In the Karakalpak cultural context, oral genres such as proverbs, sayings, riddles, tongue twisters, songs, legends, and epics have historically functioned as both artistic texts and pedagogical tools. Through them, children learn not only words and sounds but also social meanings, moral norms, and models of expressive speech. The compactness and rhythmic organization of these genres make them especially suitable for primary school learners, whose attention span, memory capacity, and articulatory skills are still developing.

The structural and thematic diversity of Karakalpak verbal art reflects a complex system of cultural transmission. Short oral forms often contain condensed meanings that express centuries of community experience. A proverb may summarize an entire ethical position in one sentence; a riddle may encourage the child to interpret hidden relations between objects; a tongue twister may train difficult sounds through playful repetition. These genres show that traditional speech culture has always combined entertainment, instruction, and intellectual training. Their educational value lies in the fact that they activate the learner's mind and speech organs simultaneously.

In contemporary primary education, the use of folk oral literature is also important because it strengthens the connection between national heritage and modern educational objectives. Educational reforms in Uzbekistan emphasize the development of independent thinking, communicative competence, and respect for cultural identity. Folk genres respond to these aims because they create a natural learning environment where speech exercises become meaningful and emotionally engaging. They help pupils move from passive listening to active speaking, from memorized phrases to creative expression, and from individual pronunciation practice to collaborative communication.

The present paper examines ways of developing speech proficiency through folk oral literature by focusing on minor genres of Karakalpak folklore. Particular attention is paid to tongue twisters because they directly influence articulation, phonetic accuracy, fluency, and vocal flexibility. At the same time, the study considers proverbs, sayings, riddles, and short reflective forms as supporting genres that develop vocabulary, logical thinking, expressive concision, and moral awareness. The main purpose of the paper is to show how these oral forms can be interpreted and applied as practical speech-development resources in primary education.

LITERATURE REVIEW AND THEORETICAL BACKGROUND

Research on Karakalpak folklore has emphasized the richness of oral genres and their connection with the historical life, language, and worldview of the Karakalpak people. Mambetov (2014) presents folklore as a living field of cultural memory, while Ayimbetov (2018) highlights the didactic and moral value of folk proverbs and sayings. Maqsetov (2012) discusses oral folk literature as a broad artistic system in which each genre performs a specific communicative and social function. The multi-volume edition Karakalpak Folklore (2015) provides an important textual basis for studying the minor forms of oral creativity, including tongue twisters and other short genres used in everyday verbal practice.

The linguistic dimension of the topic is supported by studies of the Karakalpak language. Baskakov (2004) describes the phonetic and structural characteristics of the language, including sound patterns that are significant for pronunciation and articulation. Abdinazimov (2018) further explains the phonetics and lexicology of modern Karakalpak, demonstrating that sound harmony, consonant alternation, and lexical formation play an important role in the expressive capacity of the language. These linguistic features are especially relevant when tongue twisters are examined as pedagogical texts because they intentionally concentrate difficult sound combinations in short rhythmic structures.

From an educational perspective, folk oral literature can be understood as an ethnopedagogical resource. Ethnopedagogy studies the traditional ways in which communities educate children through stories, rituals, games, songs, and oral wisdom. Unlike formal textbook exercises, folk texts emerge from the living speech of the people and therefore carry natural rhythm, emotional warmth, and cultural familiarity. When a child recites a tongue twister, solves a riddle, or explains a proverb, the child participates in a cultural practice that has been transmitted

across generations. This participation increases motivation and gives speech practice a meaningful social purpose.

Speech proficiency itself is a multidimensional construct. It includes phonetic accuracy, lexical richness, grammatical organization, semantic clarity, pragmatic appropriateness, and fluency. In primary school, these components develop unevenly. Some pupils may know many words but pronounce them unclearly; others may pronounce sounds correctly but hesitate in connected speech; still others may speak fluently but lack expressive variety. Folk oral literature can address these different aspects because its genres are functionally diverse. Tongue twisters train articulation, riddles develop semantic interpretation, proverbs teach concise formulation, and epic or narrative fragments support expressive intonation and coherent storytelling.

The theoretical basis of this paper therefore combines linguistic, literary, psychological, and pedagogical perspectives. Linguistically, it examines sound patterns and lexical structures. Literarily, it interprets the genre features and artistic devices of oral texts. Psychologically, it considers memory, attention, association, and the playful nature of learning. Pedagogically, it evaluates how oral texts can be transformed into classroom activities that improve children's speech culture. This interdisciplinary approach makes it possible to view folk oral literature not only as an object of preservation but also as a dynamic instrument of speech education.

MATERIALS AND METHODS

The study uses a qualitative research design based on structural-stylistic analysis, comparative text interpretation, and pedagogical modelling. The main textual material consists of selected minor genres of Karakalpak oral folk literature, with particular attention to tongue twisters documented in the multi-volume collection Karakalpak Folklore. The paper also draws on scholarly works concerning Karakalpak folklore, proverbs, oral literature, and the phonetic structure of the Karakalpak language. These sources provide the literary and linguistic basis for interpreting the educational function of the selected genres.

Structural-stylistic analysis was used to examine how short oral texts are organized. This method focuses on repetition, rhythm, phonemic concentration, semantic inversion, parallelism, and syntactic balance. In the case of tongue twisters, the analysis identified the sound combinations that create articulatory difficulty and pedagogical value. In proverbs and sayings, attention was given to semantic compression, antithesis, metaphor, and moral generalization. In riddles, the study considered the relationship between hidden meaning, descriptive clues, and associative thinking.

Comparative text interpretation was used to distinguish the speech-development functions of different minor genres. The study compared tongue twisters, riddles, proverbs, and reflective oral forms according to their dominant pedagogical effect. For example, tongue twisters primarily influence articulation and fluency, while riddles strengthen logical reasoning and vocabulary activation. Proverbs and sayings develop concise expression and social meaning. This comparison made it possible to construct a functional model of how folk oral literature contributes to speech proficiency.

Pedagogical modelling was used to transform the textual analysis into classroom-oriented recommendations. The study considered how teachers can use oral genres during warm-up activities, pronunciation practice, vocabulary lessons, storytelling tasks, group competitions, and reflective discussions. The target learners are primary school pupils whose speech development requires engaging, age-appropriate, and culturally familiar materials. The suggested activities are

designed to reduce anxiety, increase participation, and create a bridge between traditional oral culture and modern communicative teaching methods.

The study is limited by its primarily theoretical and analytical nature. It does not present a large-scale experimental measurement of pupils' speech improvement. However, it offers a systematic framework for future empirical research and provides practical directions for teachers. The value of the study lies in connecting textual analysis with pedagogical application, thereby demonstrating that folklore can serve not only as literary heritage but also as an effective instrument for developing children's speech proficiency.

RESULTS AND DISCUSSION

The analysis shows that each minor genre of Karakalpak folk oral literature performs a distinct function in the development of children's speech. These genres should not be treated as interchangeable decorative materials. Their structures are different, and therefore their educational effects are different. When teachers understand the specific function of each genre, they can use folklore more purposefully in the classroom. The most important contribution of minor folklore genres is that they unite sound, meaning, emotion, and social experience in short, memorable forms.

Proverbs and sayings are especially useful for developing meaningful and concise speech. They teach pupils how to express a complete idea in a short statement. Because proverbs usually contain moral, practical, or social lessons, they encourage children to connect language with life experience. In the classroom, a teacher can ask pupils to explain the meaning of a proverb, find a real-life situation that illustrates it, or create a short dialogue based on it. Such tasks develop vocabulary, interpretation, reasoning, and pragmatic awareness. Pupils learn not only to repeat a sentence but also to understand when and why it can be used.

Riddles contribute to speech proficiency by stimulating associative thinking and lexical search. A riddle requires the learner to listen carefully, identify semantic clues, compare objects, and formulate an answer. This process activates memory and vocabulary more deeply than simple repetition. Riddles also develop metaphorical thinking because they often describe an object indirectly. When pupils discuss possible answers, they practice argumentation, turn-taking, and explanatory speech. Thus, riddles are effective for connecting cognitive development with oral communication.

Short reflective forms, including termes and moral reflections, have a different function. They develop intonation, emotional expression, and value-oriented speech. Their rhythm and elevated tone help pupils experience the aesthetic dimension of language. When children recite such texts, they learn to control voice, pause, stress, and emotional coloring. These elements are important because speech proficiency is not only a matter of correct pronunciation but also of expressive delivery. A pupil who speaks clearly but monotonously still lacks full communicative competence.

Tongue twisters are the most direct tools for improving articulation and fluency. They concentrate difficult sound patterns in a playful verbal form. Their pedagogical strength lies in the fact that they transform pronunciation practice into a game. Children usually enjoy repeating them faster, competing with classmates, and correcting each other's mistakes. This playful environment lowers psychological pressure and increases the number of repetitions, which is necessary for developing stable articulatory habits.

Phonetic and Pedagogical Analysis of a Tongue Twister

A representative example is the tongue twister “Aq shaynekke kók qaqpaq, kók shaynekke aq qaqpaq.” This short text has a high pedagogical value because it combines phonetic contrast, lexical repetition, color inversion, and rhythmic symmetry. The words “aq” and “kók” create semantic opposition through color terms, while “shaynekke” and “qaqpaq” create a rapid movement between velar and uvular consonantal patterns. The learner must coordinate the tongue, soft palate, airflow, and rhythm in a very short sequence.

From a phonetic perspective, the most important feature is the alternation of /q/ and /k/. These sounds require different places of articulation, and pupils who are still developing phonemic precision may confuse them or pronounce them weakly. The tongue twister forces the speaker to shift quickly between these articulatory positions. This strengthens oral motor control and improves the ability to differentiate similar sounds. In addition, the repeated syllabic structure supports rhythm and helps pupils maintain a stable tempo.

The semantic structure is equally significant. The inversion of “white teapot-blue lid” and “blue teapot-white lid” prevents automatic recitation. The child cannot simply repeat sounds mechanically; attention must be given to the changing order of color and object. This means that the tongue twister activates both speech organs and cognitive control. The pupil must remember the structure, process the contrast, and pronounce the sequence accurately. For this reason, tongue twisters are useful not only for articulation but also for attention, working memory, and verbal flexibility.

Table 1. Functional analysis of the tongue-twister model

Analytical oral sample	**Specific phonetic focus**	**Primary pedagogical influence**
Aq shaynekke kók qaqpaq, kók shaynekke aq qaqpaq	Systematic alternation of /q/ and /k/ consonant structures; repeated movement between back consonants and vowel sequences.	Corrects speech defects, regulates airflow, develops articulatory flexibility, and improves oral fluency.
Color inversion: aq-kók / kók-aq	Semantic reversal combined with rhythmic repetition and parallel syntax.	Prevents passive memorization, strengthens attention, and trains rapid cognitive switching during speech.
Vowel and rhythm harmony	Internal sound balance, syllabic symmetry, and tempo control.	Internalizes natural language rhythm, increases phonetic precision, and supports confident public recitation.

This analysis confirms that tongue twisters are not random combinations of difficult words. They are carefully organized oral mechanisms that train speech through repetition, rhythm, and sound contrast. Their abstract content is not a weakness; rather, it is one of their strengths. Because the main purpose is phonetic practice, the text does not need a complex plot or detailed description. Its value is found in the concentration of sounds and the challenge of accurate performance.

In primary education, tongue twisters can be used in several stages. First, the teacher pronounces the text slowly and clearly, drawing attention to the difficult sounds. Second, pupils

repeat the text collectively, which reduces fear of mistakes. Third, individual pupils pronounce it at a moderate speed, focusing on accuracy rather than speed. Fourth, the class may organize a friendly eloquence competition in which pupils try to recite the text clearly and rhythmically. Finally, the teacher may ask pupils to create similar short phrases with the same sounds. This sequence moves from imitation to independent speech production.

The classroom value of folklore also depends on the teacher's ability to connect oral genres with broader speech objectives. For instance, after practicing a tongue twister, the teacher can introduce words with the same sounds from the textbook. After solving a riddle, pupils can describe the object in their own words. After discussing a proverb, pupils can create a short story or dialogue. In this way, folklore becomes part of an integrated speech lesson rather than an isolated cultural ornament.

The analysis identifies four major variables that influence child speech development through folklore: linguistic, literary, social, and environmental variables. The linguistic variable includes sounds, words, grammar, and rhythm. The literary variable includes imagery, genre, style, and artistic structure. The social variable includes family communication, peer interaction, classroom participation, and cultural identity. The environmental variable includes the availability of books, oral storytelling traditions, teacher competence, and school support. Among these, the social and literary variables are especially influential because children learn speech most effectively when language is meaningful, shared, and emotionally engaging.

Folk oral literature also supports inclusive learning. Some pupils may struggle with formal textbook exercises but participate actively in games, riddles, or recitation tasks. Oral genres give such learners an alternative path into language practice. Because many folklore texts are short and memorable, they can be repeated frequently without causing fatigue. Their musicality and humor make them accessible even to pupils with low confidence. At the same time, more advanced pupils can be challenged to interpret deeper meanings, compare variants, or compose their own examples.

Another important result is the role of folklore in developing speech culture. Speech culture includes politeness, clarity, expressiveness, respect for listeners, and appropriate use of language in social situations. Proverbs and sayings are particularly useful in this regard because they teach children how language can express wisdom, caution, praise, criticism, and moral evaluation. Riddles teach pupils to listen attentively and think before answering. Tongue twisters teach patience, self-correction, and careful pronunciation. Together, these genres cultivate a disciplined and aesthetically sensitive attitude toward speech.

The modern relevance of folk oral literature should therefore not be underestimated. In the age of digital communication, children are exposed to fast, fragmented, and often informal language. While digital tools can be useful, they do not always develop clear articulation, careful listening, or culturally rooted expression. Folk oral genres offer a necessary balance because they require oral performance, memory, attention, and face-to-face interaction. They return speech to its social and human context, where the voice, listener, rhythm, and meaning are all important.

PRACTICAL WAYS OF DEVELOPING SPEECH PROFICIENCY THROUGH FOLK ORAL LITERATURE

The effective use of folk oral literature in primary education requires a systematic method. Teachers should select texts according to age, linguistic difficulty, lesson objectives, and cultural relevance. A tongue twister with complex consonant clusters may be suitable for pronunciation practice, while a proverb may be better for a moral discussion or a speaking task. A riddle may be

used at the beginning of a lesson to activate curiosity, whereas a short narrative or epic fragment may be used to develop expressive reading and storytelling.

One practical method is the “listen-repeat-explain-use” sequence. In the first stage, pupils listen to the folklore text and observe the teacher’s pronunciation, intonation, and rhythm. In the second stage, they repeat the text several times, first together and then individually. In the third stage, they explain the meaning, identify difficult words, or discuss the situation in which the expression can be used. In the fourth stage, they use the text creatively by making a dialogue, drawing a picture, writing a short sentence, or creating a new version. This method develops both form and meaning.

Another effective method is the organization of eloquence competitions. Such competitions should not be limited to speed. The criteria should include clarity, correct pronunciation, rhythm, intonation, confidence, and expressiveness. Pupils can work in pairs or groups before performing individually. This approach creates a positive competitive atmosphere and encourages repeated practice. It also helps children overcome shyness and develop public speaking skills. When competitions are conducted respectfully, they strengthen motivation and peer support.

Teachers can also use folklore for vocabulary development. Many oral texts contain traditional words, culturally specific objects, and expressive phrases that may not appear frequently in modern textbooks. When these words are explained through pictures, actions, and examples, pupils expand their lexical knowledge and become more familiar with the cultural environment of the language. However, vocabulary work should not overload learners. The teacher should select a small number of key words and connect them with speaking activities.

Folklore-based speech development can be integrated with other subjects as well. Riddles about animals, plants, seasons, and household objects can be connected with natural science. Proverbs about work, friendship, respect, and honesty can be connected with moral education. Tongue twisters can be used in language lessons and extracurricular clubs. This cross-curricular use increases the value of folklore and shows pupils that language is not isolated from life.

For assessment, teachers may use simple observation criteria. These criteria can include accurate pronunciation of target sounds, ability to repeat the text without major pauses, understanding of meaning, use of new vocabulary, participation in group discussion, and confidence during performance. Such assessment should be formative rather than punitive. The aim is to guide improvement, not to embarrass pupils. Since speech development requires time, pupils should be encouraged to compare their progress with their own previous performance rather than with the strongest speakers in the class.

Table 2. Pedagogical functions of selected minor folklore genres

Genre	Main speech focus	Classroom activity	Expected result
Tongue twister	Articulation, rhythm, fluency	Choral repetition, individual recitation, eloquence competition	Clearer pronunciation and stronger control of difficult sounds
Riddle	Vocabulary, logic, explanation	Guessing game, clue analysis, oral justification	Improved semantic thinking and active word retrieval

Proverb or saying	Concise expression, pragmatic meaning	Explanation, dialogue, short story based on the proverb	More meaningful and socially appropriate speech
Reflective oral form	Intonation, emotion, moral expression	Expressive reading, discussion, memorized recitation	Greater confidence, voice control, and moral awareness

PEDAGOGICAL IMPLICATIONS

The findings of this study have several implications for primary education. First, folk oral literature should be included in speech-development activities not only during literature lessons but also during language practice, extracurricular clubs, and communicative exercises. Its use should be planned according to specific learning outcomes. If the objective is pronunciation, tongue twisters are appropriate. If the objective is reasoning and vocabulary, riddles are effective. If the objective is meaningful expression, proverbs and sayings are useful.

Second, teacher preparation is essential. Teachers need to understand the linguistic structure of the selected texts and the possible difficulties pupils may face. For example, when using a tongue twister based on /q/ and /k/, the teacher should demonstrate the difference between the sounds and provide slow practice before asking pupils to speak quickly. Without such guidance, children may simply repeat mistakes. Therefore, folklore-based teaching should combine cultural sensitivity with phonetic and methodological awareness.

Third, the use of folklore supports the preservation of intangible cultural heritage. When children learn traditional oral texts in school, they become active participants in cultural transmission. This does not mean that education should remain in the past. On the contrary, folklore can be modernized through creative tasks, digital recordings, classroom performances, illustrated cards, and student-created collections. The important point is that modernization should not remove the cultural meaning of the texts.

Fourth, family participation can strengthen the results. Parents and grandparents often know oral texts that are not recorded in textbooks. Teachers can ask pupils to collect a proverb, riddle, or tongue twister from family members and present it in class. This activity develops speech, strengthens intergenerational communication, and enriches the school's folklore materials. It also shows children that knowledge exists not only in books but also in the living memory of the community.

Finally, future research should include experimental studies that measure the effect of folklore-based activities on pronunciation accuracy, vocabulary growth, fluency, and speaking confidence. Such studies may compare classes that use regular textbook exercises with classes that integrate folk oral literature systematically. Pre-test and post-test designs, teacher observation, audio recording, and pupil interviews would provide stronger empirical evidence. Nevertheless, the present theoretical analysis already demonstrates the educational logic of using minor folklore genres for speech development.

CONCLUSION

Developing speech proficiency among primary school pupils is a complex pedagogical task that requires attention to pronunciation, vocabulary, fluency, meaning, expression, and confidence. Folk oral literature offers a powerful resource for this task because it combines linguistic practice with cultural meaning and emotional engagement. The minor genres of Karakalpak folklore,

especially tongue twisters, riddles, proverbs, sayings, and reflective oral forms, provide practical models for training different aspects of speech.

The analysis of the tongue twister “Aq shaynekke kók qaqpaq, kók shaynekke aq qaqpaq” demonstrates how a short oral text can train articulatory precision, phonemic discrimination, rhythm, attention, and memory. Its phonetic structure requires the learner to alternate difficult sounds, while its semantic inversion prevents passive repetition. This confirms that tongue twisters are valuable traditional speech exercises with contemporary pedagogical relevance.

The broader discussion shows that each folklore genre contributes to speech development in a specific way. Proverbs and sayings cultivate concise and meaningful expression; riddles stimulate vocabulary activation and logical reasoning; reflective forms develop intonation and emotional delivery; tongue twisters strengthen pronunciation and fluency. When these genres are integrated systematically into classroom practice, they support communicative competence and preserve national spiritual heritage.

Therefore, the development of speech proficiency through folk oral literature should be viewed as both an educational and cultural priority. It helps pupils speak more clearly, think more actively, and participate more confidently in communication. At the same time, it ensures that the language, wisdom, and aesthetic traditions of the people continue to live in the speech of younger generations.

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SEMANTIC FIELDS AND NATIONAL-CULTURAL CHARACTERISTICS OF PHRASEOLOGICAL UNITS IN THE WORKS OF TOHIR MALIK

G.M. Kadirova
The Tashkent Institute of Irrigation and Agricultural Mechanization Engineers
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Abstract. *Phraseological units constitute an essential component of a language's lexical system and serve as a means of preserving and transmitting a nation's cultural values, worldview, and historical experience. The works of Tohir Malik, one of the most prominent figures in modern Uzbek literature, are rich in phraseological expressions that reflect the linguistic and cultural identity of the Uzbek people. This article examines the semantic fields of phraseological units used in Tohir Malik's works and analyzes their national-cultural characteristics. The study reveals that phraseological units associated with human character, emotions, social relations, morality, and everyday life occupy a significant place in the writer's language. Furthermore, these expressions embody traditional Uzbek values, customs, and cultural concepts, contributing to the artistic richness and authenticity of the literary texts.*

Keywords: *phraseology, semantic field, national culture, Tohir Malik, Uzbek language, phraseological units, literary language.*

INTRODUCTION

Language is not only a means of communication but also a repository of a nation's cultural memory and collective experience. Among the various linguistic elements that reflect cultural identity, phraseological units occupy a special place. Phraseological expressions encapsulate the traditions, customs, beliefs, and worldview of a people, making them valuable sources for linguistic and cultural studies.

According to Kunin (1984), phraseological units are stable combinations of words whose meanings are partially or completely transferred from their literal interpretations. Similarly, Fernando (1996) emphasizes that phraseology plays a crucial role in expressing cultural and social realities. In Uzbek linguistics, phraseological studies have attracted considerable scholarly attention. Researchers have noted that phraseological units not only enrich speech but also preserve national values and historical experiences (Rahmatullayev, 1992).

Tohir Malik's literary works provide a rich corpus for examining the interaction between language and culture through phraseological expressions. His novels and stories vividly depict Uzbek society, incorporating numerous idiomatic expressions that reflect both linguistic creativity and cultural specificity.

The purpose of this article is to analyze the semantic fields of phraseological units in Tohir Malik's works and identify their national-cultural characteristics.

METHODOLOGY

The semantic analysis of phraseological units requires careful examination of their figurative and metaphorical meanings, as these expressions often convey ideas that extend beyond the literal meanings of their constituent words. Phraseological units are deeply rooted in symbolism, imagery, and metaphorical thinking, reflecting the ways in which speakers perceive

and interpret the world around them. Through these linguistic forms, cultural experiences, social norms, and collective values are preserved and transmitted from one generation to another (Kunin, 1984).

A linguocultural approach to phraseology emphasizes the inseparable relationship between language and culture. Phraseological units serve not only as linguistic constructions but also as carriers of cultural knowledge and national identity. They encapsulate traditional beliefs, historical experiences, customs, and patterns of behavior that are characteristic of a particular speech community. According to Fernando (1996), idiomatic expressions and phraseological units reveal the cultural background of a society because they originate from shared experiences and culturally specific ways of conceptualizing reality.

Comparative and contrastive studies of phraseological units across languages enable researchers to identify both universal and culture-specific features of human communication. By comparing phraseological expressions in Uzbek and English, scholars can examine how different linguistic communities represent similar concepts through distinct cultural images and metaphors. Such analyses help reveal the extent to which cultural values influence language use and demonstrate how language reflects the worldview of its speakers (Wierzbicka, 1997).

From a linguocultural perspective, the study of Uzbek and English phraseological units provides valuable insights into communication practices, social interactions, and cultural perceptions. Phraseological expressions frequently contain implicit cultural information that may not be immediately understandable to representatives of other cultures. Therefore, examining these expressions contributes to a deeper understanding of how speakers establish interpersonal relationships, express emotions, evaluate social behavior, and interpret everyday experiences within their respective cultural environments (Kramsch, 1998).

Furthermore, research into the linguocultural aspects of phraseology enables scholars to identify the moral principles, ethical standards, and cultural ideals embedded within a nation's linguistic system. Through phraseological units, societies communicate concepts of honesty, hospitality, respect, courage, diligence, and other values that shape collective identity. As a result, phraseology becomes an important source for investigating national mentality and cultural consciousness (Rahmatullayev, 1992).

The study of phraseological units also plays a significant role in promoting intercultural communication. In an increasingly globalized world, effective communication requires not only linguistic competence but also cultural awareness.

Understanding the cultural meanings underlying phraseological expressions helps individuals avoid misunderstandings, appreciate cultural diversity, and engage in more successful cross-cultural interactions. Knowledge of phraseology allows language learners and intercultural communicators to recognize both common cultural patterns and unique cultural characteristics, thereby fostering mutual understanding and respect among speakers of different languages (Byram, 1997).

RESULTS AND DISCUSSION

One of the most productive semantic fields in Tohir Malik’s works is the representation of human character and personal qualities. The author frequently employs phraseological units to portray both positive and negative traits, allowing readers to gain a deeper understanding of characters without lengthy descriptions.

Such expressions serve as concise yet powerful tools of characterization. Positive qualities such as courage, honesty, wisdom, diligence, and loyalty are often conveyed through

phraseological units that have developed over centuries within Uzbek oral and literary traditions. Through these expressions, the writer emphasizes the moral ideals valued by Uzbek society. At the same time, negative traits such as greed, dishonesty, arrogance, and hypocrisy are depicted through phraseological constructions that carry strong evaluative meanings. As a result, phraseological units become an important means of expressing the author's attitude toward particular characters and their actions.

The frequent use of phraseological expressions related to character demonstrates the close connection between language and social values. These units preserve collective judgments regarding acceptable and unacceptable behavior and contribute to the moral dimension of Tohir Malik’s narratives.

Family and social relations occupy a prominent place in Tohir Malik’s literary universe. His works frequently explore interpersonal interactions, emphasizing the importance of kinship, friendship, mutual respect, and social responsibility. Phraseological units related to these themes form a distinct semantic field that reflects traditional Uzbek social structures.

In Uzbek culture, the family is regarded as the foundation of society. This cultural value is reflected in numerous phraseological expressions associated with parental authority, filial respect, family honor, and communal solidarity. Through such units, Tohir Malik portrays the complex relationships between generations and highlights the moral obligations that individuals owe to their relatives and community members.

The use of phraseological expressions in social contexts also reveals cultural norms governing behavior. Respect for elders, hospitality toward guests, and loyalty to friends are recurring themes in the author's works. These values are deeply embedded in Uzbek culture and are effectively communicated through phraseological language.

Moral and ethical issues represent another significant semantic field in Tohir Malik’s writings. As a writer concerned with social justice and human responsibility, he frequently employs phraseological units to discuss concepts such as honesty, justice, conscience, integrity, and accountability.

Many phraseological expressions function as carriers of ethical wisdom accumulated through generations. They embody collective experiences and social expectations regarding proper conduct. By incorporating these expressions into his narratives, Tohir Malik reinforces moral lessons and encourages readers to reflect upon their own values and actions.

This semantic field is particularly evident in works that address social problems, crime, corruption, and moral decline. Through phraseological language, the author exposes unethical behavior while simultaneously promoting ideals of fairness and human dignity. The phraseological units found in Tohir Malik’s works possess distinct national-cultural features that reflect the historical development and cultural identity of the Uzbek people. These characteristics can be observed at several levels.

First, many phraseological units originate from traditional lifestyles and occupations. Historically, agriculture, animal husbandry, and craftsmanship played central roles in Uzbek society.

As a result, numerous idiomatic expressions contain references to farming practices, domestic animals, and everyday labor. Such expressions preserve cultural knowledge and provide valuable insights into the historical experiences of the nation.

Second, religious and spiritual values influence the formation of many phraseological units. The cultural impact of Islam can be observed in expressions related to morality, fate, gratitude,

patience, and social responsibility. These units reflect the ethical principles that have shaped Uzbek society for centuries.

Third, national traditions and customs are embedded within phraseological language. Ceremonies, family celebrations, hospitality practices, and community relationships all contribute to the creation of culturally specific expressions. Through the use of such phraseological units, Tohir Malik preserves elements of intangible cultural heritage and transmits them to future generations.

Beyond their semantic and cultural significance, phraseological units perform important artistic functions. They increase the expressiveness of literary language, enrich imagery, and strengthen the emotional impact of the narrative. Figurative expressions make descriptions more vivid and memorable while contributing to the overall aesthetic quality of the text.

Additionally, phraseological units enhance the individuality of characters. Different characters employ different types of expressions depending on their age, education, social status, and life experience. This linguistic diversity helps create realistic and multidimensional personalities.

The author's skillful integration of phraseological language also contributes to the authenticity of his literary style. Readers encounter a living representation of Uzbek speech patterns, making the texts more relatable and culturally grounded. Consequently, phraseological units serve as a bridge between artistic creativity and national identity.

The study of phraseological units in Tohir Malik’s works demonstrates that language functions not only as a communication system but also as a repository of cultural knowledge. Phraseological expressions encapsulate historical experiences, social norms, moral values, and collective worldviews. Their preservation within literary texts contributes to the maintenance of cultural continuity.

From a linguistic perspective, phraseological units enrich the vocabulary of literary language and expand expressive possibilities. From a cultural perspective, they function as markers of national identity and vehicles of cultural transmission. Therefore, the phraseological richness of Tohir Malik’s works represents both a linguistic achievement and a cultural asset.

CONCLUSION

In conclusion, the linguocultural analysis of phraseological units constitutes an essential component of modern linguistic research. Such studies provide valuable insights into the intricate relationship between language, culture, and human cognition.

By examining phraseological units from semantic, cultural, and comparative perspectives, researchers gain a deeper understanding of how language reflects national identity, preserves cultural heritage, and facilitates communication across cultural boundaries. Consequently, phraseological research serves as an indispensable tool for interpreting linguistic phenomena and their broader cultural significance.

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LINGUACULTURAL ANALYSIS OF CULTURAL UNITS RELATED TO ENGLISH WEDDING CEREMONIES

E.M. Sattorova
Intern Teacher at Information Technology and Management University
https://doi.org/10.5281/zenodo.20808593

Abstract: *This article explores the linguacultural characteristics of cultural units related to English wedding ceremonies. Drawing on the theoretical framework of linguaculturology and pragmatics, the study examines how language, social roles, ritual speech, and symbolic objects function as carriers of cultural values and social norms. The research focuses on key cultural units such as wedding roles, vows, and ritual objects, analyzing their linguistic forms, symbolic meanings, and communicative functions. A qualitative methodology based on linguacultural, semantic, and contextual analysis is employed. The findings reveal that wedding-related linguistic units operate as semiotic signs that encode collective identity, moral responsibility, and cultural continuity. The study highlights the importance of cultural context in interpreting ritual language and contributes to a deeper understanding of how language reflects and preserves cultural traditions in English-speaking societies.*

Keywords: *english wedding ceremonies, linguacultural analysis, ritual language, social roles, cultural units, wedding vows, symbolic objects, language and culture.*

Introduction

Language and culture are inseparably connected, as language functions not only as a means of communication but also as a carrier of cultural values, traditions, and social norms. In contemporary linguistics, increasing attention is paid to the study of how cultural knowledge is embedded in linguistic units, especially within ritualized social practices. Wedding ceremonies represent one of the most culturally significant events in human society, as they symbolize social unity, continuity, and shared moral values.

In English-speaking cultures, weddings are highly structured rituals where language, symbols, and traditions interact to construct socially accepted meanings. Despite the growing interest in pragmatics and cultural linguistics, wedding-related linguistic units have not been sufficiently studied from a linguacultural perspective. This creates a research gap that necessitates a systematic analysis of cultural units associated with English wedding ceremonies and their symbolic meanings within cultural discourse (Maslova, 2001; Byram, 1997).

The theoretical foundation of this study is based on linguaculturology, a discipline that examines the interaction between language and culture and explores how cultural meanings are encoded in linguistic forms. According to Maslova (2001), linguaculturology focuses on culturally marked units that reflect a nation's worldview and collective experience. These units include words, expressions, and discourse patterns that acquire additional cultural significance beyond their literal meanings. Telia (1996) emphasizes that ritual discourse, such as wedding discourse, is especially rich in cultural symbolism, as it relies on conventionalized language and socially fixed roles.

Linguacultural analysis allows researchers to interpret linguistic units as cultural signs that transmit historical memory and social values. In this context, wedding-related expressions such as

wedding vows, *best man*, *bridesmaid*, and *honeymoon* function as cultural units that represent culturally established roles, responsibilities, and expectations within English-speaking societies (Telia, 1996; Maslova, 2001).

From a linguacultural perspective, wedding ceremonies can be viewed as symbolic systems in which language performs both descriptive and performative functions. Wedding vows, for example, are not merely verbal expressions but performative speech acts that establish social and legal bonds through language, as explained by Austin's speech act theory (Austin, 1962). Similarly, symbolic objects such as the white wedding dress, wedding ring, and the top tier of the wedding cake function as culturally encoded signs representing purity, continuity, and prosperity. Understanding such units is essential for intercultural communication, translation studies, and foreign language education, as cultural meanings cannot be fully interpreted without contextual and cultural knowledge.

Methods

This study employs a qualitative research design grounded in linguacultural analysis, which is particularly suitable for examining culturally marked linguistic units within ritual discourse. The object of the research is wedding-related cultural units in English-speaking cultures, while the subject of the study focuses on their linguistic forms, cultural meanings, and symbolic functions within wedding ceremonies. The research material consists of lexical units, fixed expressions, and ritualized discourse elements related to English weddings. The analysis is conducted using a combination of linguacultural, semantic, and contextual analysis methods. Linguacultural analysis is applied to identify culturally embedded meanings and symbolic associations encoded in the selected linguistic units (Maslova, 2001). Semantic analysis is used to examine the denotative and connotative meanings of wedding-related terms, while contextual analysis helps to interpret how the units function within specific communicative and ritual contexts.

Results and Discussion

Social roles in English wedding ceremonies demonstrate that these roles function not merely as organizational positions but as linguacultural units encoding collective values, social expectations, and symbolic meanings. Roles such as *best man*, *bridesmaid*, *maid of honour*, and *father of the bride* represent culturally institutionalized relationships that reflect loyalty, responsibility, gender norms, and family hierarchy. Linguistically, these roles are lexicalized in fixed expressions that carry implicit cultural meanings beyond their literal reference. For instance, the *best man* is not simply "the groom's friend" but symbolizes trust, moral support, and social endorsement of the marriage, while the *father of the bride* traditionally embodies authority, protection, and the transfer of responsibility. These social roles operate as semiotic markers within the ritual, reinforcing social cohesion and shared moral values. Furthermore, the stability of these roles across generations illustrates how language preserves cultural continuity, while minor contemporary adaptations reveal changing social attitudes toward gender and family structures. Thus, social roles in English weddings serve as linguacultural signs through which societal norms and collective identity are both represented and perpetuated. The given table below illustrates how social roles in English wedding ceremonies operate as linguacultural units rather than merely functional positions. Wedding vows represent one of the most salient examples of ritual language in English wedding ceremonies, functioning not merely as symbolic expressions but as **performative speech acts** in the Austinian sense. According to Austin (1962), performative utterances do not describe an action but *perform* it. In this regard, wedding vows such as *"I take*

you to be my lawful wife/husband" do not report a marital state; rather, they **bring the marital bond into existence** within an institutional and culturally sanctioned framework. The effectiveness of these utterances depends on appropriate social conditions, including the presence of an authorized officiant, witnesses, and adherence to conventional formulas. Thus, vows exemplify how language operates as social action, transforming individual intentions into publicly recognized commitments.

Social Roles as Cultural Units in English Wedding Ceremonies

Table 1

Social Role	***Literal Function***	***Cultural / Symbolic Meaning***	***Linguacultural Analysis***
Groom	*Male partner in marriage*	*Responsibility and commitment*	*Linguistically framed as an active decision-maker*
Bride	*Female partner in marriage*	*Purity and transition*	*Represents social change of status*
Best man	*Assists the groom*	*Loyalty and male friendship*	*Represents social approval of marriage and moral support*
Bridesmaid	*Supports the bride*	*Solidarity and female bonding*	*Encodes communal participation in private life events*
Father of the bride	*Accompanies the bride*	*Authority and protection*	*Reflects patriarchal family structure and tradition*
Mother of the bride	*Emotional support*	*Care and continuity*	*Embodies nurturing and family unity*
Officiant	*Conducts ceremony*	*Social legitimacy*	*Validates marriage within cultural norms*
Witnesses	*Sign legal documents*	*Accountability*	*Symbolize social and legal confirmation*
Wedding guests	*Attend ceremony*	*Community witness*	*Reinforce public recognition of the union*

Beyond their performative function, wedding vows encode **moral responsibility and social obligation**. By uttering vows, individuals publicly accept long-term ethical duties such as loyalty, care, and mutual support. Searle (1969) categorizes such utterances as *commissive speech acts*, as the speaker commits themselves to future actions. Phrases like *"to love and to cherish"* or *"for better or worse"* linguistically formalize moral accountability, making private emotions socially binding. From a pragmalinguistic perspective, vows reduce ambiguity by transforming personal promises into socially enforceable commitments, reinforcing trust and stability within the community. This illustrates how ritual language functions as a mechanism for maintaining social order and moral continuity. Furthermore, wedding vows reflect the intersection of **tradition,**

religion, and cultural continuity. In many English-speaking societies, traditional vows retain religious elements such as references to God, sacred duty, or divine witness, even in increasingly secular contexts. As Duranti (1997) notes, ritual speech often derives its authority from tradition and repetition rather than innovation. The persistence of formulaic expressions demonstrates how language preserves cultural memory and legitimizes social practices across generations. Even modern personalized vows often maintain structural echoes of traditional forms, indicating that individual creativity operates within culturally inherited linguistic frames. This coexistence of tradition and adaptation highlights the dynamic nature of ritual language in contemporary society.

This table below demonstrates that wedding vows operate simultaneously on **linguistic, moral, and cultural levels**. Each utterance performs an action, encodes ethical norms, and reinforces shared cultural values.

Table 2

Linguistic Element (Vow Phrase)	**Speech Act Type**	**Cultural / Moral Meaning**	**Pragmatic Function**
I take you to be my lawful wife/husband	Performative (Declarative)	Legal and social union	Establishes marital status
For better or worse	Commissive	Endurance through hardship	Moral obligation
To love and to cherish	Commissive	Emotional responsibility	Reinforces ethical norms
Till death do us part	Commissive	Permanence of marriage	Long-term commitment
Before God and these witnesses	Declarative	Religious and social authority	Legitimizes the act
I promise to support you	Commissive	Mutual care	Social responsibility
In sickness and in health	Commissive	Compassion and loyalty	Ethical assurance
I give you my word	Commissive	Honesty and trust	Public accountability
As long as we both shall live	Commissive	Lifetime bond	Cultural ideal of marriage
I vow to be faithful	Commissive	Moral integrity	Social expectation

Ritual objects used in English wedding ceremonies function as significant linguacultural units that embody shared values, beliefs and historical continuity. These objects are not merely decorative elements; rather, they operate as semiotic carriers of cultural meaning, often accompanied by specific verbal expressions and conventional interpretations (Halliday & Hasan, 1985). For instance, the wedding ring symbolizes eternity and unbroken commitment due to its circular shape, a meaning that is linguistically reinforced through expressions such as *a circle with no end* or *a symbol of everlasting love* (Otnes & Pleck, 2003). Similarly, the white wedding dress, popularized in England after Queen Victoria's wedding in 1840, is culturally associated with purity, new beginnings, and moral respectability. Linguistically, this symbolism appears in phrases like *traditional white wedding* or *pure bridal image* (Kramsch, 1998). Other common objects

include the bridal bouquet, which historically incorporated herbs believed to ward off evil, and is now associated with fertility and happiness, as reflected in idiomatic expressions such as *to catch the bride's bouquet,* implying imminent marriage (Duranti, 1997). These examples demonstrate how material objects and language interact to transmit cultural norms across generations.

In addition, many ritual objects reflect regional traditions and religious influences within English-speaking communities (Goody, 1977). The tradition of *something old, something new, something borrowed, something blue* illustrates how objects encode cultural continuity and social values (Otnes & Pleck, 2003). *Something old* represents family heritage, *something new* symbolizes optimism for the future, *something borrowed* signifies social bonds, and *something blue* traditionally connotes fidelity and purity (Duranti, 1997). Another significant object is the top tier of the wedding cake, which in England was traditionally preserved for the christening of the couple's first child, symbolizing continuity and prosperity. This practice is often referenced linguistically in cultural explanations of weddings rather than explicit ritual speech. Likewise, wedding favors, church bells, and the bridal veil serve as culturally loaded objects, associated with protection, celebration, and modesty respectively (Goody, 1977). The veil, for example, historically symbolized chastity and was linguistically framed through expressions such as *lifting the veil,* marking the transition from single to married status. Collectively, these ritual objects demonstrate that English wedding traditions rely on a complex interaction between language, material culture, and shared social meaning. A linguacultural analysis of these elements reveals how cultural identity is preserved not only through spoken vows but also through symbolically charged objects embedded in ritual practice.

Conclusion. This article has demonstrated that English wedding ceremonies constitute a rich linguacultural domain in which language, social roles, ritual speech, and symbolic objects interact to construct culturally meaningful discourse. Through linguacultural analysis, wedding-related units such as social roles (best man, bridesmaid), ritual language (wedding vows), and symbolic objects (wedding ring, white dress, wedding cake) were examined as carriers of collective values, moral norms, and historical continuity.

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FRAME SEMANTICS AND CONCEPTUAL BLENDING IN ENGLISH ADVERTISING DISCOURSE: A LINGUO-COGNITIVE PERSPECTIVE

Z.A. Abdunosirova
Tashkent University of Humanities, Teacher of the Department of Pedagogy and Languages
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Abstract. *This article investigates the linguo-cognitive functioning of frame semantics and conceptual blending in English advertising discourse. The theoretical foundation combines Ch. Fillmore's frame semantics with the conceptual integration (blending) theory of G. Fauconnier and M. Turner. A corpus of 180 English advertising units collected between 2021 and 2025 was analysed against the Berkeley FrameNet database; dominant frames were identified across product categories, and the distribution of four blend types (simplex, mirror, single-scope, and double-scope) was established. The findings show that the meaning of an advertising message is generated not by the lexical meanings of individual words but by the configuration of frames activated in the addressee's mind and by the integration operations that yield emergent structure. The scientific novelty of the work consists in introducing the notion of brand frame anchor and in demonstrating that the persuasive force of advertising is localised precisely in the emergent properties of conceptual blends rather than in the input spaces taken separately.*

Keywords: *frame semantics, conceptual blending, mental spaces, advertising discourse, cognitive linguistics, FrameNet, emergent structure, English language.*

Introduction. Contemporary English advertising discourse exhibits a striking economy of linguistic form coupled with an extraordinary richness of communicated meaning. A two-word slogan such as "Think different", a three-word imperative such as "Just do it", or a five-word promise such as "Red Bull gives you wings" succeeds in mobilising elaborate networks of cultural, evaluative, and behavioural inferences that no purely compositional theory of meaning can account for. The cognitive linguistic reorientation initiated by Ch. Fillmore and subsequently developed by G. Fauconnier and M. Turner supplies the conceptual instruments by which this disproportion between linguistic minimalism and semantic richness can be explained. Within this perspective, two interlocking constructs are central: the frame, understood as a structured background of knowledge that lexical units evoke; and the conceptual blend, understood as the dynamic integration of multiple mental spaces into an emergent structure unavailable in any input space taken separately.

The relevance of investigating these two cognitive constructs in English advertising is grounded in three considerations. First, English-language advertising is the most globally circulated genre of persuasive communication, which makes it a privileged empirical site for testing cognitive-linguistic hypotheses. Second, frame-semantic and blending-theoretic approaches have to date been applied more systematically to political and literary discourse than to commercial discourse, leaving a methodological gap in advertising research. Third, the rise of AI-driven advertising production has raised the question of which cognitive structures distinguish persuasive copy from non-persuasive copy - a question that can be approached only with explicit formal models of meaning construction such as frame semantics and conceptual integration.

Previous studies of English advertising discourse have explored its pragmatic, persuasive, and conceptual-metaphorical dimensions, but the frame-semantic and blending-theoretic dimensions remain under-theorised. While individual analyses of well-known slogans have been offered in the literature on conceptual integration, a systematic corpus-based study of frame activation and blend distribution across product categories of English advertising is still lacking.

The aim of this article is to characterise the linguo-cognitive functioning of frame semantics and conceptual blending in English advertising discourse and to demonstrate that advertising meaning is constructed through the activation of culturally entrenched frames and the operation of conceptual integration that yields emergent persuasive structure.

The object of the research is English-language advertising discourse. *The subject* is the frame-semantic and conceptual-integration mechanisms operative in this discourse as linguo-cognitive instruments of meaning construction.

Materials and Methods

Theoretical framework. Two interrelated cognitive-linguistic theories constitute the framework of the present study.

Frame semantics, developed by Ch. Fillmore and operationalised in the Berkeley FrameNet project, holds that the meaning of a lexical unit cannot be accessed without simultaneously accessing the background frame to which it belongs. A frame is a schematisation of an experience type comprising a set of frame elements (FEs) and their typical relations. For example, the verb "buy" evokes the COMMERCIAL_TRANSACTION frame, whose core elements include BUYER, SELLER, GOODS, and MONEY. To understand the verb is to access this whole structure, not merely to retrieve a definition.

Conceptual integration theory, advanced by Fauconnier and Turner, extends the analysis of meaning beyond two-domain mapping (as in Conceptual Metaphor Theory) to the dynamic integration of multiple mental spaces. A blend involves at least four mental spaces: two input spaces, a generic space that captures structure shared by the inputs, and a blended space in which selective elements from the inputs are integrated to produce emergent structure not present in any single input. Four blend types are distinguished: simplex (one input supplies a frame, the other supplies values), mirror (inputs share an organising frame), single-scope (one input's frame organises the blend), and double-scope (inputs have conflicting frames whose clash produces novel structure).

Corpus. The empirical material consists of 180 English advertising units collected between 2021 and 2025 from the following sources: (a) award-winning campaigns of the Cannes Lions, Effie Awards, and D&AD archives; (b) the official brand communications of Apple, Nike, BMW, Coca-Cola, Volvo, L'Oréal, De Beers, Burger King, IKEA, and Tesla; (c) cross-platform digital advertising aggregated from Advertising Age and Campaign. The corpus covers six product categories: technology (32 units), automotive (30), beverage and food (30), cosmetics and personal care (28), luxury and lifestyle (30), and quick-service retail (30).

Methods. The research employs the following procedures:

1. Frame identification via the Berkeley FrameNet database, with each lexical unit of the slogan being mapped to its primary evoked frame.
2. Frame element analysis to determine which FEs are linguistically realised, which are implicit, and which are reconfigured by the advertising context.

3. Conceptual integration analysis following the four-space model of Fauconnier and Turner, with explicit identification of input spaces, generic space, blended space, and emergent structure.

4. Blend typology classification according to the simplex / mirror / single-scope / double-scope distinction.

5. Frequency and distribution analysis across product categories.

Results

Dominant frames in English advertising. Quantitative analysis of frame activation across the corpus identified eight dominant frames. Their distribution is shown in Table 1.

Table 1. Dominant frames activated in the corpus (N = 180)

Frame (FrameNet label)	Frequency	% of corpus
ACHIEVEMENT / SUCCESS	31	17.2%
TRANSPORT / MOTION	26	14.4%
WELL-BEING / VITALITY	24	13.3%
AESTHETIC-APPEARANCE	22	12.2%
COMMERCIAL-TRANSACTION	19	10.6%
PERSONAL-RELATIONSHIP	18	10.0%
COMPETITION	21	11.7%
TRANSFORMATION	19	10.6%

Two observations follow from this distribution. First, the ACHIEVEMENT frame, lexicalised by such items as “win”, “succeed”, “achieve”, “breakthrough”, and “master”, dominates the corpus across categories. Second, frames typically thought of as utilitarian (COMMERCIAL-TRANSACTION) are statistically subordinate to frames of value, transformation, and relationship - a finding that supports the view that contemporary English advertising frames purchase as something other than a market transaction.

Brand frame anchors. The analysis reveals that successful brands consistently anchor their communication in a small number of recurrent frames, here termed brand frame anchors. The brand-frame mapping is presented in Table 2.

Table 2. Brand frame anchors in the corpus

Brand	Primary frame anchor	Secondary anchor
Apple	TRANSFORMATION / INNOVATION	AESTHETIC-APPEARANCE
Nike	ACHIEVEMENT / COMPETITION	PERSONAL-DETERMINATION
BMW	TRANSPORT / MOTION	ACHIEVEMENT
Volvo	PROTECTING	PERSONAL-RELATIONSHIP

Brand	Primary frame anchor	Secondary anchor
Coca-Cola	EXPERIENCER-FOCUSED-EMOTION	PERSONAL-RELATIONSHIP
L'Oréal	AESTHETIC-APPEARANCE	SELF-WORTH
De Beers	PERSONAL-RELATIONSHIP	DURATION (PERMANENCE)
Tesla	TRANSFORMATION	TRANSPORT / MOTION

The notion of the brand frame anchor explains a number of phenomena observable in English advertising practice: the consistency of campaigns spanning decades (Volvo's PROTECTING anchor has persisted since the 1960s), the immediate recognisability of brand voice even in the absence of brand identifiers, and the cognitive efficiency of brand recall, which proceeds via frame activation rather than via lexical retrieval.

Typology of conceptual blends in advertising slogans. Classification of the 180 slogans according to the four-type blend typology produced the distribution shown in Table 3.

Table 3. Distribution of conceptual blend types in the corpus

Blend type	Frequency	% of corpus
Simplex	38	21.1%
Mirror	44	24.4%
Single-scope	52	28.9%
Double-scope	46	25.6%

Simplex blends. A simplex blend integrates a frame from one input with values from another. Example: "Because you're worth it" (L'Oréal). Input 1 supplies the COMMERCIAL-TRANSACTION frame (purchase justification); input 2 supplies the personal-value content (the addressee's self-worth). The blend fills the COMMERCIAL-TRANSACTION frame's JUSTIFICATION slot with a non-commercial value, producing a structure in which buying becomes an act of self-affirmation rather than of consumption.

Mirror blends. Input spaces share an organising frame. Example: "A diamond is forever" (De Beers). Both inputs share the DURATION/PERMANENCE frame: input 1 is the physical permanence of the diamond as mineral; input 2 is the temporal permanence of romantic love. The mirror blend allows each input to motivate the other: love is permanent because the symbol is permanent; the symbol is meaningful because love is permanent.

Single-scope blends. One input's frame organises the blend, while elements from the other input are selectively projected. Example: "The ultimate driving machine" (BMW). The MACHINE frame organises the blend; selective elements from the DRIVING/EXPERIENCE input (pleasure, control, mastery) are projected into the blended space, producing a structure in which the automobile is both engineered artefact and source of qualitative experience. The persuasive force comes from the importation of values typically associated with experience into a frame that ordinarily carries only technical specifications.

Double-scope blends. The two inputs have different organising frames whose clash generates emergent structure. Example: “Red Bull gives you wings.” Input 1 is the CONSUMPTION frame (drinking a beverage); input 2 is the FLIGHT frame (acquiring wings). The blended space inherits the consumption agent from input 1 and the wing-acquisition outcome from input 2; the clash between the bodily-physical frames generates the emergent structure that ordinary consumption can produce non-ordinary bodily capacity. This emergent structure is unavailable in either input on its own and is the locus of the slogan’s persuasive force.

Emergent structure and persuasion. Across all blend types, the analysis confirms that the persuasive content of the slogan is concentrated in the emergent structure of the blended space, not in the propositional content of the inputs. The proposition “Red Bull contains caffeine and taurine” is informative but not persuasive; the emergent claim that consumption of Red Bull confers an enhanced bodily capacity is persuasive but not directly assertible. This dissociation between assertible propositions and emergent persuasive content allows advertising language to operate beneath the threshold of explicit truth-evaluation, which is the cognitive foundation of its effectiveness.

Discussion. The findings substantiate three interrelated theoretical claims.

First, advertising meaning is irreducibly frame-dependent. The semantic minimalism of advertising slogans is a function of the maximal exploitation of frame-semantic background knowledge. The brevity of “Just do it” is possible only because the ACHIEVEMENT and PERSONAL_DETERMINATION frames are pre-activated in the cultural cognition of the addressee, supplying the missing argument structure that the slogan itself leaves unexpressed. Without frame-semantic background, the slogan would not communicate; with it, the slogan communicates richly.

Second, brand identity is best modelled as a frame anchor rather than as a bundle of attributes. The consistency of effective brand communication across decades is explicable by the persistence of the frame anchor: Volvo activates PROTECTING regardless of the specific campaign or model. This account integrates cognitive linguistics with marketing research on brand positioning and provides an explicit cognitive mechanism for what marketing literature has hitherto described in heuristic terms.

Third, the persuasive force of advertising is located in the emergent structure of conceptual blends rather than in the propositional content of input spaces. This claim has both theoretical and practical implications. Theoretically, it explains why advertising language is resistant to truth-conditional evaluation: the persuasive content is emergent and cannot be directly asserted or denied. Practically, it suggests that the design of effective advertising copy is the design of productive blends, not the formulation of accurate descriptions.

Among the four blend types, single-scope and double-scope blends are slightly more frequent than simplex and mirror blends. This distribution reflects the cognitive trade-off between integration cost and emergent yield: simpler blends are easier to process but generate less emergent structure; more complex blends require greater integration effort but generate richer emergent meaning. Award-winning campaigns gravitate toward the more complex types, suggesting that the cognitive industry of advertising selects, over time, for higher-yield blends.

These results stand in a complementary, not competing, relationship with the conceptual-metaphor account of advertising discourse. Conceptual metaphor describes a specific type of cross-domain mapping; conceptual integration provides the more general architecture within which metaphorical mappings are one option among several. The two approaches converge on the

same broad finding — that advertising meaning is cognitively constructed rather than linguistically asserted — while offering complementary analytical instruments.

The limitations of the study include its focus on verbal slogans; multimodal frame activation through image and sound remains to be investigated. The corpus is also limited to globally circulated English advertising and does not capture localised English-language advertising in non-Anglophone markets, where frame-cultural variation is to be expected.

Conclusion. This investigation has demonstrated that frame semantics and conceptual blending operate jointly as the principal linguo-cognitive instruments by which English advertising discourse constructs meaning. Eight dominant frames were identified across the corpus, with ACHIEVEMENT, TRANSPORT, and WELL_BEING displaying the highest activation rates. The four-type blend typology was applied to 180 slogans, with single-scope and double-scope blends dominating award-winning campaigns. The brand frame anchor was introduced as a cognitive–commercial unit explaining the cross-temporal coherence of effective brand communication.

The principal theoretical contribution is the demonstration that the persuasive force of advertising is localised in the emergent structure of conceptual blends rather than in the propositional content of their input spaces. This localisation accounts for the cognitive efficacy of short slogans and for the resistance of advertising claims to truth-conditional evaluation.

The results open three directions for further research: (1) the construction of a computational-linguistic model integrating frame identification with blend typology, which will form the methodological core of the present author's further dissertation work; (2) the contrastive analysis of frame anchors and blend preferences across English and Uzbek advertising, in order to identify cognitively universal and culturally specific structures; and (3) the application of frame-blending analysis to AI-generated advertising copy, where the question of whether machine-generated text produces genuine emergent structure or only its surface form becomes the central empirical issue for cognitive evaluation.

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INTEGRATION OF QUR'ANIC THOUGHT AND CLASSICAL POETRY: AN EXPERIENCE OF TEACHING ALISHER NAVOI'S GHAZAL "KECHA KELGUMDUR DEBON..."

U.S. Shermatova
Doctor of Philosophy (PhD) in Pedagogical Sciences, Chirchik State Pedagogical University
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Abstract*. This article analyzes Alisher Navoi's ghazal "Kecha kelgumdur debon..." on the basis of comparative-typological and hermeneutic approaches in relation to Surah At-Tariq of the Holy Qur'an. The Qur'anic and Sufi essence of the motifs of night, wakefulness, expectation, separation, light, and union in the ghazal is revealed. The article illuminates the poet's artistic skill in representing the aspiration of the human soul toward the Truth and the path of spiritual perfection through the experiences of love. The results of the analysis show that Qur'anic ideas in Navoi's ghazal are expressed not directly, but through mystical and artistic thinking.*

The second part of the article, which has the character of methodological recommendations, explains ways of analyzing Alisher Navoi's ghazal "Kecha kelgumdur debon..." in connection with Surah At-Tariq of the Holy Qur'an in the process of teaching it in higher education institutions. Recommendations are provided on the use of comparative-typological analysis, problem-based learning, interactive methods, and Sufi interpretation in helping students understand the motifs of night, wakefulness, expectation, light, separation, and union in the ghazal. The tasks, questions, and expected results used in teaching the topic are also described.

Keywords: *Navoi, Surah At-Tariq, Qur'anic thought, Sufism, night, light, separation, union, wakefulness, gnosis, methodological recommendation, ghazal analysis, Sufi interpretation, Qur'anic motifs, interactive methods, classical literature.*

Introduction

The creative work of Alisher Navoi has special significance in the history of Turkic-Muslim culture as a vast spiritual heritage closely connected with the Qur'an, hadith, and Sufi thought. In the poet's works, Islamic ideas often appear not directly but in symbolic, mystical, and artistic forms. From this perspective, studying Navoi's ghazals in relation to Qur'anic thought makes it possible to understand not only the poet's artistic mastery, but also his spiritual and philosophical views more deeply. As literary scholar Ibrohim Haqqul emphasizes, concepts such as the relationship between the human being and the Truth, love and enlightenment, separation and union are interpreted in Navoi's works on the basis of a Sufi worldview [4]. From this point of view, although the ghazal "Kecha kelgumdur debon..." outwardly reflects the feelings of a lover waiting for the beloved, its inner layer embodies the aspiration of the human soul toward absolute beauty and divine truth.

Surah At-Tariq of the Holy Qur'an also gives an important place to the concepts of spiritual awakening, divine supervision, light, and truth. Therefore, studying the spiritual harmony between this ghazal and the surah has significant scholarly importance.

Degree of Study of the Topic

The issue of Qur'anic motifs in Navoi's creative work has been studied in various aspects in Uzbek literary scholarship by such scholars as N. Komilov, I. Haqqul, B. Valikhojayev, and A.

Abduqodirov [3; 4; 6; 10]. However, the direct comparative analysis of the ghazal "Kecha kelgumdur debon..." with Surah At-Tariq has not been widely studied as a separate object of research. In this respect, the present article is aimed at illuminating the insufficiently studied aspects of the topic.

Methods

In the course of the research, comparative-typological analysis, hermeneutic interpretation, Sufi commentary, and methods for identifying intertextual relations were used. The artistic images in the ghazal were analyzed comparatively with Qur'anic exegesis and Sufi sources.

Results

Qur'anic Foundations of the Motifs of Night and Wakefulness in the Ghazal

Surah At-Tariq begins with the following verses:

"Vas-samaai vat-toriq. Va ma adroka mat-toriq. An-najmus-soqib" [1].

In these verses, the relationship between the night and the star that illuminates it acquires symbolic meaning. In Islamic thought, night has often been interpreted as a period of human spiritual trials, struggle with the nafs, and spiritual searching. The stronger the darkness, the greater the value of light becomes.

Navoi's ghazal also begins precisely with the image of night:

"Though she said, 'I will come at night,' that cypress-like, rose-faced beloved did not come; sleep did not come to my eyes until dawn." [2]

The wakefulness in this couplet is not an ordinary psychological state. In Sufism, wakefulness (yaqza) is regarded as the first stage of a person's emergence from heedlessness and the beginning of spiritual life [5]. From this point of view, the lover's sleeplessness expresses a broader meaning than romantic suffering and may be interpreted as the heart's aspiration toward union with the Truth.

Expectation and the Station of Seeking

In the following couplets of the ghazal, the motif of expectation comes to the center. The lover's waiting for the beloved at every moment and his spiritual suffering because of her absence recall the station of talab, or seeking, in Sufi literature.

As Najmiddin Komilov notes, talab is one of the most important stages in the spiritual journey of the seeker and means the sincere search for truth [3]. Through the image of the lover, Navoi depicts precisely this spiritual condition. True love is measured by the ability to wait and to be patient.

This condition is also consonant with the verse of Surah At-Tariq: "In kullu nafsin lamma alayha hafiz" [1]. The idea that every human action, even one's expectation, is under divine observation further enriches the inner meaning of the ghazal.

The Concept of Light and Beauty

In the Qur'an, light is interpreted as a symbol of guidance and truth. The image of "an-najmus-soqib" in Surah At-Tariq expresses divine light that pierces through darkness.

A distinctive feature of Navoi's poetics is that the external beauty of the beloved is always enriched with spiritual meaning. In the ghazal, the beloved's beauty is not merely beauty for the lover; it is a source of light. This light revives his heart and preserves his hope.

According to Sufi thinkers, when the light of enlightenment falls upon the heart, the person begins to see the truth behind outward reality. In this sense, the beauty of the beloved may also be interpreted as an artistic symbol of divine beauty.

The Mystical Essence of Separation

One of the strongest motifs in the ghazal is hijron, or separation. However, Navoi does not portray separation only as sorrow and parting. In his interpretation, separation is a force that educates the human being spiritually and leads him toward perfection.

Speaking about love, Imam al-Ghazali emphasizes that the truth of love is manifested through patience and separation, because the value of union is understood precisely through separation.

In Navoi's ghazal, the lover's tears, pain, and suffering may outwardly seem to be misfortune, but inwardly they express a process of spiritual purification. This aspect is shared with the Qur'anic ideas about the human being attaining perfection through trials.

Union and Spiritual Perfection

The composition of the ghazal has an inner dynamic moving from separation toward union. Although outward union does not occur, the lover's spiritual state changes. His love is purified, his patience is strengthened, and his heart draws closer to spiritual perfection.

The symbol of "wine" used in the maqta', or closing couplet, is considered in Sufi literature to be a symbol of divine love and enlightenment [9]. Thus, the joy intended by the poet is not material but spiritual joy. When the heart is filled with divine love, the darkness of grief and separation recedes.

This state is meaningfully harmonious with the idea in Surah At-Tariq of light overcoming darkness.

Scientific Novelty

In this research, the ghazal "Kecha kelgumdur debon..." was analyzed for the first time in a holistic comparative manner in the context of Surah At-Tariq. The Qur'anic sources of the motifs of night, wakefulness, expectation, light, and separation in the ghazal were identified, and their Sufi interpretation was revealed.

The analyses show that although Alisher Navoi's ghazal "Kecha kelgumdur debon..." is outwardly written on the theme of love, its layers of meaning contain deep mystical and Qur'anic ideas. In the ghazal, night appears as the human being's spiritual trials, wakefulness as spiritual awakening, expectation as the station of seeking, light as divine enlightenment, and separation as a means of education on the path to perfection.

The opposition between night and light in Surah At-Tariq is reinterpreted in Navoi's ghazal in an artistic and mystical form. As a result, through the imagery of love, the poet expresses the human being's aspiration toward the Truth and the path of spiritual perfection with high artistic mastery.

Discussion

Methodological Recommendations

Today, teaching examples of classical literature in the higher education system on the basis of modern pedagogical technologies is one of the important tasks. In particular, while studying Alisher Navoi's creative work, it is necessary to interpret the religious-enlightenment, Sufi, and artistic layers of his works in an integrated way. Although the poet's ghazal "Kecha kelgumdur debon..." is written thematically in the direction of love, it contains many symbolic meanings connected with the Qur'an and Sufi doctrine.

The comparative study of this ghazal with Surah At-Tariq helps students not only to understand the literary text more deeply, but also to perceive its spiritual and philosophical ideas. Therefore, the selection of effective methods and the meaningful organization of the lesson process are of particular importance in teaching this topic.

Using the Comparative Analysis Method in Teaching the Ghazal

Surah At-Tariq begins with the image of night and the star that illuminates it. These images express divine light, guidance, and human spiritual awakening. In the first couplet of the ghazal, the motifs of night and wakefulness also occupy a central place:

Though she said, 'I will come at night,' that cypress-like, rose-faced beloved did not come; sleep did not come to my eyes until dawn.

In the lesson process, it is appropriate for the teacher to organize a comparative analysis of the image of night in the surah and the depiction of night in the ghazal. By identifying the similarities and differences between these images, students begin to understand the deeper layers of the literary text.

The comparative analysis method forms students' skills in seeing intertextual connections, understanding symbolic meanings, and drawing independent conclusions.

The Possibilities of Problem-Based Learning in Teaching Sufi Concepts

The concepts of wakefulness, expectation, separation, and union found in the ghazal are important categories of Sufi teaching. For this reason, it is recommended to study the topic through problem-based questions.

For example, students may be asked the following questions: "Why is the lover's sleeplessness interpreted not as an ordinary psychological state, but as a sign of spiritual awakening?" or "Why does Navoi describe separation as a means of perfection?"

Such questions encourage students to think, to reason on the basis of evidence, and to interpret Sufi meanings independently.

Recommendations on the Use of Interactive Methods

The use of interactive methods in teaching the topic increases educational effectiveness. In particular, through the "Cluster" method, students group ideas around the concepts of "night," "light," "separation," "union," and "enlightenment."

With the help of the KWL table (Know - Want to Know - Learned), students identify their existing knowledge on the topic and systematize new information.

In the "Group Work" method, students may be divided into small groups according to the following directions:

- the motifs of night and wakefulness;
- expectation and the station of seeking;
- the concept of light and beauty;
- the mystical essence of separation and union.

Each group prepares a presentation on its topic and draws general conclusions.

Methodology for Interpreting Artistic Images

In teaching classical literature, it is important to reveal the multilayered meaning of images. For this purpose, the teacher may use the following table:

Image	**External Meaning**	**Sufi Meaning**
Night	Darkness	Spiritual trial
Wakefulness	Sleeplessness	Spiritual awakening
Beloved	The beloved person	Divine beauty
Light	Illumination	Enlightenment
Separation	Parting	Spiritual purification
Union	Meeting	Approach to the Truth

Through this method, students better understand the symbolic essence of artistic images.

Assessment of Learning Outcomes

When determining the level of mastery of the topic, it is recommended to assess not only reproductive knowledge, but also analytical and creative thinking skills.

Assessment may be carried out on the basis of the following criteria:

- understanding the content of the ghazal;
- identifying Qur'anic motifs;
- explaining Sufi concepts;
- conducting comparative analysis;
- drawing independent conclusions.

It is also appropriate to use essays, presentations, clusters, and creative assignments.

Conclusion

Teaching Alisher Navoi's ghazal "Kecha kelgumdur debon..." in connection with Surah At-Tariq develops a scholarly and spiritual approach to classical literature among students. By revealing the Qur'anic and Sufi essence of the motifs of night, wakefulness, light, separation, and union in the ghazal, students' artistic thinking, analytical reasoning, and spiritual worldview are developed.

Therefore, it is recommended to use comparative analysis, problem-based learning, and interactive methods in an integrated way when teaching this topic. This approach serves to convey the deep semantic layers of Navoi's creative work to students effectively and to improve the quality of classical literature education.

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Address: 100121, Uzbekistan, Tashkent city, Yakkasaroy district,
Shota Rustaveli Street 150, Vega Business Center, 6th floor, Room 2.
www.scientists.uz, info@scientists.uz, +998901259654